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**WHERE LANGUAGE OF MASSES WEAVES POETRY: SOCIAL
AWAKENING IN DHOOMIL'S POETRY**

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Abstract: Sudama Pandey “Dhoomil” is a significant voice in post-1960s Hindi poetry. Poetry, as the energy for life to Dhoomil, extensively reflects the inkling of social awakening and the life of an ordinary man, in every shade of his verses. Dhoomil, as a social reformer, explains how superstitions, social evils, and conservatism can be eradicated through social awakening based on progressive ideas that are much needed to transform society for the general welfare of its individuals. Dhoomil could easily notice that society, as a whole, is an interconnection of human relations where human behaviour is controlled and directed in tune with the expectations of a few axes therein. In such a situation, real knowledge of the contemporary world can be obtained only through adopting a practical approach, as inferred by Dhoomil. In the quest to present social facts without bias, Dhoomil proved that poetry is nothing without its social references. Poetry comes from within society through the complex weave of human relations. It gets influenced and inspired by the overt happenings and undercurrents of society, which closely observe and reflect the dynamics of human relations. Dhoomil’s poetry circumnavigates the bounds of region, linguistic chauvinism, casteism, problems of the youth, and foregrounds the decline in values and morality in general. This disintegration in human relations is closely observed, analysed, and reflected in Dhoomil’s poetry. The present paper offers a note on the major tropes and trajectories in the poetic oeuvre of Sudama Pandey, widely known as “Dhoomil”.

Keywords: Post-sixties Hindi Poetry, exploitation, disintegration, human relations, society, common man.

INTRODUCTION

Sudama Pandey, widely known as “Dhoomil”, holds a unique position in contemporary Hindi poetry for his revolutionary works, experimenting with new phraseology to make his expressions forceful and candid. Reading Dhoomil gives a feeling of sensitive discontentment, finding its true expression. Often referred to as the “Angry Young Man” of Hindi poetry, Dhoomil’s writings exude rebellion and challenge societal norms with unapologetic honesty. Living a simple yet challenging life, his family only realised the magnitude of his literary contributions after his death, which was announced via radio. As Khullar notes,

Dhoomil died before he could burnish words that make great poetry. His collection *Kal Sunna Mujhe* (Listen to Me Tomorrow) was published posthumously. Its publication will help his readers reaffirm and reorient their understanding of his poetry in light of a plethora of poetic pronouncements and other statements about poetry, its language, and contemporaneity. (Khullar 1979,174)

Dhoomil’s poetry transcends artistic expression, serving as a platform for social critique and offering a voice for the marginalized. His works, rich with the struggles of the poor and the voiceless, reflect his hardships, including losing his father at the age of eleven, later his prolonged struggle with systemic injustices, showcasing his enduring commitment to social justice and the dignity of the self.

To think of Dhoomil is to feel the rays of a soothing sun in the shivering cold of literary silhouettes of the sixties. He lived his life on his terms, both in literary and materialistic domains, and the spirit of his bohemian canons affected the time and the generations ahead. Poetry to him does not come gently as an aesthetic gusto; rather, it observes a long process of turmoil, retention, and reverberations. As he illustrates in his poem *Kal Sunana Mujhe*: “Look at it/ Read the person fallen amidst letters/ Have you heard;/ Is it a sound of iron/ Or, the colour of blood/ Sprinkled on earth” (qtd. in Mishra and Mishra 2021, 140). Showing Dhoomil’s zest for life enveloped in struggles, such verses infer the making of poetry. Poetry and the trials

and travails of human life are inseparable. They stand hand in hand and support each other, giving shape to each other.

Dhoomil believed that poetry is a tool for exposing power dynamics and awakening societal consciousness. His only published collection during his lifetime, *Sansad Se Sadak Tak* (1972), captures his collective engagement with societal issues rather than being confined to personal experiences. In *Bees Saal Baad*, he critiques societal stagnation and disillusionment with post-independence India, reflecting on the themes of injustice, suffering, and the need for systemic change. His work resonates deeply with the oppressed.

Dhoomil's poetry embodies a fearless critique of social inequality and systemic oppression. He deftly captures the struggles of the working class and depicts the socio-economic realities of post-independence India. In his works, the common man is portrayed as a figure burdened by exploitation, yet resilient and capable of transformation. Dhoomil's poetry does not shy away from exposing the failures of governance and the capitalist structures that perpetuate inequality. His writing is a call to action, urging readers to challenge entrenched power hierarchies and strive for a more inclusive and just society. In a poem titled *Patkatha*, he articulates how capitalist ideology stifles individual agency: "He further accepts/ Although it is true/ I'm not a cold self, / I, too, have fire/ But the fire doesn't erupt/ Because there is a capitalist brain/ Surrounding it" (qtd. in Mishra and Mishra 2021, 15).

Capitalism offers different plans and tantrums to cripple the fast-moving thoughts of human dignity of a common self, under its basic nature of materialistic welfare for those who control the spectrum through wealth and affluence. The verses of Dhoomil align with Robert Bahlheda's observation:

Capitalism ignores the methods, it simply applauds the results. A cursory look around the world at the massive gap between the rich and the poor, the devastation being wrought upon the planet by industrialization, and the disdain of those who have for those who do not provides ample evidence of not only the lack of empathy of capitalism but its corrosive and brutal compounding effects on human society and morality at every level. (2018, 207)

Dhoomil's critique extends beyond the economy to confront societal hypocrisy and moral decay. His satirical poem 'Mochiram' critiques class hierarchies and the disconnect between the privileged and the marginalised. It offers the value of work and the self-esteem of a worker. The lines from 'Mochiram' testify to it, "In my eyes/no one is small/no one is big/For me, every man is a pair of shoes/standing in front of me/for repair" (*Sansad se Sadak Tak*.36). Ashtekar describes 'Mochiram' as a "progressive poem" that highlights the chasm between the educated and the uneducated, reflecting Dhoomil's Marxist leanings (qtd. in Polenwar 2018, 53). Hukum Chand Rajpat, interprets 'Mochiram' as an exploration of class consciousness, wherein Dhoomil bridges the gap between the privileged reader and the marginalised subject (qtd. in Mishra and Mishra 2021, 25).

Dhoomil's poetry often ventures into controversial territory with its explicit imagery and exploration of sexuality. Works such as 'Garbhpaat', 'Maasik Dharma', and 'Aurat Ki Lalchi Jaangh' reveal his provocative style, that was quite far advanced in the context of the then Hindi literature. Some critics attribute to his contested association with the Akavita Movement. On different occasions, references from the human body offer an association with ecological injustice and relate to the desynchronizing equations of *Prakriti* and *Purush*. Vijay Kumar notes that Dhoomil's erotic imagery reflects a departure from traditional poetic norms, aligning with the Akavita Movement's emphasis on dismantling literary conventions (Khullar 1979, 180). However, Dhoomil denied formal affiliation with the movement, describing it merely as a small literary platform. His views on different schools of Hindi poetry were expressed in a statement: "Chhayavadi poets weighed words, Prayogvadi poets groped for them, and the new poets made them ambivalent, and poets after them did quite the opposite" (ibid, 178). Any association with Akavita trends, for Dhoomil, seems to be simply a coincidence. He uses symbols and imagery to vent his powerful train of thought in the jerky, murky terrains of social values and literary traditions prevalent at the time.

Despite the criticism of his frank and explicit works, a deeper analysis reveals Dhoomil's intent to provoke reflection on societal issues. His use of crude and colloquial language and unsettling imagery compels the reader to confront

uncomfortable realities, highlighting the interplay between personal freedom and societal constraints. It offers a new aesthetics of realism that acclaims that the tempest in thoughts cannot settle in so called dulcet and sweet tone of rhymes and intonations.

Dhoomil's engagement with economic issues is central to his poetic vision. He critiques the capitalist structures that exacerbate poverty and dehumanize individuals. The emotions sometimes stop for his mouthpieces, and they feel dull in their expressions when the stomach is empty. Lines like "Before eating, the mouth is full of stomach drinks water and feels shy" stand expressive. The imagery captures the indignity of poverty, where even basic survival becomes a source of shame. Dhoomil's poetry offers a critique of the then-government's policies, which prioritized Western models of development at the expense of the common man. He finds the human self to be controlled by centres of ideological and economic control, where real welfare is a mirage. Dhoomil's thoughts somehow cohere with the postcolonial tilt that examines how the remnants of colonial rule persist in cultural, political, and economic systems, shaping the identities and struggles of formerly colonized societies. His poetry offers a critique of the adoption of Western models of governance and economy, which, he argues, fail to address India's unique socio-cultural realities. Dhoomil exposes the inefficacy of Western developmental frameworks, reflecting on their unsuitability for Indian society. His poem 'Roti aur Sansad' offers a note on the trend of alienation of political elites from the masses: "*Ek aadmi roti belta hai, ek aadmi roti khaata hai, ek teesra aadmi bhi hai jo na roti belta hai, na roti khaata hai, wo sirf roti se khelta hai*" / "There is a man who rolls bread, another man who eats bread, and then there is also a third man who neither rolls bread nor eats bread; he just plays with bread." (1991, 38). The expression underscores how the structures of governance, heavily influenced by colonial bureaucratic traditions, serve the ruling class rather than addressing the needs of the common people. It also reflects upon the intrusion of agencies in wielding terror and exploiting the masses in different sinister forms of social and administrative practices.

Dhoomil's works are deeply intertwined with the realities of post-independence India, critiquing the failures of governance, economic disparity, and social stagnation. In sync with New Historicism, his poems examine literature as a product of its historical context, reflecting and shaping the socio-political dynamics of its time. A poem 'Patkatha' reflects on the socio-political aftermath of the 1962 Indo-China conflict, exposing the inadequacies of Indian governance. He critiques how national pride and progress are often rhetorical, masking systemic failures.

Dhoomil's critiques of democratic structures align with New Historicist concerns about how institutions shape individual and collective experiences. In 'Bhasa ki Raat', he illustrates that "in the craters of the old system, sanguine torchbearers roam. They are looking for the demise of youth and the successful, just to maintain the freshness of history" (Dhoomil 2013, 88). His collection *Sansad se Sadak Tak*, juxtaposes the grandeur of parliament with the struggles of the street, illustrating the disconnect between governance and the lived realities of the common man. A poem 'Gaon' in this collection, offers a naturalist and unromantic image of a village, "Every face feels scared/There is depression outside the house/It seems this village is a Bhojpuri translation of hell." Ravinath Singh observes that "most plans in independent India were modelled on Western lines without considering the country's unique challenges" (ibid, 21). Dhoomil's incisive critique underscores the widening gulf between the rich and the poor, as capitalism entrenches inequality.

Dhoomil's poetry also addresses the commercialisation of education and its impact on youth. He critiques the education system's inability to provide opportunities for the educated, observing: "Young people delegate their responsibilities to employment offices and debate the breed of rats" (qtd. in Mishra and Mishra 2021, 15). This stark commentary reflects the frustration of a generation struggling with unemployment and disillusionment. Dhoomil laments the mismanagement of education, which, in his view, prioritizes political expediency over intellectual growth. New Historicists emphasize the interplay between cultural texts and societal structures. Dhoomil's poetry captures the erosion of moral and religious values, as reflected in his critique of education: "The best brain / on

armchairs / are lying down” (Ibid, 18). These aphoristic lines reflect upon the commodification of intellect, as education becomes a tool for political gain rather than societal progress. The poet critiques the proliferation of educational institutions driven by political agendas, which exacerbate regional inequalities and fail to uplift society. His works expose how the lack of respect for intellect perpetuates mediocrity and stifles progress. The illustrations remind readers of Matthew Arnold’s *Culture and Anarchy* and “The Scholar Gypsy”.

The common man occupies the central place in Dhoomil’s poetry, serving as a symbol of resilience in the face of adversity. His portrayal of ordinary lives, burdened by poverty and systemic oppression, is both empathetic and unflinching. In ‘Mochiram’, Dhoomil writes: “Nobody measures a man by the size of a shoe / Not outside” (1991, 37). The expression encapsulates the alienation and dehumanization experienced by the working class. Yet, even in the face of hardship, Dhoomil celebrates the resilience of the human spirit: “Even when hungry, a man carries his share of the sky with a smile” (qtd. in Rajshekhar 2010, 25). The precision with which Dhoomil reflects different forms and characters of man demonstrates that a writer’s consciousness is immersed in the uneven terrains of society. Dhoomil’s poetry expresses that he is also one among millions; he too has to work hard to make both ends meet, and he too has to fight against exploitation and social conspiracies. He appears to be extremely vigilant of contemporary times.

Dhoomil lived the life of a domestic self, keenly observant of the virtues and faults of a common working-class man. The complexity of human conditions forces him to present human characters in his poetry away from all sorts of biases and prejudices. The man in Dhoomil’s poetry is endowed with absolute virtues, together with all sorts of faults, and is helpless to breathe in a world full of perplexities and conspiracies.

Dhoomil’s poetry offers a saga of social oppression whose main character is a man crushed under social exploitation and injustice. He is obligated to display faith even in the absurd customs of society. He is under the bondage of traditions because his necessity to live and belong to a society prevents him from speaking. The society, whose eyes are blindfolded by anarchy and inhumanity, whose senses are occupied

with insensitivity, is completely ignorant of the voice of any oppressed person. Dhoomil says: "But you will remain silent,/ You will remain silent and suffer the senseless muteness of shame" (Ibid, 25). The society that bows down to the greed of life has become completely distorted and disintegrated. Scratching the 'moss and overgrown grass' on the retarded social ideas, Dhoomil tears apart the 'stitches of the entire society.' Calling society a senseless and mindless crowd, Dhoomil states: "To stand against the mob is a bloody idea because every standing man is blind prey to this violent mob" (Pandey 2001, 65).

Dhoomil has taken up the task of destroying social inequality. The class difference and the division of work and casteism prove to be the cancer of society, which provokes high social discontent. Dhoomil has also accepted that social discontentment arises from the mental conflict caused by harsh social experiences, where the common man gets trapped in the vicious cycle of life and considers his life as futile living within the constraints of society. His heart expresses: "Out of freedom/ And inside it fights with grains,/ Warn them that it is not the shame of bending down, / but the pain of forgetting the height of the door frame" (Dhoomil 1991, 37).

Rajshankar's statement on Dhoomil's social understanding is quite accurate when he says that, based on Dhoomil's social understanding, he is the 'Himalayan Blunder' of contemporary Hindi poetry. Based on his class analysis, he directly intervenes in the life of the common man through his poetry. That is, he brings out the ideological transition that a common man goes through, which is categorically reflected in his poetry. The question of humanity, which has been trampled for centuries, stands with its head high in Dhoomil's poetry. His heart is filled with the desire to do something for society out of the pain caused by human suffering. Gradually, he began to protest strongly against social injustice, and raised his critical voice against those who bind society in the bonds of slavery. The feeling of contemplation over social plight continues through a fine combination of inequality, ugliness, poverty, compassion, and rebellion.

In Dhoomil's poetry, the margins of economic conflicts are quite wide. As a result, the miserable conditions of the common people, suffering from economic

inequality, started emerging with the help of artistic expression. The outbreak of economic imbalance snatches away the real identity of society and the individual. He says that society wears the blanket of fake policies, and the individual wears the mask of inhumanity. He has considered economic imbalance as the beginning of terrorism. To translate his lines: “With magical terror, where grammar has lost all possibilities of language/ and through the advent of economics, mere/ Has changed” (Dhoomil 1991, 38).

Dhoomil’s poetry reflects resistance to neo-colonialism, where global capitalism perpetuates economic inequality. His critique of economic policies, modelled on Western ideals, resonates with postcolonial concerns about the continued exploitation of the Global South. In this materialistic age, the human mind, entangled in the horror of economics, has crossed all limits of inhumanity. The horrific scenes arising out of economic imbalance, according to Dhoomil, are the result of the wrong policies of the government, which is summarised by Ravinath Singh:

In independent India, most of the plans were made on the lines of Western countries; the progress of the country was not taken into consideration in them. As a result, billions of rupees received from foreign and domestic sources could not be utilised properly, and there has been no satisfactory improvement in the life of the common man. The tragedy of a capitalist society is that the rich keep becoming richer, and the poor keep getting poorer.
(2020, 21)

Economic discrimination divided society into classes, further categorizing it into upper, middle, and lower, and the class differences continue to deepen as he writes, “It may happen that the tongues of the leaves which get filled with poison/ and the trees will not flower again” (Dhoomil 1991, 38). His ideological restlessness about the economic crisis is reflected at various levels in his poetic oeuvre. This restlessness is not just an emotional outburst but stands as a determination to rethink the incomplete economic system. Economic imbalance has a direct impact on the livelihood of the common man. By inculcating the emotion related to *chapati*, as the bare minimum needed by a common man for his livelihood, Dhoomil has

portrayed a poignant expression of the reality of the life of an Indian man: "A small joint/ one to the elder/ half to chotku/ Parbati-Balkishun half in half/ total bread is six/ before eating mouth full of stomach/ drinks water and feels shy/ total bread three/ eats her plate first/ Then he eats the bread" (Ibid).

If there were no economic inequality, there would have been no need to count the losses caused by it. Dhoomil's objective is not to count the losses caused by economic inequality but to make the public aware of them. The desire to throw capitalist civilization away and to raise the fire of rebellion among people, which can cause a blow to the faith of the public, certainly makes Dhoomil a rebel. It appears that the tears of the common man through the ill-treatment of society under capitalism flow from his face.

Dhoomil observes communalism to be one of the most sinister electoral tactic of the politicians in Indian society. To make elections successful, communal conflict is given a free hand to establish the dominance of a certain kind of politics in India. Dhoomil has shown the findings of his close watch on this trend and expresses how an individual is shown as a puppet in the hands of power. The use of communalism as a weapon to divide the people has a major role to play in Indian society; hence, foreign invaders also resorted to communalism to divide India. His ideological sharpness tries to understand this political definition of communalism and how the fine swords of non-violence attempt to cut the throat of the ruling power. He states:

I gave up non-violence/ Saw a ruling word being slit in the throat/ I was watching all this/ when a new wave of people came, / a brutal procession of frenzied people. / They were throwing a man around like a bundle in their hands. / They were snatching him from each other./ They were dragging him.
(Pandey 2001, 65)

Dhoomil's poetry reflects that communalism is madness, which stands as a barbaric procession of mad people. It devastates the rhythm of social cohesion, working as a handmaid of the power centres for grinding their axes. Like communalism, the pain of provincialism and regionalism is also unbearable. The conscious section of society does not want a provincial identity. It reflects that the

separation of provinces cannot take a person away from society. Nonetheless, some politicians are serving their ends by inciting communalism and regional hatred for their vested interests. They want to rule by dividing people on the basis of regionalism and sectarian politics. Dhoomil finds that these are infiltrators wearing the mask of provincialism, whom the citizens need to identify themselves. Postcolonial theorists like Homi K. Bhabha and Edward Said raise concerns about the fragmentation of identity caused by colonial divisions. Dhoomil critiques the enduring impact of these divisions, particularly regionalism and language chauvinism, which continue to fracture Indian society. Dhoomil offers a close observation on it all and infers: "Look at that/ Is there any intruder wearing the face of a provincialist?" (Pandey 2001, 65). This reflection highlights how the colonial strategy of "divide and rule" has evolved into modern political tactics that exploit regional and linguistic identities for electoral gain.

Dhoomil is a keen observer of contemporary society, like a seer. With his extraordinary ability to identify even the minor nuances of society and his experienced understanding of the ugly characters of sectarianism and petty politics, he crafts the traces of his poetry that offer a clear reflection on the status, orientation, and calibre of the common man, and perhaps this is the biggest success and appeal of his poetry.

He has considered the basic needs of society as a prerequisite for his poetry. As far as education is concerned, it is necessary for every person. Education is quite a quintessential power in social as well as in the personal life of an individual for claiming their space and dues in society. He believes that education is the only way to build the character of a human being. Dhoomil was a staunch believer that the storm of commercialization and capitalism has blinded the sanctity of the world of education with the dust of ignorance. New rules are being constantly made, but unfortunately, all attempts appear to go in vain. The major reason appears to be that the management of education is not in the hands of scholars but is actually in the hands of politicians. People who are unable to pronounce the alphabet correctly are in power, whereas educated people burdened with heavy degrees are eager for minor jobs.

There are other reasons responsible for the imbalance in the educational sector. On the basis of local and immediate politics, a policy is adopted to please the people of a particular region by opening schools, colleges, or universities like mushrooms. This method may prove to be helpful in the election of those influential leaders, but its consequences prove to be extremely disastrous. Due to this, the number of degree holders in a particular region keeps increasing, but the doors of opportunity keep reducing. As a result of increasing irregularity and anarchy in education, there appears to be no demand and respect for intellect anywhere. This issue has been summarized by Dhoomil in the following manner: "The best brain on armchair / are lying down" (qtd. in Mishra and Mishra 2021, 18). This unhealthy tradition of education has a direct impact on the minds of youth. Even after being educated, a lack of adequate opportunities pushes the youth towards unemployment. According to Dhoomil: "Young people delegate their responsibilities to employment offices and debate the breed of rats" (Ibid, 15).

The growing imbalance in education is a big challenge to the national interest. For the last forty years, our educationists, stakeholders and policy makers have been saying that the education system is inadequate and it should be changed. Meanwhile, ministers and prime ministers have changed, but the education system remains unchanged.

Dhoomil, who connects the identity of the common man with "*Ek Jodi Joote*", presents the man struggling with the circumstances of life. The pain that pierces the heart of man becomes the veins of his poetic rhythm. Such a man, whose life is woven with struggle at every inch, filled with tension, oppression, hunger, exploitation, frustration, and crime, whose soul is empty, whose humanity is dead, who is helpless to live in society like an animal, forces Dhoomil to write. As a result, Dhoomil's poetry becomes 'A Brief Monologue of a Distraught Man.' His whole life is limited to the fact that he has to make both ends meet. Dhoomil uses minimum words to define his thoughts vividly: "Nobody measures a man by the size of a shoe/ Not outside" (1991, 37).

That is, the present and future of the common man are in the grip of capitalism. Dhoomil has identified man at many levels. He describes the different

'Navaiyat' of man living in different situations. It explains the tragedy of society in which the reality of some faces has lost their human identity. Dhoomil felt that in his day and age, man is filled with immense hatred for another man, yet Dhoomil rebukes man for not believing in humanity. He illustrates the irony in the expression: "What kind of man are you?/ You spit on your own race" (qtd. in Mishra and Mishra 2021, 140).

Dhoomil has depicted the entire life of a man in *Mochiram*, which talks of the truth between reality and experience. The second man in Dhoomil's poems is the one who is suffering the blows of time and still carrying on with his life reluctantly. He seems to be running against time as if he wants to leave time behind. Dhoomil says: "Unconsciously about your presence/ coughing/ A man comes to me every day/ Time passes restlessly" (1991, 37). Further, he illustrates the self expressing that: "A man is also one who / in the guise of a man/ He is a cunning beast,/ one who is paralyzed in hands and feet/ But it is alive in the nail" (Ibid, 38).

The man who is faced with helplessness and indifference suddenly starts talking about revolution. The description of the explosive image of a man in the aggression of revolution is worth reading and experiencing in Dhoomil's poetry: "Your eyes burn with violent fire/ teeth move against teeth/ the lower jaw grinds the upper jaws/ The light flashes- the explosive flashes" ('Sansad se Sadak tak' 38). Dhoomil, very precisely and significantly, throws light on the fighting nature of a common man: "Even when hungry, a man carries his share of the sky with a smile" (qtd. in Rajshekhar 25). Further, he illustrates that: "Man's fatalistic reliance on destiny and fate hurts Dhoomil/ 'Man does not do anything, whatever happens is done by time'" (qtd. in Mishra and Mishra 2021, 140).

Under the creative context, Dhoomil's poem 'Dharmata' has very well exposed his sensitivity and feeling in the context of contemporary society. The opposing dimensions of sensitivity stand testimony to the fact that Dhoomil felt the pulse and the heartbeat of his era, understood it, and made it public. Not only this, he gave a voice to various societal evils and the bondages that appear for the common man. The changing contexts of the changed human relations and experiences have been revealed in his poems. Dhoomil's social consciousness

reflects the sensitivity and pain *apropos to* the unexplored aspects of society in his poetry. It appears that on the one side, there are high mountains of social problems, and on the other side, there is a river of solutions, yet these solutions have to offer nothing, which appears to be a mere contradiction. Dhoomil accepted and aptly reflected this contradiction, together with the inevitability of struggle, in his poetry.

Dhoomil's poetry transcends mere artistic expression, serving as a powerful tool for social change. His poetic form is as alive an expression as the bustling content of it. As Mishra and Mishra note: "Dhoomil's poetry has its psycho-strategy, that appears as the form" (2021,18). He makes a fine weave of his stylistic tropes and the trajectories of thoughts. His works challenge readers to confront the realities of inequality, exploitation, and injustice, inspiring them to envision a more equitable society. Ashok Bajpai aptly describes Dhoomil's poetic duality: "His perusal of sensibilities operates on intellectual and emotional planes, blending rage and rebellion with profound empathy for the oppressed" (qtd. in Polenwar 2018, 53).

We can easily infer that the works of Dhoomil stand for the sake of life. The individual stands in the center of his writings, and thus, he makes the warp and woof of his writings. Dhoomil's legacy lies in his unwavering commitment to truth and justice. His poetry continues to resonate with contemporary audiences, reminding us of the power of art to provoke change and challenge the status quo. On the one hand, Dhoomil challenges the hegemonic forces, and on the other, he offers a sustainable model of human resilience and gives energy and zest to the common man. His progressive thoughts created such a strong ripples in Hindi poetry that turned greater tornedos of thoughts beyond the boundaries of language and forms , and appear moving and claiming even today.

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