

Hindi criticism and Acharya Ramchandra Shukla

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We have an innate tendency to review any person, thing or activity from daily practical life. But there is often a difference in our reactions as a result of other personal characteristics like values, thinking-ability and social concept. Similarly, criticism of literature is also a product of reactions, but these reactions are not disorderly but are disciplined with a kind of scientific restraint.

The use of the word 'Alochna' in Hindi is a variation of the English word 'criticism' as synonyms for review, critique, deliberation etc. The word criticism in Sanskrit is derived from the root 'Luch'. 'Luch' means to see. Therefore, by adding the suffix 'Lu', the word 'lochan' is derived by adding the prefix 'Ang' to the word 'Alochna'. Which means - To test any substance, fact, thing correctly.

Hindi criticism started as a result of western education and literature. Around 1900 century, Hindi critics started their development journey, in which originality has been absorbed. Since the Vedic period, Sanskrit has a long tradition of poetry in the form of theoretical criticism. In Hindi, in the medieval period, the priority of Lakshan and Ritigranth is found. This tradition remained active till the 19th century.

Babu Bharatendu Harichandra is considered to be the father of Indian criticism in modern times. He himself wrote a book called 'Natak' and also presented several reviews in the form of comments in magazines. But the real criticism is believed to have originated by

Badrinath Choudhury 'Premdhan'. He had reviewed Srinivas 'Sanyogita Swayambar'. In this era, critics who criticized independently from the magazines had also emerged, in which the prominent were Badrinath Chaudhuri 'Premdhan', Balkrishna Bhatt, Balmukund Gupta etc.

Bhartendu era Hindi criticism was in Bijankur or early form. In the era of Acharya Mahavir Prasad Dwivedi, it developed to a great extent. In the Dwivedi era itself, Dwivedi himself prepared a role for criticism. The biggest give of this era is that in this era detailed reviews were written on poets ranging from Sanskrit poets to Hindi poets like Sur, Tulsi, Bihari, Bhushan, Matiram etc. Dwivedi's personality proved to be a very hardworking character in the field of review. Decisional review was initiated in the form of 'Kalidas Ki Nirankushta', 'Vikramdev Charit Charcha' etc. Introductory and explanatory criticism is more visible at the moment. In this era, there was also criticism of Western critical works. At the same time, comparative criticism also emerged in this era and underlined the dimensions of breadth and expansion in the field of review. Thus it is clear that the role of Hindi criticism was formed in this era itself. After this, Acharya Ramchandra Shukla arrived in the field of Hindi criticism, who provided a new and firm basis to criticism.

Although the craftsmanship of the grand building of Hindi criticism had already been done before Acharya Shukla, it was Shukla ji

who did the work of making the building strong and skyscraper. Before him, Hindi criticism was only in the form of a small plant, in which he transformed into a huge tree by the water, air and light of his talent, scholarship and contemplation.

Acharya Shukla is considered to be an original and mature critic of high order. His pride lies in the fact that he used classical knowledge critically and evaluated the critical object correctly. The positive or negative merit of the principles of Western criticism along with Hindi criticism has made Shukla's criticism all-round.

Shukla's important point in the field of criticism is that he introduced new criteria of review by balancing the useful elements of Indian and Western review principles. The biggest feature of his criticism was that it was not based on personal interest, but on universally accepted important literary principles.

Acharya Shukla, while critically analyzing the principles of all Indian literature review like Alankar, Riti, Dhwani, Vakrokti etc., established Rasa as the soul of poetry and at the same time examining it in the context of modern psychology, sociology and European poetic tradition. Introduced on a new house and gave it a scientific basis. Criticism of Acharya Shukla is also important in this direction because he has a definite style. It is the quality of their review to make the topic completely clear by speaking, understanding and giving a summary in formulaic form. Hindi criticism gained momentum due to his knowledge of scripture and folk behavior.

The most developed form of Hindi review is first seen in Acharya Shukla. The scientific knowledge that is attained in Hindi literature today is the result of his hard practice. He created new benchmarks and well developed review method in the field of criticism. In the field of theoretical criticism, he has done a deep and subtle study of all the parts of this field by his original spirit. He is mystic as well as aesthetic. Yet the spirit of Lok Mangal remained an integral part of his criticism.

In theoretical criticism, Shukla ji has adopted the principle of rasa nipatti of Bharatmuni and Pandit Vishwanath. But the rasa form of Sanskrit Acharya and the ultimate goal

of poetry do not consider Ananda. Under practical criticism, the reviews that Shukla presented on poets like Tulsidas, Sur, Jayasi etc. strengthened the position of Hindi criticism. While reviewing Tulsidas, Shukla discussed his poetry from the point of view of internal and external aspects of poetry. All-round criticism of Tulsi's devotional practice, folk religion, folk wisdom, poetic practice, utterance, etc. has been presented. Due to being deeply biased towards Dwivedi era ethics and ideals, Tulsidas was most dear to Shukla and 'Ram Charit Manas' of Tulsi appeared to be the most favorite text. In which subjects like Lokdharma, Lokniti and Maryadawadi appeared. Shukla has exposed these characteristics of Manas with full emotionality and diligence.

Shukla, while reviewing the poet Jayasi, has not understood the history of his critic's work by denoting the poet's biography or general merits and demerits of the composition, but has presented an all-round discussion of the poet while inaugurating the poet's intuition. Although today Jayasi's study philosophy and theory have progressed a lot in many directions, but we have not been able to move forward at all from the beliefs established by Shukla ji in relation to the poetic beauty of 'Padmavat'. In this the completeness of his explanation is revealed.

Shukla ji was completely firm about his principles. The principles and ideals related to literature that he once decided, he has also strictly followed them. On the strength of his power and ability, he has presented both theoretical and practical criticisms. Other critics often set either theory or write practical criticisms. Shukla displayed his talent in both the fields on the strength of his extraordinary ability.

It is clear that Acharya Shukla has made many original ideas from the field of criticism. They have made life the basis of the criteria of literature, rather than entertainment or miracle. Evidence of a deep study of Indian philosophies is present in the serious reviews of Hindi poets. As a rationalist thinker, Acharya Shukla had matured his critical personality and gained dignity in the materialistic and sentimentalist perspectives and the substantial study, contemplation of Indian philosophy, religion and

spirituality. Dr. Nagendra has written – “It would not be an exaggeration to say about Acharya Ramchandra Shukla that there is no other modern Indian language as brilliant critic as him.”

Reference

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