

# The 'New' Story of the 21st Century Moving Forward with the Information Revolution

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## Abstract

Change is always associated with time. This change occurs not only in persons, situations and events, but the literature written in this time also changes from time to time. Literature creation has also got a new direction in many genres of Hindi literature of the twenty-first century. It is affecting society, literature, politics as well as modern information revolution. The present era is the era of modern discourse in literature and rapid progress of media. In this digital age, literature and its roots are in danger of extinction, but its other aspect can also be seen in the form of speed of literature reaching more and more people and the benefit of reaching their language. If we look at the Hindi story, it is also changing with time. Those who think, do the same; they also want to read. In this era of information revolution, we are seeing the creation of new stories and at the same time we can easily reach the old literature without any difficulty

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**Key Words** – Story, Literature, Information Technology, Digital, Twenty-first Century

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## Preface/Introduction

It was once believed that the process of change in literature is very slow and it takes a long time for any change to come to the surface of reality, but now things have changed. In fact, it started in the twentieth century. The reason behind this is the big reason technological development and communication revolution. Due to these, the pace of change has become faster than before, so changes in literature are happening very often. The story is no exception to this. Earlier the period of change in literature was very slow, and it also lacked diversity. For this reason it was easy to generalize on the basis of their symmetries. Keeping this generalization in front, a line was made for years. The changes taking place in literature in the 21st century are rapid and diverse and individualistic. This made it impossible to classify and find them. Similar is the literary activism of Hindi in the early twenty-first century.

## Topic Analysis

In the second half of the 20th century, economic liberalization, globalization, communication revolution, media explosion, etc. dominated events. They have affected all sectors. It is quite different and special from the literary activity of the first half of the last century. If we look at the present literature and especially the stories, in this century the scope of citizenship has become wider than before, so the diversity in the concerns, language and style in the stories is clearly visible due to the emergence of new

storytellers not only in the cities but also in the villages and towns. There are so many variations in it that it can neither be made a common identity nor can they be brought together in one place.

### **Change is not Sudden**

We can call this time of 20 years of the twenty-first century of Hindi the time of prose. Due to the creativity of the story writers, it is spreading even more rapidly. Its creative use as it is being done now has never happened before. This revolutionary change in stories is sudden and not without reason. The basic reason behind this is our experience of freedom to be mature and comprehensive. With this the information revolution has made it more widespread. In the second half of the last century, democratic processes expanded in our country and the participation of the people in them increased. This has given impetus to the tendency to write stories with new freedom. Due to this new experience, both the storyteller and their stories are finding themselves friendly and comfortable.

### **Ever-Increasing Acceptance**

If we look at the perspective of Hindi society, then some big change has happened here. The place of logic and logic is increasing rapidly in our life. Its dependence on imagination and extraterrestrials is also no longer the same. This is the reason that in place of fiction works standing on the basis of imagination in Hindi, the demand and acceptance of non-fiction works like memoirs, biography, autobiography, travelogue, etc. Once these non-fiction works in Hindi had a number of people and books, but now the situation has changed. Established Hindi poet-story writers and critics are also now writing this non-fiction prose. Many people like Kashinath Singh, Ravindra Kalia, Vishwanath Tripathi, Rajendra Yadav, Akhilesh, etc. have now become the choice of readers due to these works. Writers like Anil Yadav's 'That Bhi Ko Desh Hai Maharaj', Purushottam Agarwal's 'Hindi Sarai: Astrakhan Via Yerevan' and Om Thanvi's 'Muanjodaro' have taken initiatives to end the famine of travelogues in Hindi. Non-fiction memoirs such as 'Vyomkesh Darvesh' and 'Nangatlai Ka Gaon' by Vishwanath Tripathi and 'Ghalib Chhuti Shara' by Ravindra Kalia have also been widely appreciated and discussed in Hindi.

### **Changed Story Line**

A major change has come in the form of memoir and story. Memoir has crossed its limits and has now entered the realm of the story. At the same time, the story is also changing its form and looks like a memoir. The autobiography is now being written like a memoir and the biography looks like a novel. Kashinath Singh's composition Kashi's eighty memoirs, apart from the story and the novel, seems to be a mixed form of them. Some people have given it the name of 'Galpeter Gulp'. Rajesh Joshi himself has called his creation 'Kissa Kotah' as a free narrative. The question of what people who see the compositions in the legislative frameworks would call them is still a question. In the words of the storyteller Swayamprakash, 'It is as if a stranger has entered the assembly of Bhadrakal, which everyone seems to be very good at, but about whom it is not being decided that where to sit it.' Although it is too early to draw conclusions in this regard, we seem to be replacing European prose forms with new prose forms to suit our needs.

## **New Enthusiasm In The New Generation**

With the insistence and acceptance of non-fiction prose in Hindi, the story novel has more activity and enthusiasm than before. In the eighth-ninth decade of the last century, the enthusiasm of poets is being seen in the new generation of storytellers in the beginning of this century. A new generation of storytellers has emerged with a different language. The big thing is that it is neither following anyone nor is it seen with anyone. They all have different concerns and different languages. This generation has also put some good stories in front of everyone. Among them, Manoj Rupada's 'Tower of Silence', Chandan Pandey's forgetfulness, Neelakshi Singh's 'Parinde's waiting sa', Kailas Banavasi's 'Ramdhan in the market', Alpana Mishra's 'Grave Bhi, Kaid and Zanjere Bhi, etc. can go. The special thing about the story is that along with the new storytellers, those who have made a mark in the latter half of the last century are also giving good compositions. Important stories like 'Aakhri Kalam' by Dudhnath Singh, 'Fuel' by Swayam Prakash, 'Mohandas' by Uday Prakash, 'Alma Kaburi' by Maitreyi Pushpa, 'Mahua Charit' by Kashinath Singh and 'The left direction is this paar' by Sanjeev The works were written in this period.

## **Coming Out Of The Traditional Framework**

The scope of the concerns of this early twenty-first century fiction is wider than ever. Novels with the story of the last century were accused of being confined only to the middle class, but in the latter half of the 20th century and into the 21st century this allegation seems to have faded away on its own. The eyes of the story teller are in every aspect and color of your life and everyone's life and people are getting a place in his stories. There had come a time in Hindi, when political insistence and the juggling of thought were considered the paramount criterion of creation, but now there is nothing like this. In the words of a new narrator, 'There is no headgear on them; they have nothing on their backs, no slogans, no banners, no debate, no movement, no concept.' Where there is urgency and thought, it is being created in life and coming out in the story. Another change has happened in the new fiction. There is more art or skill in them than before. Thomas Mann once said that story is art and sometime back about Namvar Singh reiterated that story is not just experience but skill. This awareness is constantly visible in new storytellers. Current creators are also now breaking out of the traditional realistic framework of the story. Storytellers, both new and old, have used many forms of realistic Indian traditional storytelling in their stories. The use of the word stories instead of stories in a new compilation of my beloved stories of Prakash Swayam is a sign of this change.

## **Social Writing**

Thus literary activity in Hindi has expanded in these years of the twenty-first century, and its citizenship is greater than before. This activism is broad and plural. At present, young storytellers are also coming forward, and the society is accepting them. The reason behind this is his social writing more than his popularity or his literary understanding. This story writer is writing what the present young generation wants to read. Along with this, their insistence is not on publishing the story in books but now on information revolution and digital transmission through internet. From social media to websites, their stories are broadcast and millions of people read it from there. The information revolution has made it a faster, cheaper, accessible and easier-to-understand method than books. Getting hundreds of hits in a few seconds shows the storyteller how popular he is. Along with this, along with his readership, his reactions are also clearly visible to him. Along with right and wrong, she also gets the theme for her upcoming stories. What the reader wants, he can now tell the storyteller, easily and directly, instantly.

## **Conclusion**

Overall, the information revolution has given a new impetus to the entire Hindi literature and its genres. It flourished in the latter half of the last century but has gained new wings in the 21st century. However, it is yet to be determined whether the present stories or other literature are in accordance with the fundamental principles of the original literature. In fact, the new stories of the new century have not been tied in any way. It is being accepted by the people, that is why it is being written. Information is being disseminated rapidly through revolution and with the same rapid response it is understood whether it is acceptable or not. This is also setting the direction of new stories.

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