CHAPTER - NINETH.

CONCLUSION.

The struggle of the people for national liberation has often given birth to great works of art and they reflect their cherished aspirations. The people's wisdom, creativeness and their undying love of freedom nurture and inspire great artists. All the movements taken into account in the present thesis aimed at emancipation of the country from the alien yoke. These movements for the attainment of Independence were mostly run by the educated middle or lower middle classes. The educated class represented the brain and conscience of the country, and were legitimate spokesmen of the illiterate masses; they were the natural custodians of the interests of the masses. Consequently the life of the common man is depicted in the literature created under the influence of these movements. It has described the misery of the common man, their lack of rights and the cynicism and selfishness of the ruling class. Thus the political movements brought the litterateurs nearer to the realities of life. They began to find the intimate relationship of realities of life with politics and literature. They considered literature as a part of reality and took it as bound, wedded and sealed to it. This trend of realism in Hindi literature of which Premchand is the principal exponent, was the product of the influence of political movements.

Nationalism in Hindi literature is the effect of the Swadeshi, the Patriotic, the Peasants and the Satyagraha Movements. During the first two decades of the present century, the writers could not express their feelings openly. There were certain limitations and restrictions
which stood in the way of the litterateurs and they could not express their feelings openly. So they created literature which had the effect of the movements in an indirect and symbolic way. Nevertheless whatever they wrote under the influence of political movements has enriched Hindi literature to a great extent. The political movements proved a blessing in disguise for the development of Hindi poetry in Khari-boli and also of Hindi fiction which was yet in its infancy. The influence of political movements nourished the sapling of Hindi fiction to a great extent. Without the influence of the political movements Premchand would not have been such a big fiction writer.

'Chhayávád' was a purely literary movement during the Uttáhánkáal of the present thesis but it too was greatly influenced by the Satyagraha Movement and the revival of an agrarian society. Escapism and pessimism in Chhayávád were the direct result of the unsuccessfulness of the Non-cooperative Movement of 1920-22. This political trend has been more strongly reflected in the prose writings of the period, e.g. the novels of Premchand, Jainendra Kumar and Siyaramsharan Gupta.

Similarly, Pragatívád, which forms the bedrock of Sangarshkáal of this thesis, was the influence of the Socialist, the Communist and the Trade Union Movements prevalent at that time. All the poets and fiction writers of this age who created progressive literature made the oppression and exploitation of the poverty-stricken masses by the machinery of the bureaucracy, the village money lenders and the millowners, the warp and woof of their works. The literature of this age is a literature with
purpose. Some of it hovers on the verge of propaganda. Whilst Yashpal's fiction may be called propagandist fiction, Mammatkh- nath's fiction lacks in any originality. It is devoid in imagination and is prosaically factual. However, his treatment of historical incidents, their assortment, synthesis and use is certainly commendable. Similar is the case with the novels of Gurudatt. In 'Desh ki Hatya' and 'Swadinta ke Pathpar', he has described the real atrocities perpetrated by the Muslims on Hindus.

The independence of the country and the absence of any struggle after Independence, split the leftist groups from the Congress. They moved towards different aims and objects and consequently different movements affected different writers. National writers began writing on the themes of reconstruction of the country e.g. Amritlal Nagar wrote 'Bund aur Samundar' under the influence of Vinobha's Bhoomi Movement. Narendra Sharma, Shivaamgol Singh 'Sumen', Kedarnath Agrawal, Yashpal, Rahul Sankrit Myaan and Rangey Forshe have been writing under the influence of communism. Gurudatt's writings are highly critical of the Congress rule. It is, however, to be noted that the post-independence politics has not found so far any spokesman of the status and ability of the writers mentioned heretofore.