POETRY
CHAPTER THIRD

Jagriti kāl (period of Awakening)

The Jagriti kāl can easily be considered as the age of the origin of political movements. Before making an assessment of the contribution of this period, a brief survey of political movements and their influence on Hindi literature (1885 to 1906) is necessary.

**Political Movements - 1885 to 1906**

The dominant phases of the national and political movements in the period 1885 to 1906 were (i) Deification of Motherland; (ii) Patriotism; (iii) Divided Loyalty. The influence of the above mentioned phases opened new venues of thought and expression in the poetry which was then considerably developed genre of Hindi literature.

(1) The first phase i.e. Deification of Motherland begins with the writings of Bankimchandra Chatterjee who identified Goddess Durga with Bangabhumī. In a Sanskrit verse Mother and Motherland have been declared to be superior to Heaven.¹ Bankimchandra went a step further. He called Motherland, the Mother and the Goddess. His conception of nationalism has been exhibited in his novel "Anandamath" wherein Bhavamand (hero of the novel) says, "We recognise no other mother, no father, no brother, no wife, no home, no habitation. Our mother is our motherland, with flowing streams, ripe, luscious fruit, fanned and cooled by the South wind, and green with crops."² This phase of the national movement had also its

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¹ भक्ति का कवि, बक्ति का नीला के नीला के नीला, धर्म के नीला, धर्म के नीला, धर्म के नीला, धर्म के नीला!

² भक्ति का कवि "निराला" - नरसिंह - किंची सुताब - सुकृति अनंत
influence on the Hindi poetry of the time. The poets of this and subsequent periods as well, used the Mother symbol in referring to their native land. They humanized their particular part of the globe and idealized it. Bhartendu Harishchandra is considered to be the first poet in Hindi who composed national poetry.\(^1\) Shridhar Pathak followed in the footsteps of Tulsidas and idolised the Motherland.\(^2\) He wrote in his poem 'Nami Bharat' that he daily offers his prayers to Bharatmata who is the source of all happiness, embodies all the good qualities and is always anxious to work for the benefit of the Universe.\(^3\) He has also written an 'Arati' (a song sung at the time of worship) in which he writes, "O Bharat, Victory to You! You are ever busy doing virtuous deeds. May the service of the world keep You ever occupied! You are the store of good qualities; Victory to You! You are the ocean of beauty and awakener of the world; Victory to You."\(^4\) Besides this he has also written poems named 'Bharat Bhumi', 'Deesh Geet' and 'Bharat Stav'.\(^5\)
Maithilisharan Gupta, one of the most prolific and talented Hindi poets of the twentieth century sees in the Motherland the idol of Lord of the Universe. He writes that the vast blue overhead looks charming over the mother earth. The Sun and the Moon are her crown and the sea a Mokhla (a piece of cloth which ascetics wear round their loins). The rivers are the streams of love and the stars are the flowers that ornament. The birds are the bards and the hood of Sheshmang is the throne. 'The clouds annoint you. My heart goes out in praise of it. O, Motherland! You are really the personification of the Almighty.'

The poet further calls his country as the destiny of the Earth. The poet worships his country in the form of Mother when he says, 'Victory to You, O, Motherland!'

Gauridatta Bajpai also idolised the country as Motherland.

The influence of this phase of the movement on him was so great

(1) वीणा भाषा परिपाण हासिल-फर पर हुन्दर है,  
पृथ्वी-कन्ठ गुण मुड़त, शिला रत्नाकर है।  
दोष वन प्रस ज्ञात, पृथ्वी तारी कहत हैं,  
कंदराज का युद्ध, तैश-फन विहान है।  
करते लोगों जयंती हैं, वल्लभरी उस देश की,  
है पारंपुरिन। तु तलाय तु गुण गुंति लक्ष्मीकी।  
बस्वती - मार्च १९११।

(2) हरि को भ्रमर-लोशन लोशारा, यूर्क-भारत-वा भारत बचै।  
मैथि-हरण गुप्ता - स्वदेश लोकित - पृ: २६

(3) क्या भारत यूर्क स्त्री फसनी।  
मैथि-हरण गुप्ता - स्वदेश - पृ: २३-२५
that he translated into Hindi the patriotic poetry of Walter Scott—
Breathes there the man with soul so dead
Who never to himself hath said,
"This is my own my native-land."¹

**Formative influence of Patriotism**

The second phase of the national movements was to create among
the masses, the feelings of patriotism by bringing home to them the
glory, the valour and the rich heritage of their past and by juxta-
posing these with the existing pitiable poverty-stricken and wretch-
ed conditions. Harishechandra was the first Hindi poet to accept the
influence of this phase. He has given expression to his feelings of
patriotism by giving a pathetic and touching description of India.
Expressing his feelings of grief and sorrow, the poet invites his
countrymen to muster together and weep over the woeful state of the
country.² His poem named 'Vijayani-Vijaya-Vaijyanti' written at the
time of the victory of the Indian forces in Egypt is aglow with
patriotism. The opening stanzas of the poem explain the cause of
India's unusual happiness. A vivid contrast is drawn between the
past glory and the present pitiable condition of India. The poet

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¹ Harishechandra

² His poem named 'Vijayani-Vijaya-Vaijyanti', written at the
time of the victory of the Indian forces in Egypt, is aglow with
patriotism. The opening stanzas of the poem explain the cause of
India's unusual happiness. A vivid contrast is drawn between the
past glory and the present pitiable condition of India.
writes that India is reduced to a position worse than that of the weaker countries like Rome, Greece, Siam and Japan.\textsuperscript{1} Explaining the miserable plight of the country, the poet opines that the cities where the great battles of the past were fought and the rivers which brought fame and renown to the country, should not exist under these adverse circumstances. He exclaims in sorrow that this glorious India has become unhappy in all respects.\textsuperscript{2} His 'Kah-sukrees' (Quatrains in which the import of the first three lines is given a new and significant twist in the last line. The final line gives the real sense), show how the English were exploiting the Indian nation. While defining the English, the poet says 'He, who sucks blood and deprives a person of his health and wealth and who is very sweet and talks well is called the Englishman.'\textsuperscript{3} Bhartendu in a verse implores Lord Krishna to wake up from his long sleep. 'Lord Krishna', says the poet, 'has not paid any heed to

\begin{itemize}
\item[(1)] बुधगल्ल दास बीङ्गी - मारतेन्द्र गुरुगोपाली - दूरा श्लोक - पृ: ६५५-६५६
\item[(2)] हाय । वहे पारार । भूल पारो । वन ही विठियु सौं पह दुःखरी ।
\item[(3)] हाय । पंज नदि । वहा वानिक रे । भजूं रहे लूप परति विराजा ।
\item[(3)] हाय । बिषाद । निषिद्ध दुःख भारी । भजूं रवारे वामजी वंकारि ।
\item[(3)] क्रोधन दास । मारतेन्द्र गुरुगोपाली । प्राण दूरा । पृ: ४३३-४३४
\item[(3)] देवरेन जीव । शिवेन सतातं । सुखवि समाहि । पृ: ६७०
\end{itemize}
the prayers of Indians. 1

Parasuraman Mishra was also influenced by the same motive
of literature. In his poem "Kranda", he says that about one
fourth of the population of the country which was once so prosperous
and rolled in gold, can hardly procure even coarse meals. 2 He
further says that all the wealth is being transported to England
and poverty is spreading in the country. 3 While recollecting the
good old days, Radha Krishna Dass says, "Where is Parikshita?
Where is Janamejai? Where is Vikram and where is Bhoj?"

"Where have gone those lustrous families of Nanda and Chandra
Gupta?"

"Ahi when will those prosperous days come back again?" 4
Pandit Badrinarayana Chaudhari 'Premghan' was closely connected with the political currents of the time. His poetry alluded to the prevailing conditions and in such poems his love for his country can be discerned. When Dadabhai Naoroji was addressed as 'blackman' in England, Premghan was greatly agitated and he wrote a spirited poem expressing therein that it was a matter of great surprise that even a man of white complexion like Naoroji had been called black. The whole nation is infatuated with the word "black" which had been used derisively for Naoroji. The poet further writes that Kamadeva (Cupid) Lord Rama and the clouds which bring rain are all black. The Black is very much liked because of his good deeds.\(^1\)

**Divided Loyalty to the Foreign Rule**

Normally nationalism of that period meant divided loyalty to the Government. While expressing loyalty to the British they ascribed the miserable conditions of the people to foreign rule. In certain writings these sentiments were expressed in the same breath. For example Harish Chandra in the same couplet says that there is every comfort under the English regime but the matter of great concern is that the wealth of India is being drained by the foreign country.\(^2\) Similarly in his poem 'Hardik Harashadarsh' and

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\(^1\) कारव लौग सुन्दर धन गौरी बाजा कारे।
भालौ कारे, कारे शब्द हुई पर हैं बारे।
कारे भाग, राध, ज्ञान, कह चाहन वारे।
कारे लागत वाही उन कान जो चाहे।

प्रभाकर रारे ग्राम उपाध्याय तथा विनेश नारायण उपाध्याय -

\(^2\) कारवेश राज तुभ राज लोह चब भारे।
ई का नरिश चहौ जाव मह भति चारे।

रामः मन्दु - तिम्मी साहित्य का इतिहास - पूः १६२
'Bharat Badhai' written on the occasions of the diamond jubilee of Victoria and the coronation ceremony of Edward the Seventh, King Emperor respectively, Premghan praised all the members of the royal family, the English government and the Viceroy, yet he exhibited a true picture of the poverty-stricken India.

This patriotic trend with a thin veneer of loyalty to the British government had its effect on Rai Deviprasad 'Purna' as well. He, in his poem 'Vasantviyog', has fancied the Motherland as a garden. During the good old days this garden abounded in all sorts of riches and excellences, but afterwards, due to discord among the gardeners, it was devastated. Though some great men tried to look after it for a shortwhile but the condition of the garden did not improve. In the end the gardeners went to Kailash Mansrower for penance where they got the revelation that the condition of the garden would improve during the twentieth century of Bikrami era when there would be Western rule over the country.

Maithilisharan Gupta also expressed loyalty when he said that under this rule all the facilities for progress were available. There was no fear. One could go any where one liked.¹

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¹ Maithilisharan Gupta, "Bharat Badhai," *Bharat Bharat* (p. 50-51).
On the coronation ceremony of King George V, he wrote that there was no nation in the world which was more loyal than the Indian. That the poet went on to say that the two eyes of Bharat had different lustres. One eye was filled with tears of love and the other with tears of sorrow. When Bharat looked through both her eyes, one eye rested upon the prosperity with which India had been blessed during the English regime while the second eye saw the degradation which had befallen the Indians.

Period of Awakening 1906 to 1919

The All India National Congress was the main political party in the Pre-Jagriti Kāl. The All India Muslim League came into existence in 1906. By this time the All India National Congress had also changed its ideology and the extremist group in it was coming to the forefront. At the same time the Bengal anti-partition agitation gave rise to the political movements such as the Swadeshi, the Boycott, the Peasant and the Revolutionary. Of these, though some were apparently social and economic, yet they were political in content. The inspiration of all these movements was patriotism. Nationalism in the real sense could not thrive

(1) राज मक यन सा न विज्ञन वेवीर कहौ है ।
शरस्की - फिमब्यु - १९११ ।

(2) यारत की दोनां नावीं आलों की जिन निक्षम है राज कटा,
एक लोग स्नान शून्य वूरू है, एक लोग शोकाबु भूर।
वाजी तब दोनां नावीं से देखे यम भी दोनां वीर,
एक लोग ते अपनी उन्नति, एक लोग ते ख्वमति घीर।
पैलिक्षीरणा गुप्त - संक्रम - पृ० १८०
in the early 20th century because the Hindus and the Muslims considered themselves as different nationalities and there was no 'lingua franca' which could bind the diverse elements into an organic whole. The abortive attempts of the All India National Congress to foster the concept of Indian nationalism among the masses failed because the approach of the Indian National Congress was political. The common cultural heritage was not emphasised. Nevertheless, nationalism was the bedrock on which the political ideology of the Congress rested and the Hindu and the Muslim feudalism reacted unfavourably to any move which could disrupt their very foundation. The feudalists and the capitalists in order to reverse the march of the time, mixed politics with religion and pandered to the sentiments of the ignorant and the unlettered. The communalist element in the Congress gradually drifted away and gathered the reactionary forces under its banner. Before long the Muslim League became a stooge of the British Imperialism and so far as the Indian National Congress was concerned, a force to be reckoned with. This dichotomy on the Indian political scene generated a long drawn-out struggle between the two communities and the phantom of nationalism which had been hovering over the Indian political consciousness since 1885 suddenly dissolved into the thin air of party politics and the vested interests. However, the Congress stuck to its guns and continued to attract the intelligentsia of both the communities. At the time of Jallianwala-bagh massacre in 1919 there gleamed a ray of hope on the otherwise gloomy sky of Indian politics that the ideal of the Hindu-Muslim Unity was not illusory. It seemed possible that these communities would at last sink their differences for the bigger cause of national solidarity and the struggle for freedom.
The literature of Jagriti Kāl (1906-1919) concretizes and crystallizes the nationalistic tendencies based on the political movements of the age. In the Hindi poetry of this period the upper most current is that of nationalistic feeling which had taken root in the hearts of the people. In this chapter an attempt has been made to evaluate those poetic works, which were influenced by political movements.

The Swadeshi Movement

The Swadeshi Movement played a significant role in rousing the dormant national consciousness of the people. It provoked the thoughts of the poets and opened new vistas of expression. The attention of the countrymen was focussed on the use of home-spun cloth and other indigenous articles of daily use. The poets satirised rather ridiculed those who coveted the foreign goods. This movement harped on the slave mentality and the cold-heartedness of the common men who was so much circumscribed by his daily routine and who was unable to raise the veils of ignorance and cowardice from his mind's eyes. The Swadeshi Movement paved the way for the Boycott, the Peasant and the Patriotic Movements.

The poets who were influenced by the Swadeshi Movement were Balmukand Gupta, Badrinarayan Chaudhari 'Premghan', Rai Deviprasad 'Purna' and Maithilisharan Gupta. Mahavirprasad Dwivedi, Lakshmidhar Bajpai and Giridhar Sharma were also moved by it. All these poets tried to bring home to the readers that they should use home-spun cloth and discard foreign goods. The idea fostered by all of them was that the swadeshi would bring prosperity to India and the trade of the country would flourish in case Indians boycotted the imported articles. They thought that the main reason of the country's poverty was that they purchased foreign
clove in exchange for bullion. The use of home-spun cloth would provide the poor with food and cloth. Love for the swadeshi made the poets praise the charkha and the khaddar. Poets like Mahavirprasad Dwivedi and Lakshmiedhar Bajpai implored the masses to use swadeshi and boycott foreign goods.

(1) 

\[ \text{चे चांदो हो चीड़े, है ज्वपुर ज्वलार,} \\
\text{पारसबाजीयाम् क्या वी है तुम ज्वलार?} \\
\text{वी है तुम ज्वलार क्या वह ज्वलाताही,} \\
\text{जितने तुलने निजी जान निजीता रुग्छ!} \\
\text{लभीमान्य जिम्मादू - पुरुष संग्रह - पृ: 299} \]

(2) 

\[ \text{विदेशी वस्त्र क्या है रहे हैं?} \\
\text{कृपा अन दीना का क्या है रहे हैं?} \\
\text{न दूर हैं है तू हारत फिकारों!} \\
\text{गधे है नाम तेरी बुद्धि नामी!} \\
\text{कैवीदत उहु - जिम्मी जाप्पा बाला - पृ: 368} \]

(3) 

\[ \text{कह तु जिम्मी जाप्पा दुली पर पेट चार जी भार!} \\
\text{वस्त्रा तुड़ जिम्मी बलर पतल जिम्मा गाल!} \\
\text{जी ज्वारकृत्वर ज्वार उपास्यम् - ज्वार कवल - ज्वार भाग - पृ: 432} \\
\text{जी जिद्दी नारायण उपास्यम्} \]

(4) 

\[ \text{स्वदेशी वस्त्र का स्वीकार कीनै,} \\
\text{विकर बहार ज्वारा मान हीनै,} \\
\text{सफ बाहेर जिम्मी वस्त्र ज्वाराम्!} \\
\text{न जानां पाल, उपार दूर चाही!} \\
\text{कैवीदत उहु - जिम्मी जाप्पा बाला - पृ: 370} \]

(5) 

\[ \text{जी जीड़े का अंतराम - वस्त्रु जिम्मी का कर ज्वार;} \\
\text{कर भी ज्वारा उद्धार - विनी यही फुकार पुकार!} \\
\text{प्यारा - नवम्बर - 309} \]
Badrinarayan Chaudhari 'Premghan' considered the Charkha as a means of attaining Independence and prosperity. The more it was spun the nearer the swaraj would be and the more speedily would vanish slavery and poverty.¹ He exhorted the Indians to outdo the Manchester-mills by spinning charkha.² He proclaimed that love for the swadeshi was fostering a new hope and exhaling an aroma which is captivating.³

Purna also advanced the cause of khaddar. He opined that if dress made of coarse or fine khaddar is used by the Indians, the country would command respect.⁴ But his conception of

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(1) ज्यां ज्यां तू चलता त्यां त्यां लाता स्वराज्य निसरता।
प्राण-शक मीनता पानी बाती बाती छात।
की प्रमाणीकृत प्रब्द उपाध्याय । प्रमाण करेख।
की दिल्ली नागरिक उपाध्याय । प्रथम भाग।

(2) काल काल का पून नाविक स्तर को करे नात।
की प्रमाणीकृत प्रब्द उपाध्याय । प्रमाण करेख।
की दिल्ली नागरिक उपाध्याय । प्रथम भाग।

(3) देशी की वस्तुनि का अर्थां धारण उपलब्धता।
हूँ वासा तुम्हारे केसरता न भूखर लखवाता।
की प्रमाणीकृत प्रब्द उपाध्याय । प्रमाण करेख।
की दिल्ली नागरिक उपाध्याय । प्रथम भाग।

(4) गाढ़ा, कीवा जो निल उत्की ही पोशाक, वीजै अंगवार तो रहे देश की नाक।
रहे देश की नाक स्वादी बन्दू पहने, हैं देशी ही लोग देश के तबचे गाते।
ललिताल्य त्रिपाठी - पूर्ण वंश - पृ०: २१४
swadeshi was a bit different. He was not in favour of the music of the spinning-wheel. He wanted the development of machinery in India. According to him, countries were rich and strong if they had plants and machinery. So if India wants to flourish and be prosperous, it should have big mills and machines.\(^1\)

Dularelal Bhargava has also expressed similar thought as Premghat. In "Dulare Dohawali", he writes, 'as the spinning-wheel moves, India marches towards Independence.'\(^2\)

Maithilisharan Gupta and Giridhar Sharma sniggered at women who gave lip sympathy to the swadeshi but wore bangles of foreign make. To an Indian woman the bangles are a sign of saubhagya. The poets pointed out that India lost her saubhagya.

\[\text{Translated:}\]

(1) कहे सबल विदेश तक, निशकल निज़क है, भारत क्या ? कह फिर तुर्क, हाँ, क्या कह है?

लक्ष्मीकान्त जियाँती - यूपुर्ज लंकु - पृ. 236

(2) गार्दी - गुर से गंगाम है, चावा-लाल्बूं और, भारत तक- तारं है।

कल पुलिंत की और।

डुलारिखांग मार्गी - डुलारी दौलाबिल - पृ. 62
when her women were imported bangles. While defining swadeshi, Balgangaadhara Tilak once said "Swadeshi is self sufficiency". The same idea can be visualised in the writings of Balmukand Gupta and Maithilisharan Gupta. The former wants Indians to be so selfdependent that they will eat what they themselves have grown and wear the cloth which they themselves have woven.2

The character of Sita described by Maithilisharan Gupta in his epic "Saket" is tinged by the swadeshi and self-sufficiency.

At Chitrakut, Sita works on charkha, spindle, and even pickaxe and scraper. She is not dependent on others. She herself

(१) कूल-नारियल जिन्ही हरारी हैं करी ने पारती -
खौमाग्य का पुश पिन्ह जिन्ही हैं तैल चिकारती,
है जुड़ता तक हैं चिक्की तैल हो, का हो चुका,
भारत स्वतन्त्र निषिद्ध में पराजीत करके तो चुका।

कैलिकशयण गुम्ब - भारत नारती - पृष्ठ १०२

(२) अपना चौया वाप ही जाने, अपना कछुआ वाप जानें।
सरकार - जुलाई - १९०४
fans the fire with her scarf.\(^1\) She advises the Kirat and the Bheel girls not to remain half naked but to spin and weave along with her.\(^2\)

**The Peasant Movement**

The Swadeshi Movement was as much an attempt to popularise the use of home-made things as to improve the economic conditions of the farmers. India being predominantly an agricultural country, any movement which ignored the lot of the farmers was bound to fail. The Congress rightly touched the core of the problem and suggested ways and means to mitigate the impoverished conditions of the tillers. The advocacy of the use of home-spun cloth and of the boycott of the foreign made goods, led to some improvement in the economic condition of the peasants. The cotton grown by the Indian peasants was to be used for their own selves or for their own brethren instead of being sold at cheaper rates to the foreigners. The aim of the sponsors of the Swadeshi Movement was to improve the condition of the Indian peasants which would

\(^1\) लोग तुम नन्द नरहि बहि नहीं पहली हुई, लपन पर पर मंजिला लाब बढ़ा चली हुई।
अभाव विन्दुक विस्तार द्वारा पहली हुई, लपन लंबा है ब्याल बढ़ा बढ़ा चली हुई।

पैरिसारण मुर्न - ताली - पृः १५२

\(^2\) तुम कई नन्द नरहि बहि बढ़ा उष्ण तक्ष नं, लाकें, हम कारते - तुम गान की ख्या नं।

पैरिसारण मुर्न - ताली - पृः १६१
be achieved if the whole country stuck to swadeshi. So to make the Swadeshi Movement a success, the Congress brought home to the public, especially the ruralites, the peasants' impoverishment. The Peasant Movement paved the way for the propagation of the Swadeshi Movement in the villages which then constituted about 80% of the population of India. As an offshoot of the Swadeshi, the Peasant Movement gained momentum and considerably influenced the literary works of the time.

The poets who were greatly influenced by this movement were Balmukand Gupta, Badrinarayan Chaudhry 'Premghan', Maithilisharan Gupta, Gaya Prasad Shukla 'Sanehi', Siyaramsharan Gupta, Nathuram Shankar and Keshavprasad Mishra. The subject-matter of the poetry written by the above mentioned poets after they had been influenced by the Peasant Movement is more or less similar. All the poets have described the miserable predicament of the peasants who work hard day and night in the field. Though they bear the burning heat and the piercing cold throughout the season, yet they do not get enough to eat.\(^1\) They pacify their hunger by taking a handful of parched

\(^1\) एक दिन दूध कृषक नियम नियने नियम बना जान, न तू पैट पर रोटी खिला उसकी है अथा सीताराम। अशिव बैठे ते ते रोटी बनाने दुध की तारीराम।
शरणकी फारवरी १६५५
kidney-beans and lentil during the day time and two three
loaves of coarse bread at night. The carrots and radishes
form their breakfast. They grow food for all but their own
children remain hungry. They give comforts and pleasure to
every one but they themselves have to work hard in the
scorching sun. When the crop becomes ready the whole of it
is taken away in the form of land revenue. Whatever is left

(1) दिन में शूरी गोठ मूरा खा लेते हैं,
दो दो रुखे रॉट रात भी खा लेते हैं,
बबु झिखरा बाल उदर में भर लेते हैं,
गाजर पूरी पाल कीला कर लेते हैं।

की कृष्ण लाल - वामनिक विन्दी वालिस्सा का विचार - पृ 31

(2) जिनके कारण यह कुल पाए,
जिनका बौखा तब क बाय,
लाख लाख उनके बालक निब,
पूरी के भारे चिल्लाए।

कांट वर्ष की ती कुक्कारे,
कुंभ भारक कला हैं,
परतों की रातीं परते,
जिसे तावा दी कला है।

ती कुछ बादाँ में,
मै चित्त भिक्खु गारी है।

- - -

जब आना उत्तम होय,
तब जब उठा है जाय लाख।
behind, is taken away by the village bania in the form of interest. The distressed farmer cannot do anything except calling upon the clouds and imploring them to shed tears with him. He wants them to come and share his sorrows. In addition to the hard work that the peasants have to do in their fields, they are compelled to do begār (forced labour without wages) imposed by the zaminder or the thanedar. Those who raise any objection are beaten by the agents of zamindars.

Keśavprasad Mishra in his poem 'Jādha aur Mirdhan' depicted the doleful condition of a peasant, who works hard in the field for the whole day long, but can hardly get enough food to fill his belly. With some hopes for the future he takes care of his fields during the wintry nights. The poor peasant has no

(1) कता है दिन-रात बनारा सुतिएँ फूला,
बाजा है करों नुढ़े में फौर भोली होना।
हरसली - मई - १८२६

(2) के ताली है बाजरी ! बाजरी, बाजरी !
तुमनी आ जै तो जार अंदू बहली दी।
सुही है तुमहारी कृषणक हुत छताली !
न हुढ़ का पता तै कियती मिराली !
गयानाराय शुल्क 'सलीही' - कृषक कन्न्यन - मुद्रा: १२

(3) पतियाँ कौ है गो लोग कैसा मारन कठूर कर,
जौ हुढ़ बोछै, ढोछ कर दिला धनपुर बढ़ूर कर।
हुढ़ गय तुमलाम, ताय क्या मार लक्खूर कर।
हुढ़ दुता बनिन, बनिन वै मे पूर कर।
गयानाराय शुल्क 'सलीही' - कृषक कन्न्यन - मुद्रा: २६
clothes to wear and his naked body shivers with cold. The poet goes on to say that, that very farmer who starved but always paid the Government taxes is dying of hunger.

Gayaprasad Shukla 'Sanesh' has described the plight of a farmer, who in despair, desires to become a labourer. To him a labourer is better off than a peasant, as inspite of all the hard work a peasant cannot make both ends meet. The village bania, the patwari, the zulâdâr, the zamindâr and the thanâdâr all exploit him. He would not have been reduced to such a miserable plight had he been a labourer. In that case he would not have ploughed and sown the land and would not have been beaten and insulted. He would have worked during the day and slept peacefully at night.

The Peasant Movement influenced some Hindi poets so much that in addition to writing of poems on this movement, Maithilisharan Gupta, Gayaprasad Shukla 'Sanesh' and Siyaramsharan Gupta made poverty of peasants the warp and weof of

(1) विर पर उत्त पाय का लोभता का पर नया एनि भी दूध,
   हाय ! हाय ! सुन्नत होता है जाएँ है सहाय का पूत।
   करके - कामते - १८५५

(2) जो करता था फैट काट का बरायरी कर-सान,
   रखता था प्रस्तुत करने का विागत का मान।
   नहीं हुआ था जिसौ दूविश की दूल का मान,
   जाम की मूला मतला है मातादीवा नियान।
   सुदूष्ण (प्रो)हिंदी भक्तिन मे युगान्तर - पृ: २२६

(3) कार होती यह दसा आग में कुशक न होता।
   हायता में पशुधर जीतला लाहर न होता।
their kavyas. In the works of these three poets the endeavour is to arouse sympathy in the readers' hearts for the peasants. Karun Rasa (Pathos) is predominant in them.

Maithilisharan Gupta wrote a khand kavya named "Kisen" (1915-17) the theme of which is the exhibition of the pitiable condition of the poverty-stricken peasants. The hero of the kavya is a peasant. He is crushed by the excesses of the police, the money-lenders and the zamindar. He works hard day and night but cannot make both ends meet. Under very miserable circumstances, he is compelled to leave his native place for Fiji Island. He goes there and turns a labourer. As a coolie too he has to undergo the atrocities perpetrated by the overseer, which happen to cause his wife's death. On the out break of the first world war that coolie joins the army, fights bravely for his masters and lays down his life on the bank of the Tigris. The poet has exhibited in this khand kavya the poverty-stricken wretched conditions of a peasant which turn him into a coolie, and the inhuman treatment meted out to him as a labourer. How bravely he fights and lays down his life for the foreign rulers!

Gysaprasad Shukla 'Sanehi' in his work "Krishak Krandan" (1916) has narrated the life story of a rich farmer who, due to the exploitation of society, is reduced to a condition worse than that of a labourer. Similar is the theme of Siyaramsharan Gupta's work "Anath" (1917). Mohan, the hero of this work is

पुष्प ४८ का शीर्षक :-

साहब क्या यहां बाल ढाला मुकत न लैंग ।

दिन यह करता काम रात न हुब न कह्या ।

ग्यारासुद शुक्ल 'सानेही' - कृपाक त्रिपाठी - पृ० ५
subjected to the excesses and atrocities of the police, the village money-lender and the zaminder. He works day and night but remains unable to feed his wife and children. Mohan and his wife, Yamuna, are innocent poor villagers. Their son Murlidhar is lying on death bed but the poor father cannot do anything to save him. The despotic deeds of zaminder and the atrocities of the police, bring about the tragedy in this work.

The Patriotic Movement

The Swadeshi Movement proved to be a three-pronged weapon in the armoury of national forces. Firstly, it boycotted the foreign goods thus bringing a great set back to the economy of the foreign mill-owners. Secondly, it was a step towards the amelioration of plight of the Indian peasants and labourers. Thirdly, it preached and expedited the spirit of patriotism. Imperceptibly the spirit of patriotism culminated in organising the heterogeneous activities rampant on the political scene of that time. The diversified elements were knitted together and an atmosphere was created in which the sapling of patriotism could gather strength so as to sprout in the coming decades. The Patriotic Movement during the period under survey had its influence on Hindi poets and as a result thereof it is reflected in Hindi poetry in two forms :-

(I) in the form of songs about the riches and the past glory of India;

(II) in the form of khand-kavyas depicting the stories of patriotism.

Shridhar Pathak who wrote 'Prashasties' (eulogies) of India was the chief singer of the glory of Motherland. He in his
famous song 'Desh Geet' idealised India as the crown of the world, favourite of the God, fortune of the Universe, celestial sheeshphul (Plume) of the Earth's head, tilka on the forehead of the Goddess of Nature and the one coveted in the three Lokas.¹

In his song 'Jaya Bharat Jaya' Pathak has eulogised the glory of the Hindus, of the Muslims, the Jains, the Parsees, the Buddhists and the Christians. To him all of them, though on the paths of different religions, are busy in doing pious deeds.²

Besides this Pathak's lyrics 'Bharat Bhumi', 'Desh Geet', 'Bharat Vandna', 'Bharat Prashansa', 'Bharat Arti' contained in 'Bharat Geet' are all full of patriotism. The songs 'Shikshak Bharat', 'Bharat Hitkari', 'Sunder Bharat' etc. portray the glorious past of India thus creating patriotic spirit in the hearts of the readers. In his poem 'Antim Prarthana' the poet

(1) स्वाधिक शीर्ष-कृष्ट पृथिवी का
प्रेम-पूर्ण पिता जीविका का
फुलित प्रकृति-नटी का टीका
ज्यों निश्चि का राजाक
ज्य जा प्रायार ! भारत-देश !
श्रीपर गाठक - भारत गीत - पृ: २६

(2) का हिन्दू जन, का पुरातित-गन
कैन, पारसी, बौद्ध, फिरसियन !
सिविल धर्म-पथ, तुलना-रत !
जस वातम श्रीपर बालिकारी !
श्रीपर गाठक - भारत गीत - पृ: ३०
prays to God that at the time of his death, the name of his Motherland should be on his lips.¹

Siyaramsharan Gupta in his poetical composition "Maurya Vijay" (1914) has dealt with the glorious past of India. The story of "Maurya Vijay" is the invasion of Silukas over India. In writing this work the poet aims at bringing home to the readers love for the country. In one of the songs 'Victory to pious India', 'Victory to Mother India' - is echoing the voice of national awakening and patriotism. His 'Durwadal' (Collection of poems written from 1915-1924) is also greatly influenced by the move of patriotism and nationalism.

"Rang mēn Bhang" (1909) a khand-kavya written by Maithilisharan Gupta is greatly influenced by patriotic Movement. As soon as Rana Lakha Seesodia sits on the throne of Chittaur, he determines not to take food until he breaks the fort of Bundi. But his Mantri feels that it is not possible to break the fort of Bundi so easily and so he gets an artificial fort of Bundi built and requests the Rana to break it and take his food thus fulfilling his vow. When Harha Kumba, a servant of the Rana who was native of Bundi State, comes to know of it, he feels much perturbed. A wave of love for his motherland fills his heart. He resolves that he must defend even the clay model of the strategic fort guarding his native state. He was bound to do so, for had not the food,

(1) जानकी वह देशि से, वह प्राणा कल के निकले,
    फिर वह देशि से वह प्राणा कल के निकले।
    रिख नारायण रिख - राष्ट्रीय-शिक्षा - भाग २ - मुख ७४
water and air of his native state given him nourishment, strength and vigour? He could do no less.\textsuperscript{1} He does not want that even the clay model of the fort be broken, and so notwithstanding the fact that he is a paid servant of the Rana, he puts up a brave fight against Rana Lakha and sacrifices himself on the altar of his Motherland.\textsuperscript{2} He stands for the salaried Indian servants of British Government. Bundi State is India and Rana of Chittaur are the English rulers.

The influence of this Patriotic Movement is also apparent in Maithilisharan Gupta's work - "Bharat Bharati". This book is considered to be the most important work in the history of patriotic poetry. It is a sort of commentary upon the contemporary conditions. It aims at focussing attention of

\textsuperscript{1} पूर्ण हो जिसके लिखतिम वस्त्र-वीर, वासिर है, ने तर्क हुआ सभी विष रह सिरों शरीर है।
\textsuperscript{2} क्यों दुहारा ब्रह्मण का उपाय न मुख को पता है?

(2) तौरे है वीर है नक्ष्य लिखा अन्य कहे कहे, पूर्ण हो कहा वीर वीर हैरत हो जिला कहे कहे ?

है न कुं विश्वर वह, हृदय है बढ नामित, नाभ-वृत्ति विविध तैल कर पूर्णित ही तारिक।

कीर्ति तैल तैल फिर तन्त्र कर चला है?

(3) पूर्ण वाता की वाता में रह को वस्त्र है?

१२६ - १३२
the masses on certain aspects and thus creating a favourable atmosphere for political awakening. The poet has divided this book into three sections. In the first section i.e. 'aateet khand' he deals with 'what we were', in the second section 'vartaman khand' he deals with 'what we are', and in the third section 'bhaveishyat khand' he deals with 'what we shall be'. In the first section Gupta has portrayed a glorious past of the country. He writes, "Where is the pride of the world and the sacred playing ground of Mother Nature? It is in that country where the beautiful Himalayas and the Ganges are in existence. Of all the countries which is the most glorious? It is that which is the abode of the saints and that is India." The poet further says that: "This is a renowned and sacred land and her inhabitants are Aryans who were the first Acharyas of art and learning. Though we — their off-springs, have degenerated and decayed the vestiges of their past glory are still present."
It is very difficult to assess their fame which had spread on all sides. They established their colonies in distant lands."\(^1\) Describing the glory of India's past, the poet writes: "It is that Bharat which was once the crown of the whole world and whose glory made the world radiant."\(^2\)

How great were the traditions of India's art, literature and culture! The poet has asserted in this work that they were well advanced in history, grammar, philology, anthropology, mathematics, physical geography, mineralogy, logic, ethics, physical science, brahma-vidya, zoology, anatomy, military science, art of government, astronomy and scientific treatment of venomous reptiles.\(^3\)

In the second section, the poet has portrayed India's condition at the beginning of 20th century. Gupta has pinpointed poverty, famine, miserable state of the peasantry, cow-slaughtering, epidemics, illiteracy and other social ills which were pestering the country at that time. Regarding famines, which were visiting India very frequently, the poet says, "Famine is roaming about in person and there are cries of

\(\text{(1)}\) हमारे जीवनदिवस - की विन्दु-पट जो है व्यवस्था नागात्मः
की दूर देशों अन्य उम्मीदें अपनीया-स्ाणः
चैतीरस गुप्त - भारत मार्गी - पृ०: ७

\(\text{(2)}\) हमी ज्ञानी कौन हैं हमें उन्नत गुण की तरी भली,
तो जो कुछ का गुप्त है या दुर्गात, यह भारत कही?
नैचित्यस्वरूप गुप्त - भारत मार्गी - पृ०: २४

\(\text{(3)}\) नैचित्यस्वरूप गुप्त - भारत मार्गी - पृ०: २५
"FOOD", "FOOD" on all sides."¹ These famine stricken people are so much emaciated that their stomach and back have become one.² While describing the poor condition of the peasant, the poet says that though the peasants with all their energy work day and night without caring for their comforts yet they die of hunger.³ While bringing out a contrast between that old glorious India and the present India, the poet writes that all the wealth has been drained out and the country has been made poor. Not to talk of lotus flowers there is no water in the tanks or ponds. There is only mud and silt.⁴

In the third section i.e. Bhavishyat Khand, M.S. Gupta feels that the country can recapture the glorious past provided the ills mentioned in the second section are remedied. The

(1) दुर्भिता नाना देलवर है गुप्ता सदा तीर है,
    ला ! लन्न ! हरा ! हरा ! लन्न का राक गुप्ता फलसार है।
    प्रविष्टवर्ण गुप्त - भारत भाग्यति - पृ: ६३

(2) कह फेट उत्तर बीच है फिर जे धन धरा राक है?
    प्रविष्टवर्ण गुप्त - भारत भाग्यति - पृ: ६८

(3) पानी का कर रक अर, वृष्ण मृणुज आयत है यहाँ,
    दिन भी अपाने मूल है लिन रात गाते है यहाँ।
    प्रविष्टवर्ण गुप्त - भारत भाग्यति - पृ: ६३

(4) भारत, कहे ती आज बुध वर्ष भी कह भारत खरी।
    है गुप्त गुल्म ! कहाँ यह है वह तुम्हारो भी कही?
    लव काष्ठ कर तक नयं ज्या-पथ्य कैश्य फाँस है, वह राज-राज हुआ ले बन जा। रक्त का भी रक्त है।
    उपाध्यात्म - प्रविष्टवर्ण गुप्त - खाव और भारतीय संस्कृति के बाल्यान्त: पृ: ६४
poet addresses the nation to wake up and open its eyes. The whole of the world is rousing it, so it should wake up and raise the banner of victory. Gupta has in this section described his conception of an ideal and prosperous India. Even in his prayer to God the inductive power is nationalism and not Bhakti. He prays - "Oh Almighty, make this Bharatvarsha – a sacred land. Her life is full of obstacles and obstructions. Give her support." "Bharat Bharati" in herigestika chhand seems written by K.S. Gupta after he had been influenced by Hindu Nationalism which was a counter-poise to Muslim Nationalism preached in Musaddas-i-Haali named "Mado-Jazar-i-Islam." It is a good piece of propaganda and instrument of national awakening rather than a work of literary art. The poet seems greatly influenced by "Bharet Darpan" (1904-05) of Brajeshwar Dattatre 'Kaifi'.

Nanddulare Bajpai in his work "Hindi Sahitya - Beeswah Shahtabi"
is however, of the view that 'Bharat Bharati' contains more of communal feelings than national feelings.¹

In his poem 'Anishchaya' too M.R. Gupta has contrasted the greatness of the past and the pitiable conditions of the present times. He shows Bharat lost in doubt and disbelief about its very existence. It exclaims: "Oh World! Am I that very Bharat, the Bharat of old? Am I, I — a continuation of the past or am I some one different? Am I the same Bharat which was once the cynosure of all eyes, the homeland of the Aryans and whom the great king Bharat gave his own name?²

Looking at the plight of the country and deeming it as dead, the poet requests Dhanwantri — the physician of the gods — to sprinkle the vital Nectar out of his pitcher on the dying country. Her pulse is failing while the circulation of blood has stopped. She has been lying unconscious since long. Dhanwantri should infuse a new spirit in her so that she may

(१) नन्दे हुजारे बाचकों — किन्ने यो तात्त्विक — कीयको श्लाभी — पृ०:२२

(२) विस्त, तुम्हारा भारत हूँ मे ?
हुँ या था, किन्ना रल हूँ मे।
क्या हम वह जान-जानाया ?
लाखौ जाति न फिरे काया ?
नाम 'भारत' तु मिजने पाया ?
कलिव हो क्या भारत हूँ मे ?
हुँ या था, किसी भरत हूँ मे।

भारतशरण गुप्त — स्मृतिरस — पृ०:१७
be rid of her present decadence.\(^1\) M.S. Gupta has beautifully expressed his love for the country in the following words:

'O Motherland, our heart overflows with joy to see you. O Mother, we have played and enjoyed ourselves so happily in your lap.'\(^2\)

The poet does not merely feel happy to see his Motherland; he considers every particle of dust of his sacred land as the glory of every Indian.\(^3\) Abhimanyu's character in his khand kavya "Jayadrath Vadh" has been depicted in such a manner that the influence of the sacrifices of young national workers can easily be discerned in it. Abhimanyu's love for his mother and wife cannot stand in his way.\(^4\) In "Saket" too the poet

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\(1\) हार, जार है!

कै पैरे नकलार है!

वर हारी मे हैं क्यों कर्म-गुण है भरा पड़ा,

और ज्याँ यह नाही पड़ा ।

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नाड़ी में कुई घार नहीं, दोनों में घार नहीं,
कथे व राह उचैस है सेवा, कुई तनार का कोचन है,
पीठ फिटा, दुर्दृश्य है।

मैंमलिकारण गुप्त - स्वदेश करित - पृ०: ३१६

\(2\) कहै-हैं हरे हरे वुल जिसी प्यारी गोद मे,

हे मातृपुत्रि, तुमको निर्माण करन का तो कोई उद्देश ने?

मैंमलिकारण गुप्त - स्वदेश करित - पृ०: २४

\(3\) राम, हृदय, जिन, कुछ वादि है सली है आदर्श व्यक्त,

रज भी हैं हैं हर पृथ्वी मुखि की सबके माते का क्रांतार।

मैंमलिकारण गुप्त - स्वदेश करित - पृ०: ३०

\(4\) मैंमलिकारण गुप्त - क्रांति कथ - पृ०: ५३-६३
shows traces of patriotic influence. He praises the sacred Ganges through the medium of Janaksuta. He considers her (the Ganges) as the movable and immovable property of all Indians and wants that Bharat Bhumi should constantly be watered by her.\(^1\) When going to the forest, Rama bows to Saket at the time of crossing its boundary. What a great love for his Motherland is depicted!

Gayaprasad Shukla ‘Trishool’ in his poem ‘Pukar’ has depicted the miserable and pitiable plight of the country.\(^2\) His poem ‘Swabhiman aur Swadeshabhiman’ has also the influence of the Patriotic Movement. To the poet the man who has got no self respect and respect for his country, is not a man but an animal. He, is rather like a dead body; may he be rich or poor, full of qualities or without any, a great learned man

(1) जय गंगा, लानन्द तरसी, ललाली, 
कपल लले, पुष्पम आँ, दिखायामै।।
सरस में यह चरत-पुलि तुम ही संवा, 
ता सब की तुर एक नजारा तम।।
पौराणिकशरण गुण - साहित - पृः १०३

(2) दुरुपन बुलन - दारिद्र दुष्ट दुष्टभाल झाटा, 
दुरा हुआ है निकर निरस्त है नाला।।
किवी तरत है पान रही है गुंजी नाला, 
कैलार गाल पुर नावा हेतू हैं पर लाना।।
लेखक दिनकु - राष्ट्रीय कीणा - निरीक्षण - पृः २६
or an illiterate person, a Brahman, a Kshatriya, a Vaish, a Shudra, a Sheikh, a Syyad, a Moghal or a Pathan.¹ The same
influence is visible in poet Rabindranath Tagore's "Geetanjali".
'Senehi' translated the Tagore's verses, saturated with love
for the country and countrymen in the following words :-

"Which God are you worshipping with your eyes shut?
Find thirty crores of gods in thirty crores of people
of India. Salvation can only be attained if you
worship the Motherland with heart and soul."²

(1) कहि है पुणी या निगृही, कह रहि या नीघान है,
कहि है जिनकर सूर या उसके पला विवाह है ।
कहि गिन, जानिंदा, देखि है या बूढ़ भूढ़ लगान है,
कहि जैस ही है या कि तैयं, बुझा या कि पतान है,
जिसने न निज गरिस कर निज देश का अविनाश है,
कहि तर नहीं पर पुनि निरा है और पुछ वरण है।
शुमान्ध्र (पृ० १०) - शिन्दी कविता में कुमार्त - पृ० २५२

(2) कही ती जिस डुंड से वच कर,
जोंसूद कर व्याप्र र?
दीय कौटि लोगों मैं हैती,
दीय कौटि व्यापार।
सुरि लिगी का सामन है।
फती भारत की रचन, भत है।
शुमान्ध्र (पृ० १०) - शिन्दी कविता में कुमार्त - पृ० २५३-५४
'Samae' in his poem "Desh-Premnatt" has addressed the people of India through his appeal to the Himalayas to awaken to a sense of their greatness, those who are fallen.¹

Pandit Ramcharit Upadhaya's poems 'Rashtra Bharati' and 'Bharat Bhakti' describe the injustices done by the English rulers. The atrocities inflicted have been described through the symbolism of clouds. In the poem 'Meghaagam' the poet says that the subjects of the country whose rulers are unjust, undergoes great troubles and difficulties. The unjust rulers in the poem are compared to the raining clouds which aggravate the discomfort experienced by a person in the scorching sun of the summer season.² Love for the country is also seen in his epic "Ramcharit Chintamani", wherein Kushalya wants that

(१) क्यों वित्ताल ! मनायमिति हि, उच्च पात दुःख दिलाति, स्वामनण में रत्न शैशव व जय तया सान हृदा आहि।
 गिरि दुःख उत्तामों को तुम जाकर श्रद्धा बलित करो-
 जान राजित कव युग पात्र हैं - उनकी जान-वस्तिया करो।

उर्फ़स्ती - नवम्बर - १९६६

(२) यदि क्षत्रायो राज्य का अन्यायो पाए।
अंतः न कोई की प्रति बीर जी के जुग उठाये।
वाह्य जा तो इसका रूप नै तुर्क गिराया।
हा ! ज्यों ही यह त्यो बृह वातिल गण जाई।
भूल ताना जो के की उनकी जी धने ने लिया।
त्याग कराये हुस्य का भक्तीपरिमल दे दिया।

उर्फ़स्ती - जुलाई - १९६६
her son should serve his country. She exhorts Rama to engage himself in virtuous deeds and not to shirk from taking a vow of service to the country.\(^1\) Similar thoughts have been expressed by him in 'Dev Doot' where he considers Motherland more venerable than the gods themselves. The poet has neither any desire for Heaven nor is he afraid of Hell. He wants that his love for his Motherland may go on increasing.\(^2\)

"Kanun Kusum" of Jaishankar Prasad is the collection of 49 poems written from 1909 to 1917. These poems are indirectly influenced by the patriotic and the national movements of the time. In the poem named 'Gaam' the poet addresses the young men to be prepared to sacrifice for the sake of their country. The poet wants young men who should be God-Vishnu for the untouchables, strong plough for the farmers, tears of the oppressed, and a solace to the labourers. Such young men

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(1) स्वदेश वैसा ज्ञान है नहीं सती है,
उठो उठो राम कुर्ल में लगो।
प्रितिपाल सिंह (डा०) - नीतिकों स्वामी है परापत्य - पृ॰ १२५

(2) नहीं सती की रुक्षी बाह है, नहीं सती की रूढ़ि
बुद्धि राज सदा देवी का जन्मस्मृति में देखि ।
राम वरिष्ठ उपाध्याय - दैवदृढ़ - मूविका

(3) जी भूत आ कार्याचार ही,
कुशल - शरीर का हूँ लक्ष नौ,
दुखियाँ ही काले का लिंपी,
तीर बुझौ ना कह की ।
काण्ड ग्राम - साधन भूल - पृ॰ ४९
should be broadminded and ready to mix with every one.\textsuperscript{1} The poem 'Dharma Neeti' contained in 'Kasem Kusum' is also full of nationalism and patriotism. The poet says that the religion which teaches crookedness, repudiates patience and self control, and spreads fear cannot be called religion. At the end the poet writes that the young man who considers Motherland as his mother, the whole world as his country, God as his father, and who has a cool head but hot blood; whose head is low but whose fists are clenched, whose heart is large and mind is calm, will really become a great man. This song depicts the love of the country and welfare of the humanity. The poem 'Bhārat' has also the influence of patriotic movements. The name Bhārat was given to India to keep alive the bravery of Bharata - the son of Shakuntla and Dushyanta. India being the land of such brave men came to be called Bhārat. 'Chitradhara' is the collection of the poems which were written by Jaishankar Prasad in his teens. Its second part contains poems full of nationalism and patriotism.\textsuperscript{2} The work 'Maharana ka Mahattava' (1914) showing the glory of India is also full of patriotism.


d Rammareesh Tripathi was so greatly influenced by patriotism that in addition to short poems, he also wrote khand-kavyas

\textsuperscript{1} तुषे - त्याम् - तदुपहरी शाती -
सत मे हो किल गाने ची।

dक्षिणर प्रसाद - बानन खाम - पृ. ८०

\textsuperscript{2} तन्द्रगाँध मनान (ढाव) -क्षिणर प्रसाद - पृ. ६-५
full of patriotism. In all his narrative poems, he seems affected by the patriotic movement. In his poem 'Matri Bhumi' he has praised the Motherland. In the song 'Matri Vandana' the poet has idealised Motherland as goddess Durga who is fearless, indomitable and all powerful. She, the destroyer of the wicked, carries a sword in her hand and is gloriously radiating awe. The patriot poet then offers his life at Her feet.1

The subject-matter of all the three kavyas namely "Pathik", "Milan" and "Swapna", of Tripathi is love for the country. Sumana Devi in "Swapna", is so greatly influenced by patriotism that she appears to be more of a preacher than a heroine. All the characters depicted in this work have been presented as the symbols of the movements of that time. Vasant - the husband of Sumana - is imaginative, nature loving and amorous; while Sumana is always awake to the actualities of life. Once a foreign ruler invades their country. All the subjects must together and put up a brave fight against the invaders. Mothers and newly-wed wives send their sons and husbands to the battle-field in order to save their country.

(२) अया हुज्जा शक्तिवानिंकी,
शिवमें हैं कर-उर-किदाविंकी,
तृषा हलसा तेजपिंकी,
देवि, दुनिए दलिति।

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"मातु। जीवन पुष्प बस नह है राजकिय स्त्रिया पर तम।"

कथिरैकिलु " - राजकीय तीव्रता - राजकीय भाग - पृ: २३
Sumana also goes to her husband Vasant and reminds him of the
great distress their country was in. She tells him to join
the battle against the foreigners.1 But when the call of love
of country does not affect the sensual Vasant, Sumana Devi, in
the guise of a man, goes to the battle-field. As soon as
Vasant comes to know about the heroic deeds of Sumana, he
is changed. Love for the country is roused in him and his
endeavours to save his country from the foreigners is crowned
with success.

"Milan" is a khand-kavya depicting a simple story of
patriotism. Though the scene of the story is laid in Milan -
the famous city of Italy, at a time when that country was
grooming under the foreign rule of the Austrians but actually
the story is about India and the atrocities perpetrated by the
bureaucratic foreign Government. The treatment meted out to
the patriotic natives of Milan in the kavya is just the same
which was meted out by the British Government to thousands of
Indians who participated in the political movements started by
the Congress. The vow taken by the young hero of the story
to abstain from worldly enjoyments and to lead a life of

(1) तुम्हें जात है चैता संक्रंत,
है स्वदेश पर है राजारक्षक।
शौषध नहीं तुम्हें देता है,
पर पर रत्न हस खवर पर।
रामराय मिसली - लक्ष्मण - पृ 34
restraint and celibacy till he succeeds in liberating his Motherland from the foreign yoke, is the very same pledge which was taken by hundreds of Indian youths who sacrificed their lives for the Motherland. The character of heroine, Vijya, typifies the character of hundreds of Indian ladies who had been working hard in the service of their country. The wanderings of heroine Vijaya from door to door, her patriotic songs inspiring the peasants with a sense of pride in their noble past and hope for future, is the same as that of the Congress workers like Sarojini Naidu and others.¹ The miserable plight of the poverty-stricken peasant which Vijaya sees, represents the condition of the peasant community of India. Treatment of police towards the peasant in Milan is reminiscent of that of the British police when they used to entrap in false cases and molest the men who refused to give false and fabricated evidence. The decisions of the courts were in accordance with the wishes of the police officials.² The atrocities of

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(1) विद विकट हाथ पैं करने ची कैसे-उदार \n  गाँव-गाँव लोच युग्मने; देश-देश उर चाहे \n  देश-देश पर जा बह विधा, करण्ड-प्रेम-विधान \n  सबकी लोग ज़ागे गाँव, देशवंति-का गान \n  राम नरेश जिमाठी - गित - पृः ६५

(2) चित्रे करे चित्रे ध्वनाया पर चित्र न हुला उपाय \n  कर्माचारियां ने काथाया जन जाना कर्माचार \n  रामनरेश जिमाठी - गित - पृः ६५
the English are described in the guise of the atrocities of the Austrians. The foreign rulers impoverished the goldenland and trampled under their feet the God-given crown.\(^1\)

Ramaresh Tripathi's political description of 'Pathik' bears the influence of the Peasant, the Satyagraha, and the Non-violent Non-cooperation Movements. Pathik - the hero of the kavya - during his wanderings comes across a saint who tells him the miserable condition of the people of India. The sage says that in every house the fire of hunger is burning and the people are reduced to skeletons. They have no food to eat, no clothes to wear, no place to live and there is no body to help the poverty-stricken Indians.\(^2\) Pathik is greatly moved by the miserable condition of the people and he returns to the world once more to work for the uplift of his country.

He, along with the sage, sets out on a political mission and takes to preaching throughout the country. His preaching is the same as that of the Congress against the British bureaucracy. Due to his preachings the ignorant, the poor and the simple-minded enslaved men are converted into a nation.

\(^1\) किया किसीसे स्वर्गीय भूमि की लौहों का कुशान +
किया पद-परिक्त लाभ + हमारा देव-सृष्टि बाज +
रामरैश तिपाटी - मिल - पृष्ठ 4

\(^2\) बचक रही देश और फूल की ज्यादा है घर घर हैं +
पानी नहीं है, निगर शायद है जैसा जलिया पंजा +
अन्न नहीं है, वस्त्र नहीं है, रहना का न जिम्मा +
कौं नहीं, किसी ने साथी बना और जिम्मा +
रामरैश तिपाटी - पाषक - पृष्ठ 44
capable of putting up fight for political power by peaceful means. Pathik's son and wife die before his eyes but he remains calm and non-violent and tells other people also to remain non-violent. The poet impresses upon the minds of the readers the greatness and sublimity of true sacrifice - sacrifice for the cause of one's country and country-men and not the sacrifice leading to abstention from the burdens and responsibilities of life. The subjects, as a result of the sacrifices of Pathik, turn out their wicked ruler and establish swarajya by means of passive resistance.

**Satyagraha Movement**

Mahatma Gandhi was successful in his movement of Satyagraha in South Africa. His coming to India opened a new chapter in the Indian politics. He tried satyagraha in India at Champaran and Kaira in 1917 and 1918 respectively and it was a great success. Poet Makhzanlal Chaturvedi had already been influenced by the Satyagraha Movement in South Africa. Inspired by it he wrote symbolic poem named 'Hagwad Puran'. Droupadi symbolised Mother India, Lord Krishna stood for Mohan Das Gandhi, the war of Mahabharat was the satyagraha of Mahatma Gandhi and the Government was portrayed in the person of Dushasan. The South African prison in which Gandhiji was thrown in, is alluded to as the birth place of Lord Krishna and therefore a hallowed place. Shackles worn by satyagrahis were symbolised as the fetters and handcuffs of cruel Kansa. Makhzanlal

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(1) सन्नः (४०) - हिंदी कविता में युगान्तर - पृष्ठ: २४०-२४२
Chaturvedi in his poetical work 'Vir Puja' welcomed Gandhi. He exalted Gandhi as the hero who had infused life and brought awakening in his countrymen. He wrote that fifteen crore men with garlands in their hands were welcoming Gandhi and fifteen crore ladies with puja offerings in their hands were eager to worship him. Besides, the Himalayas were desirous to make libation and the sea was ready to wash his feet and the earth covered with green crops was ready to become the field of his work. In his poem 'Mī-shastra-Sēnāni' (1913) Nakhlanlal Chaturvedi writes that a satyagrahi is a non-violent and he will never take any weapon in his hands whatever may happen. The poet shows his great love for handcuffs and prison - the birth place of Lord Krishna. The chains round his shoulders were wreaths for him. In his poem 'Bandhan Sukh' (1917) written on the
occasion of the arrest of Ganesh Shankar Vidyarthi similar ideas have been expressed. The prisoners took the jails as temples of Lord Krishna. The fetters and handcuffs worn by the prisoners were as glorifying as the roar of victory. The poet called upon every countryman to lay down his life for the independence of his country as without sacrifice that great yagya would not be concluded successfully. The thirty three crore people of India would sacrifice their everything to complete that yagya of victory. The poet Chaturvedi has eulogised the success of Mahatma Gandhi’s satyagraha movement symbolically through the story of Prahlad. Prahlad is the

(1) लालभेष एवं चैत्य-स्तंब तर देवीस्वरूपी हैं परित्वर्ष।
उनीं हैं लालभेषणीया हैं, किन्तु ज्य ज्य का घोष न।
तू श्रीकृष्ण है, तैया गृह है, तैया तुरंत ज्य नहीं।
"सूही" - वह हृदय की शौचा, वह निजी दिन ज्य नहीं।
नासन तलाश बौद्धिक - हिन्दी बिरोहिनी - पृ 63

(2) क्यों क्य श्लाहुति दे है प्राण।
त होगा पूर्ण-क्षय विष त्राण।
कों क्लान्त राणाकु तिमाण।
च्यनित हो कवितापरयु गान।
क्रोगे तन पर्य बलिधान।
सुतुरुि शिवरस कोटि सन्तान।
पुराण हो विज्ञान वज्म भावान।
क्रोगे क्या का भन्न पान।
सुण्डर (पृ 10)-किंवर ब्रह्मता में सुणान्वर - पृ 284
symbol of a true satyagrahi who by the power of his soul fought against the animal power and impressed the cruel men even. He was full of love and without any fear.¹ Rai Krishanandass in his poem 'Birth-place of Independence' symbolically equated independence with Lord Krishna who was born in jail. To the poet independence takes its birth in jails. The troubles given to Vasudeva and Devaki in jails represent the troubles given to satyagrahi prisoners. Vasudeva stands for all the males and Devaki for the females.²

Bhagwatnrayan Bhargava, under the influence of the Satyagraha Movement makes the youth of the country understand the secret of satyagraha. He tells them that Prahlad and Dhrusa were the real satyagrahis. The Indians should learn lesson from their lives, break all the unjust laws and rules and attain their rights by means of satyagraha.³ Describing the real meaning of satyagraha, Ramnraresh Tripathi said that

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निमय अन्नायसु तोड़ो यही शक्तिः है उच्चः।
प्राप्तमा गांठि ता एको करी बृहदो हो प्रियः।
जुब्रा प्रकटः - चुनै जीवनी दै सो तो लो शिलाः,
कर्त्र एव प्राप्त स्वतन्त्रोऽसौ विभारान्तः करी वच्चे।
पशुद्वा - लक्ष्मि - १६३७
satyagraha does not entail the use of animal power. It employs the strength of soul.¹ Sanehi in his work 'Ahimsa Sangram' addresses his countrymen to march forward fearlessly. Let there be firings by the British police resulting in the death of patriots but undeterred by such violences they should fill the jails.²

Home Rule Movement

The Home Rule Movement which was started in 1916 gave an impetus to the Independence Movement. This movement inspired the countrymen to offer more sacrifices for the cause of the country. Mahatma Gandhi had come in the field though at that time Tilak and Annie Besant were in the forefront. In the whole of the country there was fervent demand for the Home Rule and it was being echoed from all sides.³ This

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(1) ते घर हूँ, नीले दे भरता नहीं।
सज्ज हूँं खिस्मा दरा बच्ची नहीं।
ते निंदा हूँः शर्म का क्या कारण है?
ते बलिक हूँः न कोई शत्र है।

शुचीन्द्र (पृ१०) - हिंदी कविता दं युगान्तर - पृ०: २७८

(2) साती हैं गोलियों, कबीर निर्धार लाने दो,
कम बसाते जो, उन्हें कम बसाने दो,
साती कट कर मिरः हन्हा सुरुति पाने दो,
घर बाढ़ी हो गए, कैल ही पर जाने दो।
कृष्ण लाल - अमृतक हिंदी साहित्य का विकास - पृ०: १३७

(3) कुछ यह कहते हैं वाज कब हम, स्वराज्य हो, स्वराज्य हो।
कविता एनिकुल " - राष्ट्रीय-विदेश-विद्वान भाग - पृ०: ७४
movement influenced the Hindi litterateurs of the time. This influence in literature has been expressed by the poets in two ways:

1) Description of ills of slavery;
2) Zeal to achieve home rule at the cost of any sacrifice.

Ramcharit Upadhyaya in his epic 'Ramcharit Chitamani' pointed out the evils of being subjugated. He said that in the absence of independence, the Indians could not move freely to foreign countries and express their feelings to other nations.¹

Pandit Ayodhya Singh Upadhyaya 'HariAUDh' wrote that a man bound in the shackles of slavery could never command respect and honour.²

The great desire for the home rule as inspired by the speeches of Balgangadhar Tilak, found its way into Hindi poetry. Tilak said that he was an old man and the wheel of life had come full circle. He wants that he should not die before India became independent. Addressing the masses he told them to take courage in both hands and carry on with the righteous

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(1) "का हुआ है लिये देश का जना जाना।
कह भी नहीं तबै किती है बुढ़ ना जाना।"
प्रतिपाल विद्वत्त - श्रीमान श्लावणी कै महाकाव्य - पृः ५२५

(2) "मान, लज्जा, हौस ये रहे न उसके पास है।
हे पढ़े फिर के गहे मे दाखता के पास है।"
पृः लुष्पार्त (फौ०) - हिन्दी कविता ने युगान्तर - पृः २३०
and just fight. The Motherland was summoning them all to unite and march forward. He was sure that the swaraj was not far away, provided all the thirty crores of people made an endeavour with all their wealth and life-force. The same influence is discernible in 'Swarajya Swēgat' of Shridhar Pathak. Kaithilisharan Gupta's 'Bhāshā kā Samādēsh' was also touched by Tilak's dictum 'Swarajya is our birth right'. He expressed in this poem that their rights though crushed, could not be wiped out. The birthrights of a man can never be denied for long. While giving a message of hope and courage, the poet addressed his countrymen that their land is the very place where salvation was attained by the sages of the past, who enriched the spiritual knowledge of the world. Indians should not feel frustrated. The shackles of their slavery will definitely be shattered. His geeti-kavya 'Jayadrath Vadh'
also probed the influence of the victory of rightful owners over the usurpers. The poet in this kavya expresses his belief that the rightful owners (Indians) will achieve swaraj in the end. Maithilisharan's optimism can well be perceived in his reply to Urdu poet Akbar's couplet, wherein he said that India would give birth to people like Berbann - a famous American Botanist, when she got home rule. He called the foreign rulers as thieves. He, in his poem 'Swarajya ki Abhilāśa', wrote that those who wanted to possess other people's things were either thieves or beggars. The poet did not want to have anything even rajya without the prefix of 'swa' (Self). The theme of his kavya 'Flassay kā Yuddh' is also hatred towards the foreign rulers and love for the attainment of swaraj.

(1) कहै है पाल्लियाँ जी हम नौरुल्लँ हैं।
दीवाने ही गए हैं, गुँड़ा के फुँहल हैं।
क्षत्रियां पाठक - पैरिशिष्ठण गुप्त - क्ष्यांक तौर काव्य - पृः १००

(2) कब हीन बड़ी होगा बरगेर कुप्प तो,
हाँ हाँ, क्नां, तब तो गुँड़ा भी फूँहल हैं।
क्षत्रियां पाठक - पैरिशिष्ठण गुप्त: क्ष्यांक तौर काव्य: पृः १००

(3) जो पर-पतार् हैं तो चुप हैं?
वे चौर नहीं तो सिकुर हैं?
हाँ तो इसे पर विचित्र कहं,'
है स्वयं राज्य भी इष्ट नहीं।
पैरिशिष्ठण गुप्त - स्ववेश सरित - पृः २३२

(4) क्षत्रियां पाठक - पैरिशिष्ठण गुप्त - क्ष्यांक तौर काव्य - पृः ६६६
Rupnarayan Pandey was also very optimistic. He said that even if there were innumerable obstructions in the path of attainment of swaraj, they would not budge an inch from their course. Their aspirations and fortitude would not be thwarted.\(^1\) Siyaramaharan Gupta was prepared to make every sacrifice for swarajya. In his poem ‘Vānchhā’ he expressed that the Indians would achieve their object even if they had to sacrifice their lives.\(^2\) Madhava Shukla expressed his readiness to bear the lathicharge and the firing of police, and the troubles and atrocities inflicted by jail authorities. He desired the soldiers of the swarajya movement not to be deflected from their path even if they had to sacrifice their lives.\(^3\) According to him a dependent or a slave does not

\((1)\) बापादें हैं लाख, मार हम नहीं हटाएँ,
उभी और उसवाहे हमारे नहीं हटाएँ।

कृष्णदेस्सर शुक्ल - आधुनिक हिंदी साहित्य का इतिहास - पृ.४३५

\((2)\) उदेश्यों की पूर्ण करे यही राज्य चाहन,
करना पड़े पतों ही हमारी प्राणों का बलिदान।

सुधीर (प्रौढ़) - हिंदी कविता में युगांतर - पृ.२८५

\((3)\) निष्ठा पढ़ने का कार्य वैकिक, भा न करी तब प्राणों का,
किन स्वराज के नहीं हटें, कीठ रहे परवरों का।
कैसे हो कर पुलिस लगाये जहे कुब पतवार नहीं,
पर का भाषा लुट है जावे निकले पूँछ है लाख नहीं।

हेम-वाकला हो निवृत्त कह तो मौलिक के ही बाधाएँ,
रिश्व ता सुसृत आ बूंद। तकी जाली अस्वाभाव।

श्रीकृष्ण शाल - आधुनिक हिंदी साहित्य का इतिहास - पृ.६३४
deserve to live in this world.\(^1\)

Santhi was ready to make every sacrifice to attain swarajya. He longed for the day when he would lay down his life at the altar of Motherland.\(^2\) He was not only ready to lay down his own life for swarajya, he also called upon others to come forward and take part in the national struggle.\(^3\) He translated, in Hindi, Kavindra Ravindra's song from 'Gitanjali'. The song shows that Ravindranath, too, was greatly influenced by the Swarajya Movement.

Where the mind is without fear and the head is held high;
Where knowledge is free, Where the world is not broken into
Fragments by narrow domestic walls; Where words come out from
the depth of truth;

Where tireless striving stretches its arm towards
perfection:

\[(1) \text{है नाता वह दिन कब होगा,}
\text{तुम पर बरस बरस जाएगा ?}
\text{तैरे चरण-धरा हैं, तू,}
\text{निज पल-पल समाहित रहते थे ?}
\text{कब तपूत बहार आते थे ?}
\text{विश नाताः तिल - राष्ट्रीय वाणिज्य - प्रथम भाग - पृः २४}
\]

\[(2) \text{बांगों सकते हैं कह-कहूँ तुम कह जाती !}
\text{सुनूँ न पीने राष्ट्र-यज्ञ में जाती, जाती !}
\text{सुनीता (प्रौद्योगिकी) - किल्ले बाविला न खुशात्तर - पृः ४४५}
\]
Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit; where the mind is led forward by these into ever widening thought and action - Into that Heaven of Freedom my Father let my country awake.

Hindu-Moslem Unity

All India Muslim League - a politico-religious organisation had been established in 1906 and it had begun to demand communal representation for the Musalmans in the

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(१) कबौ निहार न क हि उँचा थै,
किना कन्या निस्ता हो जान।
कहौं संग दीवारे उठ्वे उठ्वे,
करूँ न विर्य मलान।
कहौं मल्य की माराई थै,
शिथ निकलै ध्यारे हैं।
कहौं तक उप्राग पुराईता-
की दिशिन बाहु प्रारे हैं।
कहौं विषयक विषय का मुन्नर,
कोला स्नातन अलाज थै।
रुपौं वप वहु पुरप स्फारक-
में जाके न लमाखा है।
कहौं लड़ा विस्तीर्ण विलारे,
और करूं नं करा रहै।
है पितृ। उसी स्वतन्त्र रक्षा में,
आजा ध्यार भारत हो।

शुचिन्द्र(प्रिथि) - हिन्दी कविता ने युगान्तर - पृष्ठ: २५५
(लक्षारक: खलीसी - नीतांकी - ३४)
legislatures and local bodies. The Government accepted their demands and granted these in the Minto-Morley reforms. Sir Dampfylde Fuller's favourite-wife-policy was the main thing which played an important part in separating Muslims from Hindus. In the year 1907 was founded in the Punjab - Hindu Mahasabha - an organisation to safeguard the interests of Hindus. This was, of course, meant to counter-balance the Muslim League. These parties, though communal in nature, were political in spirit in the sense that they had been taking active part in the politics of the country and so these movements were essentially political movements. These movements ultimately created dissensions among the Hindus and Muslims.

But in the beginning of second decade of twentieth century Muslim League began to put forward the demands for the attainment of independence of the country and came closer to the Congress. The Hindu-Muslim dissensions died down for the time-being. This trend in politics crepted into the consciousness of the litterateurs as well. Author of "Bharat Bharati" paid homage to prophet Nazarat Mohammed of Islam in his work "Kaba aur Karbala" and Mohammedan poet Iqbal recited:

'Our India is the best among all the countries. We all are her nightingales and she is our garden'.

(1) उनाकान्ता - शैरिशिलारण गुप्ता - काव्य लीर नारांती संस्कृति का जास्थान
(2) नव लबर + जनवरी - १६४५ - यू: ३३
His love for the country can further be seen in his poem 'Naya Shivala'. Addressing the Brahman (representative of the Hindu community) he says that Brahman thinks that God is present in the statues made of stone but to the poet every particle of the earth of Motherland is a god. Again he goes on to say that glory and peace lie in the songs of the devotees but the salvation of the earthly people lies in love for fellowmen (between Hindus and Muslims).\(^1\) Similarly Muslim poet Altaf Hussain 'Hali' in his poem 'Hubulwatan', addressing his countrymen said that if they desired the welfare of the country, they should not consider any country fellow as an alien, may he be Muslim, Hindu, Buddhist or Brahmansamajist. The countries remain independent by virtue of unity only and the cities are also populous on this account.\(^2\)

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(1) पत्ताकर की मूली में समकात है, वृष खुदा है, लाखे बतन का मुक्त ही जय जूरी है का जाता है। शफूर बी शान्ति भी आहीं तो गीत भी है, परी के वा चित्तरों की मुक्त पील में है।

नया दिल - जनवरी १६४६ - पृष्ठ २७

(2) तुम आरा चाहते हौ मुक्त को नैर, न किया हि मक्खवन की समकट हैं। हौ फूलमान उन्नेय या हिंदू, बुझ मजबूत हौ तो कि हौ अंजू। सबकी वीढ़ी निगाह है देखो, समकट आंखें की मुक्तियों तकरो।

मुक्त है हुसैनाक है वास्तव तैल इसवाम के आबाद।

नया दिल - जनवरी १६४६ - पृष्ठ २५
Rai Deviprasad 'Purna' was also perturbed over the Hindu-Muslim dissensions and addressing Hindus and Muslims he said that the national enemy was he who separated both brotherly nations. He in his poem 'Swadeshi Kundal' said that Rama and Rahim are one and the same. Hindus and Muslims, all are His subjects. He is the creator of them all. Difference, if any, is due to the use of different languages but the meaning invariably is the same. So Hindus and Muslims should not turn against each other. Riding on the surge of Hindu-Muslim unity the poet goes on to the extent of advocating inter-provincial unity and inter-religious unity. He wrote that the body of Bharat consists of people of different provinces i.e. Punjabees, Sindhees, Maharashtrians, Telangees, Bengalees, Biharees, Central Indians, Berarees, Gujratees and Ukkaalees. All these people are busy in the service of the country. They are the limbs of Bharat. Further about the inter-religious unity he said that

(1) मूलभल्म-हिन्दुस्तान में है कौन दुसरा, कुल हुआ जी-कौर हार्द न कर चौही वान।
लम्नीज्ञान गिताली - पूर्ण कण्ठ - पृः २१२

(2) भारत-कुल में है विविध प्रान्त निवासी लांग।
पंजाबी, लिङ्गा हुक महाराष्ट्र तेलं।
महाराष्ट्र में संस्कृत राष्ट्रीय गितारी,
हिन्दुस्तानी सभ्य हिन्दुस्तान हुंस पारी।
गुजराती, उत्तरी, तात्पर्य तेलं तर,
सभी लोग हैं कौन कहा जिन्हें भारत।
लम्नीज्ञान गिताली - पूर्ण कण्ठ - पृः २१०
in India there is an amalgamation of all the communities e.g. Christians, Parsees, Sikhs, Jews, Mohammedans and Hindus.¹

N.S. Gupta wrote some couplets in 1912 which comprise the preachings of Prophet Mohammed. Some of them are quoted in his work "Kaba aur Karbila". These preachings are non-communal based on Hindu-Muslim unity. He writes that in the whole world all the great preachers have preached welfare of all. The moral values in all religions are the same. The difference is only in the rituals. May it be Koran or Vedas, preachings are the same.² In his poem 'Maharana Rajsingh ka Patra' addressed to Aurangzeb, N.S. Gupta's ideas on Hindu-Muslim unity are expressed. In that letter Maharana writes to Emperor Aurangzeb that God is the master of all. He treats every one in the same way. It is He who is worshipped in temples and mosques. Only the methods adopted by Hindus and

(1) श्रीकाउली, पारली, सिख, यहूदी ठोंग।
कुश्तियान हिन्दी याँहें सब का संयोग।
लघुगीतां किछू तही - पूरा कंम्ह - धृ: २२०

(2) उपमैत्त जा काल तें, जिन्ही दुएँ फ्रागँ,
उन सब का उपमैत्त है, एक हीक बलवाण।
जिने फैद है रोगती तें, नहीं तीन तें फैद,
ब्रह्मपैदेस है एक ही, क्यों कुराण, क्या वैद?
क्षिकाकान्त पाठक - मेघिकाशर गुप्त - व्याक़ लिये काव्य मृ०५५
Muslims to praise and worship Him are different.\(^1\) His work "Maharana ka Mahattav" has also similar influence. The unity of Akbar and Pratap reflects the unity of Hindus and Muslims. The poet says that when Hindus and Muslims unite, India will become eminent.\(^2\)

Another poet influenced by the movement of Hindu-Muslim unity or Congress-Muslim League unity sings 'Tarana-i-Ithad'. These Hindus and Musalmans who had been disunited till yesterday have become as sympathisers and friends of each other to-day.\(^3\) Maulana Mohammad Ali once said that Hindus and

\(1\) विख्याति ने निन्दन तब हैं नन दे, कैसे त्यां है ?
है तौ स्वाभी सिद्धि सन का, क्या बिन्दी एक का है ?
नामों है है धुन क न उसों किंतु नाम-नै-नाम,
न्यासी-न्यासी प्रयोग - रक्त है उसी का प्रमाण ।
पारे गुला युगुण उबके फाकियों में तुम्हारे,
पूजा जाता प्रियर वही मन्दिरों तें हमारे ।
या तौनों की विकिन्द्र विचित्र है है उसी को रिकारे,
है लजानी नर का वही जो उसी पूजा जाते ।
वर्तमान - फराजर - र१६२३ ।

\(2\) दौ महत्त्वम पृथ्व एक जन एक हो गयी,
फैला फिर वह महान धारम यात्रा ।
कृष्णानंद प्रवाह - नहाराणा का पत्थर - पृ०: २४

\(3\) बौह बिन्दू बौह मुखमण्डल जो कठ जुड़ा जुड़ा थे ।
वाज एक दूरी के गुमुखार लौ गयी है ।
सुगौंद (पृ००) - बिन्दू कविता में सुगौंद - पृ०: २५४
Muslims are the two eyes of Mother India. ऐं भारतीय अत्मा in his poem 'Jeevit Josh' has also expressed the same thing.¹

Revolutionary Movements:

The First World War gave impetus to the Revolutionary Movement. It had been started even earlier and the influence of it on Hindi literature found reflection in poems breathing patriotism and nationalism (Rashtravad). The revolutionists had the same love for the country as the moderates. They wanted to get the country freed from the bonds of slavery as the other nationalists desired but their method of work was different. The revolutionaries wanted the change immediately and the means to attain the independence adopted by them was force and not non-violence. Atrocities inflicted by the rulers on the ruled and special treatment meted out to the English people were also among the causes in giving birth to the revolutionary movements. This movement ushered in a new tendency in Hindi literature which is known as 'Krantivad'. In the poetry influenced by this movement 'Vir Ras' and 'Oj Ras' are dominating.

¹ (1) भर्त्य-माता की दोनों लोह-नाक को रक्ष कर बीरों कीच।
अबु की उन्मोचन पारा खोड़, दैम तो पौष्प देवे सींचे।
पुष्पक घर पर बच्च कुछ कुल्हानी-लीला है, हों दी हीं बहनान।
कृष्णा की गुन पुराने की तान,-चौं, हों गब फिराक बल्दान।
संगीत रेगुलू - राष्ट्रीय-बीरणा - दितीय भाग - पृष्ठ: 6
Badrinath Bhatta in his poem 'Swatantrata ki Hunkar' addressed the brave men of the country to rise and take up arms.\(^1\)

Shri 'Sanehi' was also influenced by the Revolutionary Movement. In the militant and revolutionary poetry which he wrote under the inspiration of the Revolutionary Movement, he called himself 'Trishool'. The different treatment meted out to the Black Nation is well depicted by 'Trishool'. In 'Jatiya Sangeet' he writes that the white men living in tropical countries will sometime become darker and the suppressed Indians will attain happiness.\(^2\) In his poem 'Kaviraj se Sambodhan' Trishool warns the poets that they should cease composing amorous poetry. They should follow Bhushan and not Matiram. They should become valiant like Rama and not amorous like Shyama. Seeing the trends they were following and the miserable plight of the country,

\(^{1}\) उठो हीरा गाणा हुठी सत्त लो।

\(^{2}\) गौरी जो है गन्ने युंशों में कैसे?

शिल नारायण फिब्रो - राष्ट्रीय वीणा - माग १ - पृ० १०

रुपानि (फ्रौ) - हिन्दी कविता में गुणान्तर - पृ० २७४
Bharat Mata was greatly distressed and was shedding tears.\(^1\)

The qualifications of a volunteer of a revolutionary movement are defined by poet Jayant in his poem named 'Rashtriya Vir'. He writes that such national heroes are wanted, as would not lose fortitude while on the post of duty.\(^2\)

Shri Ramnaresh Tripathi in his work 'Milan' gave inspiration to the youth of the country for the uprooting of atrocious foreign rule. Makhanlal Chaturvedi too in his poem 'Sipahini' seems to be influenced by the revolutionary movement. The valiant sipahini wants to be decorated with bow and arrows instead of bangles. She wants to wear armour.

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(1) है ढाला लाय भाप के हव घैन-घ्यार नै,
नौका कुलौर हाय। त्वककर कर्कर नै।
पुष्पण न भाप का यौन पतिराम ही नै,
कामारि भाप का न स्कैं भाप ही नै।
वह बीर भाप पूर हे रूढ-बाप ही नै,
आँ राम भाप का न गी स्त्रान ही नै?

< < <

वा मारती तुफाना को देख देख कर,
वा नारिखा है नित्य ज्ञान देख देख कर।

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चाहुल तक बार के बारू का रही।
हो कर लघूर बैर क-मन है उला रही।

जिन्दु - जिन्दु तथं - पृ०: ३०-३१

(2) चाहिए हम को रौंदे बीर।
जी दबाव दोष में ता कर,हींनयं नहीं लघू।

कबिवरजिनु - राष्ट्रीय - बीणा - दिल्लीय माण - पृ०: ४८
in place of beautiful silken clothes.1

Raghuvirsharan Mitra in his work 'Phansi' described how the revolutionary workers sacrificed their lives for their country. In the first part of this work he describes the revolutionary heroes who had been hanged upto 1923. The poems on martyrs Khudiram Bose, Chapekar Bandhu, Kanahi Lal, Madan Lal Dhingra, Master Amir Chand, Avadh Behari, Basant Kumar Viswas, Bhai Bhag Singh, Sohan Lal Pathak etc. depict how bravely these soldiers laid down their lives for breaking the shackles of slavery. The poems on martyrs Vatan Singh, Meena Singh, Tarun Karter Singh, Ganda Singh etc. portray the bravery of the heroes of the Gadar Party established in Canada. The first poem of this work 'Tiranga' is full of spirit of nationalism.

In the poem 'Veer Balak' Jai Shankarprasad portrays Zorawar Singh and Fateh Singh when they were being buried alive in the wall at Sirhind. The allurements offered by the subedar reflected the various temptations offered to the revolutionary patriots to forsake their path.2

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(1) **बूढ़ा बुढ़ा कुल हुए बुढ़ा कहाँँ रहा, प्यारे कुल दिया तरा दौ। तीर क्या रात सैनिकर दौ, बल निर्यक्षता प्रहार दौ। पालक्षात्र पुनिःपुनिः - तिमिरितितिनी - पृ-२३४**

(2) **सजाँकर प्रसाद - कानन कुलुप - पृ-२३५ से २३६**