CHAPTER FOURTH

The Utthān kāl (1919-1935) witnessed the rise of Mahatma Gandhi as the father of the nation. With his assurance to the public that he will get them Dominion Status in a year, Mahatma Gandhi made the whole of India look up to him as the harbinger of Independence. He came to fill in the vacuum created in Indian politics by the death of Balgangadhar Tilak. He originated and conducted the Non-violent Non-co-operation Movement, which led to the mass civil disobedience and non-payment of taxes. The Harijan uplift, Hindu-Muslim amity and the uplift of peasants and labourers, though apparently social and economic in nature, were political in spirit and were sponsored by the All India National Congress. At the same time there was a revolutionary movement in the troubled waters of Indian politics and those who followed it had no faith in the creed of non-violence. This revolutionary group came from the Congress; and though its ends were different, the aim was identical. The political movements prior to 1919 had brought into Hindi poetry the tendency of patriotism and nationalism. The post 1919 movements were mainly concerned with the ideology of Mahatma Gandhi in one way or the other and inaugurated a new trend in Hindi poetry namely that of desentimentalisation which helped to pave the way for the introduction of realism.

The Non-Cooperation Movement.

The first phase of the Non-cooperation Movement which started in August, 1920, commenced with the boycott movement. People left high posts in government service and lucrative practice at the bar for good. The swadeshi received impetus as never before
and the khadi became the fashion of the day. The Government met the non-cooperators with repressive measures. About fifty thousand Congressmen offered arrest and were thrown into jails. The second phase of this movement started in 1930 with the Salt Satyagraha. Its programme was non-payment of taxes and the boycott of the British goods and liquors.

The poets of the age who were influenced by this movement wrote poems and songs on the themes of satyagraha, boycott and non-violence. The khand-kavyas and the epics of the age were also touched by these trends of political movements. They not only eulogised satyagrahis taking part in the Non-cooperation Movement but also described the atrocities of the police and the jail authorities on the one hand and the peaceful manner in which the movements were conducted on the other.

Rai Dwiprasad 'Purva' was the first poet to be influenced by the Boycott and the Non-cooperative Movements. In his poem 'Swadeshi Kundal' the poet considers that the country is like a machine and the people living therein are like its different parts. Just as a machine consisting of sixty different parts cannot work at all if even one of its parts goes out of order, similarly every man in the country has his own importance and utility. People of India will not come to disaster in case they work unitedly.¹

---

¹ छहैँ किंवा भौतिन के हाँ स्वाधः बालन को सादः
ञिष्ट उन भें एक ती हो स्वा बाराबारः ।
हाँ सब बाराबारः भें बों हो स्वा भला बा कः
होटा हो या बड़ा खाची को खाची न खाचा ।
हे यह देश कभीन, होम सब दरौं दरौः
कंचे फेर के साथ उड़े कयाँ पुर्ण पुर्ण ।
कठीःक्रा रक्राठी - पूण्य संह - पृष्ठ २११
Maithilisharan Gupta in the lyric contained in his work "Swadesh Sangeet" (1925), considers the satyagraha as the kavach (armour). Whosoever attacks a satyagrahi, will have to face defeat and will surrender himself in order to be on friendly terms. The poet says that a true satyagrahi will keep his head erect wherever he may be. For him the prison would be the temple of Lord Krishna. He is always ready to go through all the odds. He cannot deviate from his path of satyagraha even when intimidated by false fears. Halogising the valiant satyagrahis of Bardoli, the poet compares Bardoli with Haldighati and Thermopylae. The soldiers who fought the battle of Thermopylae and Haldighati were heavily armed but the heroes of Bardoli though without arms and ammunition were more courageous and stronger. They remained courteous, composed and unagituated under all trials, tribulations and ordeals imposed upon them by the enemies.
A beautiful portrait of an ideal satyagrahi is drawn by Gupta in his poem 'Yatri'. A satyagrahi is going on his pilgrimage of satyagraha without any arms or weapons on his person but the violent beasts (the machinery of the British Government) lie in ambush.\(^1\) M.S.~Gupta's khandkeva "Anagh" also betrays similar influence.\(^2\) In "Gurukul" the poet advises the Hindus and the Muslims to unite and resort to satyagraha.\(^3\) This influence is also discernible in his epic "Saket". When Rama - the hero of the epic - goes to the jungles, many inhabitants of Ayodhya lay themselves down in his path saying that they acknowledged Rama as their King and that he should not be indifferent to the public opinion and in case he was determined to leave them he could only go trampling over their bodies. This is an ideal example of passive resistance.\(^4\) Replying to this Rama asks them not to resort to Vinat Vidroh (Passive Resistance).\(^5\)

---

(1) भैं नियत्या जा रहा हूँ झूँझक बैंगीरी रात में,  
    चिंतन जाँच लो जूँ हैं प्राणियों की गाल में।  
    कृष्णा लाल - बाणुनिहिन्दी साहित्य का विज्ञाप - पृ ५४
(2) कलाकार्य पाठ - भैरविहीरण गुप्त - पृ १६५-६६
(3) द्योरी, तब मी राते ही तुम सत्याग्रह करने की मांग;  
    भैरविहीरण गुप्त - गुज़रना - पृ २२८
(4) राजा हम ने राधा, तुम्हें को है भूमा,  
    करो न तुम याँ हाय! होक मत कहुला।  
    जानो, यदि जा तुम्हें राजा हम को जहाँ,  
    याँ हे पथ में भरे जगो जा जा जाओ।  
    भैरविहीरण गुप्त - वाक्ति - पृ ६६
(5) "उठो भ्रमण-न, उठो, तबी यह पौक तुम,  
    बनो हो त्यह हैं, विनत विक्रोह तुम?  
    भैरविहीरण गुप्त - वाक्ति - पृ ६०
The incident described in the twelfth chapter of the "Sakat" is highly suggestive. Having come to know from Hanuman about the ordeals through which Rama was passing, Kaikai and Sumitra ask Bharat and Shatrughna to proceed to the place of battle that was being fought for the release of Sita from the clutches of Ravana.\(^1\) The portrait drawn by the poet is representative of the role of women-folk who were sending their near and dear ones to take part in the satyagraha for the release of their Motherland from the yoke of the foreigners. The poet has symbolised Sita as Mother-India.

Detention of Sita in Lanka is described by him as Bharat-Lakshmi bound in chains.\(^2\) Similarly, when the poet says that Sita is in the prison, the reader at once associates the poet's Sita with the Goddess of Independence.\(^3\) The love for independence has also been built into the structure of his kavya "Sidhraj" wherein the conception of Motherland has been circumscribed to the land of Avanti only but the poet actually aims at the independence of the whole of India. Jai Singh is no other than the English rulers. Vir Jagadev says to conqueror Jai Singh that his Motherland will not remain slave but will attain independence.\(^4\) The character of

\(1\) "जावा केता, राम भाष, वाण-सं दीरा"।

\(2\) "भारत-लक्षमी पढ़ि राजस्तार के बंक भे, सिन्धु-पार वह किसक रहिय है व्याख्य सत भे।"

\(3\) "कारणमुर भे पढ़ि हमारी देवी कीता।"

\(4\) "परी वह वन्धु मुंग कन्नी कल भे, परी प्राण रहै राजी पहारानी हो, अ।
Madan Varma is also very optimistic. He is determined to cleanse his country of the foreigners. He is prepared to make any sacrifice however great it may be.¹

Mákhamlal Chaturvedi was intimately associated with the fight for liberation. His poetry is based on his personal experience of life and is not the only fictional product of a leisurely mind. Many times he was imprisoned and bore the cruelties of the Government. In his poem 'Maran Tyohar' Chaturvedi idealises death suffered at the altar of Motherland.² Similarly the great desire to kiss the dust of the path along which the brave heroes who sacrifice their lives for the country, pass, has been symbolised in the poem 'Pushpa ki Abhilāshā'. Chaturvedi in his poem externalises the desire of his country men in a flower which says to the gardener that he may pluck it and throw it on the path whereon the heroes go to sacrifice their lives for the Motherland.³ The poem 'Kaidi aur Kokil' depicts the awe inspiring

¹

कुछ रहे हैं वही मुक्त वह पुकार के - 
हम परतन्त्र नहीं हम चरित्र सतत हैं।

१७०२ प्रसिद्ध गुप्त - चिदराज - पृ ५२

(१)

होने मुनि-मुनि स्थां ही युवा युवा हो।
देना पड़े मुनि हमें चाहे जिना बढ़ा,
हम तबों हे मी उमायों नहीं बाँधै।
आपृत्व-पुष्प के में रजी वापस-पुष्प ही।

१७०२ प्रसिद्ध गुप्त - चिदराज - पृ ३३२

(२)

(३००) हमनाथ मान - माइकोर्डो चिदराज - पृ ३६

(३)

पुक्के ताड़ देना वह पायी।
उस पच में देना तुम फेंक,
पाटा पुष्प पर शीश बढ़ाने,
picture of the jails and that of the despotic and unjust policy of the British rulers. A political prisoner in the jail hears the coking of a kokil and enquiries from the bird if it has seen the ornaments made of chains. Then the prisoner tells the bird that these chains are not fetters and handcuffs but the ornaments offered to him by the British Government. In 'Sipahi' the poet has extolled the services of a soldier who fought for the sake of his country. In the poem 'Balidan' the life of action and sacrifice has been idealised. His poem 'Satyagrahi' deals with the excesses of the British Government, and describes how a satyagrahi, who is without any arms, bears all their blows. A satyagrahi is not cowed down by the cruelties inflicted on him by the police. He does not abandon his path even if there be the animal power of the whole world to crush him. He has got the least fear of any body. In his poem 'Driy Vrat' the poet addresses a true satyagrahi that he should undergo, with pleasure, all the atrocities perpetrated by the Government. He
should be ready to sacrifice even his life.¹

In some of the poems included in "Lahar" Jaishankar Prasad has expressed his national and patriotic feelings by poetizing the facts of history.² In his poem 'Shersingh ka shastra Samarpam', Shersingh brings home to the foreign rulers that they are the usurpers and they subdued the Indians with ruthless might. He further tells them that their victory is nothing but an illusion.³ The recapitulation of the greatness of one’s past in the presence of the victor fires the reader with inspiration. In

(1)

(2)

(3)
the poem 'Ashok ki Chinta' it has been emphasised that the victory lies in winning the hearts of the subjects. In a song in his drama "Skandgupta" the poet tells Manmohan to play upon Veena, to inspire the people with the feelings of independence and to dispel their fears and make their life prosperous. In "Vishākhā" natak the poet prays to God for the prosperity of his country and mutual co-operation among her people and wishes that the king and subjects may love the same principles. In the drama "Dhruvaswamini" he gives inspiration to the youth of the country and says that however great the difficulties may be, the traveller who is to reach the summit of the mountain will not listen to any one but he would march on. Similarly, in the play "Janmejai kā Nagyagya", the poet has written the song inspiring the youth to get up from the slumber. 'Abhiyan Geet' sung by Alka in the drama "Chandragupta" is full of patriotic feelings.1 In "Skandgupta", 'Bharatgeet' sung by Matrigupta is also greatly influenced by the patriotic and national movement.2 In his epic "Kamayani",

(1) हिमाली हुईं बुझ है प्रकृत पूज भारती, स्वम-प्रमा समुज्जम्मा स्वतन्त्रता पुजारती। अवस्थि वीर पुत्र हो, दृढ़-प्रतिष्ठ हो चलो, प्रशास्त पूज संघ है, बड़े चलो, बड़े चलो।
 हन्न्याची मदन (शहर) - अभासक फ़्रांड - पृ० ३७६

(2) हिमालय के लगन मैं उड़, प्रभ विग्नां का दे उपहार, उपन ने हें लम्बन्न मिया, वीर पलायन हीरक हार।
 हपारी जन्म पूर्ण बी यदी, क्यों मैं बाये जै हम नहीं।
 कश्कार फ़्रांड - सकलपुस्त - पृ० ३६२
Shradha the heroine - in the true spirit of Gandhian non-violence does not like the slaughtering of animals by way of sacrifice at the altar of the gods and the goddesses. The chapters 'saṃgharṣa' and 'ir̥̄kya' have the influence of the Swadeshi Movement. The song 'Chal ree takali Dheere Dheere' is touched by the Khadi Movement.

Balkrishan Sharma Naveen's lyric 'Prajya Geet' was written after having been influenced by the unsuccesfulness of the Satyagraha of 1920. The poet admitted that the swords of Indians had become blunt and the quiver had become empty. The arrow had missed the aim and the flag of victory had been bowed down.

In Sohanlal Dwivedi's 'Satyagraha of Betwa', contained in "Ugādhār", citizens of Bundhelkhand refuse to pay tax for crossing the river Betwa. They start satyagraha. The police arrest the satyagrahis. The case is referred to the court of law. The judge declares the non-tax payers as not guilty and all the satyagrahis are acquitted. In his poem 'Dandi Yatra' contained in his work "Bhairavi", a wife has been depicted as a companion of her husband on his march to satyagraha. Both of them take a vow that resigning from the luxuries of life, they will dedicate their lives to the service of the country. In addition to this, a satyagrahi going

(1) हनुमान कथा (ढाँ) - कविका फाता - पृ ४२-४२
(2) बाज बख्त्र की चार जुड़ता है, 
साती चुंगी जुड़ा।
बिज्ञ लोकाका मुक्ति कुछ है,
लख ग्राम यह तीर जुड़ा।।
हनुमान कथा - पार्श्व हिन्दी विद्यापीठ - पृ ६०-६१
(3) लोहनात्त धर्मक्रम - सुगचार - पृ ६३-६५
(4) पति नहीं, की पत्नी पुलक्ता का हैं उससे खुश उमंग,
to lay down his life for his country, requests his wife to give him
inspiration and strength to fulfil this sacred mission. The
Satyagraha and the Civil Disobedience Movements were not only
confined to men but women also took part in them. Instead of
playing the passive role of bidding farewell to their sons, brothers
and husbands, they themselves became active participants.
Consequently a brother, a sister, a son, a mother, a wife and a
husband go hand in hand to join the Satyagraha and the Non-
cooperative Movement.

In the poem 'Rākhi ki Chunauti' Subhadramani Chauhan tells
of a sister who calls upon her brother to come and wear the rākhi
on his wrist. The sister warns that her rākhi is not merely made

स्वाहा कर कूल-पैभा विडाए जै झक्कर्य का चुम बांधि ।
बौँना लाह ब्रजभी - पैरवी - पृ ७२ ।

(१) प्राण ! दो तुम चाल चल्म,
बिदा दौ ही मांतु-बंदन,
शक्ति दौ तुम मक्त जागे,
पुक्क-वघ पर चिर कडाऊँ,
जाज रण की छोर जाँऊँ ।

बौँना लाह ब्रजभी - पूकांगित - पृ ७७ ।

(२) कन्ने बोलीं, फैम न कोश मह एकाकी पीन गमन,
हम भी पीछे गो हम पर कन्ने बीनी मंजुरण ।

बौँना लाह ब्रजभी - पैरवी - पृ ७२ ।

(३) कह पहँ क्यों, कह पढ़े कंदू, कह पहँ क्यों, कह पढ़े पुन्त ।
पति बोले, कही पत्नी उनकी चुभ गया स्नेह का वरस शुभ ।।

बौँना लाह ब्रजभी - पैरवी - पृ ७३ ।
of silken thread but is made of iron. The sister, in a way, suggests to her brother that he should wear handcuffs instead of the silken thread.¹ Rakhi is a challenge to the young men of the country to become prisoners by taking part in the Satyagraha and the Civil Disobedience Movements. This imprisonment is the abode wherefrom brothers will bring independence to their country. A sister finds in the handcuffs the real meanings of rakhi.² In the poem ‘Vidā’ a sister bids farewell to her brother who is going to take part in the Civil Disobedience Movement.³ Upon his

(1) है, तो कै लाघ, रानी पल्लि है।
राजन - ती कोमल नहीं यह लड़ी है।
क्यों देवी लोहे की यह त्वकड़ी है।
लड़ी प्रणा की डैंकर क्षण यह भड़ी है।
तुम्हारारी चौहान - मुखु - पृ ६०

(2) वाते हो माहे? पुत्र पूकती हूं -
कि माता के कंध की हैं लाज तुम की?
तो कंधे जो, देवी कंध हैं क्षण,
कुन्तीति यह रानी की है लाज तुझी।
तुम्हारारी चौहान - मुखु - पृ ६०

(3) तुम्हारी दुःखता है जा पड़े देश का पीया हुआ प्राण।
तुम्हारी पथ्य मूर्ति हैं मिठे, जिसकि वह विभाज त्याग की जात।
तुम्हारे दुःख की पद्माश्री के सिंह वाली सम स्वराज।
हमारे हृदय के खाले तुम्हारे त्याग मूर्ति है जात।
तुम्हारी चौहान - मुखु - पृ ६३
arrest during the satyagraha, the brother recalls his sister and this recollection works as a sort of inspiration to him. At the arrest of her brother, the sister is thoroughly roused. She follows suit and joins the satyagraha. In the poem 'Rākhi' the poetess warns the youth of the country that she will tie rākhi only if they were prepared to come to her rescue in the event of coercion and intimidation by the Government. The poem 'Vijyadashmi' too is a product of the Non-Cooperative Movement. The poetess asks Vijyadashmi to tell her the secret of Rama's victory so that by following that ideal way she too may attain victory over her country's enemies. The poetess further requests Vijyadashmi to teach her country-men how to sacrifice their lives for the uplift of their country. In case men are cowards, the poetess wants Vijyadashmi to bless the women to get up and fight for their Motherland. The poetess is of the view that fifteen crore Non-cooperative women of India can shake the whole world. If they

---

(1) औँ धनि, याद वा गर, राज्यू कौ वह वादा।
कजीने विदा विषय पाठ कौ दे कर तिलक बीर माठा।

(2) वदियाँ तीर हुई वीरता जागी, हिं भीं वीर की।
जानो भंग, विदा दुर्गे करती हूं में गम्भीर की।

(3) रामस्वरुप की विक्रम क्रम का
कैं बता वारेर सती।
परापीता है भूट यह,
प्यारा मारलवर चढ़ी।

---
rise up, they can wage a war for the restoration of Independence. In 'Vidā' the poetess has shown how gracefully a Rajput girl used to send off her brother to the battle-field; and similarly, she congratulates her brother who is going to the jail for the sake of independence of his country. Jail was the birth place of Lord Krishna; and, so India - the worshipper of Krishna will always regard the prison as the place of pilgrimage. 'Swāgat' is a welcome address to the All India National Congress presented by

(1) तब्न दुहा वदि मीह कों
ती समान दे वर्दान खरी ।
बलाएँ तट पड़े देश में
कौं युद्ध फळन खरी ॥
पन्नुहुँ कौटि लक्ष्यांगानियाँ
बहां के क्षांड हरी ।
भारत-लोकों छाटानों को
रच भैं लंका-वाण खरी ॥
सुम्भास्वारी चौहान - मुक्त - पृ ६०

(2) कीजे यह स्वाराक बराहि
कौटि कबन 'सुम्भारे' की ।
सुम्भास्वारी चौहान - मुक्त - पृ ६६

(3) जैसै हमारे मन-नौक्त के
प्यार पान जन-स्थान ।
कृपाकर सदा तीर्थ नामना
कृष्ण-महां यह हिन्दुस्थान ॥
सुम्भास्वारी चौहान - मुक्त - पृ ६५
the Madhya Pradesh Congress Committee. Addressing the Congress volunteers, the poetess says that they should not at all be worried about the arms and ammunition of the British Government. The handcuffs carried by the police and their atrocities cannot frighten the freedom fighters. They (volunteers) are the followers of non-violence and will do what is for the good of the whole Universe.¹

Poet Ramchandra Sharma in his poems 'Rashtraiva Sandesh', 'Katōni Sē' and 'Bahinon Sē' is confident that when women accompany men and take part in satyagraha, they will be successful.² Therefore, the poet desires that the women should imbue in their offsprings the energy and dexterity by which they may make India independent.³ Only the mothers can give their luxury

---

¹ (1) हम चिथा का मादा र्याना कर विक्रिया, शीर, लोङ लों।
काम कराने वहीं कि जिसीको लोङ और परशीक को।
पुष्पालाल्यारी चौदान - पुंलु - पूज ६८

(2) समय प्रौढ़ि में ले करो! तुम्हें काम करन लाई,
निर्मल रण में हम्मम लाई सफळ हो बाँध!।
रामलल्य शर्मा - राष्ट्रीय कब्ज - पूज ४०।
(शेष हृदारी - नासिक लिटिया कायम में नारी भावना - पूज १५६।)

(3) नित प्रति कलन! करो काम उच्च चित्री
वंदनाओं में कर्म वीरता बांधे चित्री।
हरे देश का श्रावन की शास्त्र फिर देखें,
भारत की स्वातंत्र्य युगा का भान करा देशें।।
रामलल्य शर्मा - राष्ट्रीय कब्ज - पूज ४२।
loving sons inspiration for the service of Motherland. They are the only source of inspiration.¹

The theme of Shyam Narayan Pande’s poetical works "Haldighati" and "Jauhar" is patriotism and sacrifice. Though the subject-matter of these verse stories is old one but the touch of nationalism has made them modern. The patriotism, the sacrifice and the bravery of the Rajputs shown in these works are in fact the patriotism and the sacrifice of the Indians who were taking part in the national movements. In the twentieth chapter of "Haldighati", the poet calls upon the readers to come and find out an instrument which may shatter the shackles of slavery. He wants that his readers should work such a charm as may make them independent.²

"Vandna kē Bol" by Harikrishna 'Premi' contains songs written in eulogy of Mahatma Gandhi and the national movements sponsored by him. The song 'Swarā kē Vardān' has deified Gandhi.

(1) उठो उठो देवियो ! पुजा पड़े लला में,
उत्साह पूर्ण उपदेश दो, महाशक्त ज्ञ लाप में।
राजकुमार शर्मा - राष्ट्रीय स्मृति - पृ ५२

(2) बाजी सोज निकाहें यत्व,
किरदार रहें न हि परत्न प्रो।
पूर्णे स्वातन्र सन्न में सन्न,
का जाय स्वातिक ह्यून्नें।
स्माना नारायण पाण्डेय - हल्दियाटी - पृ ५५३
True to His promise (in Bhagwad Gita), God descended from Heaven and came in the mortal garb of Gandhi at the time when evil was overpowering good. In 'Jagjeesan' the impact of the Civil Disobedience Movement can be discerned. The poet has described how Mahatma Gandhi embraced imprisonment for breaking the shackles of slavery. The song 'Jagat Guru' is moved by the Non-violence Movement. Premi says that bravery lies in tolerating the assault and savagery in committing atrocities. Similarly, the song 'Satyagrahi', 'Khadi ki Shakti' and 'Charkha Chakra' are influenced by the Satyagraha and the Swadeshi Movements.

(1) दासते से मानते हैं-
श्रद्धा की तथा जब पराभव,
वा गया प्रण पाने-
माधवु पुष्करी पर उतर कर।
हरिदृश्य 'प्रेमी' - कविता के बीच - पृ 66

(2) दासता की दूर भरे
घर काया जेल है,
कंसों को तोड़े थे
घा तुझे बंडन मिला।
हरिदृश्य 'प्रेमी' - कविता के बीच - पृ 66

(3) बार तरा ज्वलन है-
बार जला लूला है।
हरिदृश्य 'प्रेमी' - कविता के बीच - पृ 22

(4) हरिदृश्य 'प्रेमी' - कविता के बीच - पृ 36, 32, 43-46
The war of Mahabharat referred in Dinkar's epic "Kurukshetra" is the symbol of political movements of the Satyagraha and the Civil Disobedience. This is the war which has been thrust upon the Indians because they demand their rights. Yudhishthar is the symbol of the non-violent policy of Mahatma Gandhi. As the Civil Disobedience Movement was suspended just at its start, due to the violent incident of Chura-Chauri, similarly looking upon the violent acts of war, Yudhishthar says if he had foreseen the bloodshed and destruction caused by Mahabharat, he would have fought with spiritual power instead of physical power. Had Suyodhan not come round by his spiritual power, he instead of shedding blood, would have passed his life in begging. ¹

"Mahamanav" by Shri Thakur Prasad Singh is an epic where-in Ganchian political ideology is paramount. It is like a picture-gallery which has been decorated by various portraits

\[ (1) \]

ансатा कैसी जी परिणाम महाभारत का,
तन-कर-होड़ में पनीक उद स्थान,
तप से, सत्क्षणता से, लघु ने सूखोफ को
बीज, कह नंगे हायकाण की में घटा।
और कहीं बड़ गलता न पैरो बााँस हैं जो,
पैरे तम है नां कुरौफ चुप्तता;
तो और हाय, यह रक-पात नहीं करता था,
पाष्यों के लंड कैसी माँस मांग भरता।

रामचारी सिंह "डिनकर" - शूक्रश्र - घो 8-10
of Mahatma Gandhi. There is no denying the fact that it lacks in a number of essential qualities of an epic and cannot be regarded as such. Nevertheless in this poetic flight the great influence of Gandhi's movement of non-violence and the campaign against exploitation are presented artistically.

Raghuvarsharan Mittra's work "Jan Nayak" presents Mahatma Gandhi in an idealistic and inspiring manner. All the events described in the work have been taken from Mahatma Gandhi's autobiography. It cannot, therefore, be termed as a creative piece of literature as it is an unimaginative representation of facts.

Revolutionary Movement.

The Revolutionary Movement which had been going on since Jagriti kāl, continued during Uthān kāl and consequently the poets of this kāl were also influenced by it. Even Maithli-sharan Gupta, who was mostly under the influence of Mahatma Gandhi's ideology of non-violence, could not remain unaffected by the Revolutionary Movement. In his epic "Saket" he says that revolution is not a crime but a Dharma. When Shatrughna comes back from his maternal father's house, he defies the unjust greediness of Kaikai's desire of giving throne to Bharata and feels inclined to raise the banner of revolt. Not caring for any love or attachment he considers sedition as his Dharma.¹

¹ (४) वह प्रहोपा हो जिसी है हैतु,।
तो उष्ण है ज्यानित बाह है बृहु।।
दूर हो परता, विशिष्टा मोह,।
वाज दैरा वर्ष राज दोह।।
रामचिंद्राण गुमस - सरकेट - पृ १५०.
The first portion of Shatrughna's speech definitely bears the influence of revolution demanded by the Indian National Congress while the second portion shows the influence of the dictum that in dependent India, sedition is not Sin but Dharma. In "Bak Samhara" (1927) M.S. Gupta makes Kunti say that the subjects must fight for justice. If a king does not justly protect the interests of the people, he should be dethroned and replaced by a suitable man as the king. ¹

Ramdhari Singh 'Dinker' in his symbolic poem 'Himalaya' contained in "Hemuka" (1933) is not attracted by the beautiful scenery of the Himalayas or by the richness of its herbs. He takes the Himalayas as a symbol of invincibility and strength. The poet is bewildered at the Hellish condition of the country. ² He requests the Himalayas to get up and roar in his gigantic sound. Himalayas is the Monarch of the mountains and if he roars the lethargy and complacency founded on slavery will vanish. ³

(1) कुम्भकारि पाठक – पैथिलीश्यण भूषा – च्यांके और क्राह्य – पृ ० १७३

(2) रै ज्वालात ते दया विकल
है तू राहा पद पर स्वदेश।
रामधारी सिंह 'दिनकर' – रणहुका – पृ ० ०

(3) ते बंड़ार उठ, विहे यहा कर निज स्वर में निनाद,
तु तैल राह तु हुंगर परे
फट जाय कुंआ, मागे प्रमाद।
रामधारी सिंह 'दिनकर' – रणहुका – पृ ० ०
In this poem Himalayas is the symbol of the Indians. The poet calls upon his countrymen to wake up from their sleep and to yawn away their drowsiness as the times have now changed. In 'Tandav' the poet sings the song of destruction.¹ In another poem 'Kasmaie Deval' (1831) the poet calls Miss Revolution as the heroic spirit of Bhushana, the flame of Lenin's heart, and the fire of age-long crushed youth. He invokes her to wake up.²

Sohanlal Dwivedi in his work "Pujra Geet" has expressed that the political prisoners who were arrested and imprisoned during the Non-violent Satyagraha Movement are also becoming revolutionaries.³

---

(1) नये वीर गति मुद्दि की ख्याति पर,
बाली राह में उठे परापर,
उपारी लगा फटे ज्वाला मुख,
ग ग ग गुल गुल का चांगल।
रामनारी सिंह "दिनकर" - राणुका - पु. २० २

(2) उठ युवाधिक की नाग-रंगिणी।
हैनिन के दिल की फिरंगारी।
युग मर्दित गाँवन की ज्वाला।
जाग जाग री भ्रान्ति क्षुद्रारी।
रामनारी सिंह "दिनकर" - राणुका - पु. २० २२

(3) छायकृति है कसलनादी,
बेग़ज़ार हैं फंफ़ूराती,
जाग जाग के ख्यातो में,
भ्रान्ति के वाहकान जागे।
पुंजन घाट दिली - पूजा गीत - पु. २११
Surya Kant Tripathi 'Nirala's' songs 'Radal Raag' and 'Ja o phir ek Bar' were written under the influence of the Revolutionary Movement. He wrote that one man would kill one and a quarter lac of enemies and would thus be called Gobind Singh in the real sense. Bhagwaticharan Varma in his work "Madhukar" addresses the terror of revolution to join with the clouds and shake the whole world. Hankrishna 'Premi's' poem 'Raakh ke din Raakh', maintains that 'Raakh' is a call to the youth for sacrificing their lives at the altar of Motherland.

(१) सूर्यकांत त्रिपाठी 'निराला' - परिशद - पृ० ३३५-३४५, ३५५-३६५

(२) "व्यक्ति का लाल पर,
रक्त की चुदाइनगा,
गोपिन्द सिंह निवन्त
नाम जब कलाउँगा।"

सूर्यकांत त्रिपाठी 'निराला' - परिशद - पृ० ३५२

(३) व्यक्ति मन में फिर कर तक्ष उठौं तुप विषय के पुराण,
हिंद जाने वाक्य पक्ष में पक्ष पड़े पाताल।

हान्तीचारण वर्ण - सुलुण - पृ० ४१

(४) काँटे पर चलने वाले का बाथ नियाने बारह है यह।
निया के बुखारे ब्राह्मणों की राख घटने बारह है यह।
वो ली, गृहस्त रक्त है टीका ल्या, कामे वे राही, कलन।
शीश घातने का साम्राज्य है, कल, यह तेरा गलन।

लरकुण्ड 'प्रेमी' - अभिभाष - पृ० २२
the feelings of Hindu-communalism by which the kavya is pervaded are not the feelings of fanaticism and retaliation but feelings full of nationalism.\textsuperscript{1} It contains odes addressed to all communities i.e. the English, the Muslims, the Parsees and the Christians etc. In these odes the poet has appealed to them that their opposition to Hindus is without basis. They should join hands with Hindus and lay the foundations of national solidarity, unity and the love for the country. In his 'Ode to Musalmans' the poet calls upon the Muslim brethren to be calm and peaceful. He argues that when they (Muslims) are doing every thing for the benefit of their community, why should not Hindus do so for theirs. He further writes that whatever be the feelings and perceptions of Muslims, Hindus are not opposing them. The interests of both the communities are the same so long as the Motherland is the uniting link.\textsuperscript{2} In this work the poet appears more of a preacher than a poet.\textsuperscript{3} In "Bak-Samhar" he has given a solution

(1) कृतिकाश्या पाठ - भैरविधर्षण ग्रन्थ - थ्यक्ति और काथ - पृ २५

(2) कृतिकाश्य - भैरविधर्षण ग्रन्थ - कृति और काथ - पृ २५ - २६

(3) उपकृतिकाश्या पाठ - भैरविधर्षण ग्रन्थ - कृति और भारतीय संस्कृति का फाइडेलस्ट - पृ २४
of the Hindu-Muslim problem on national level. He writes that Hindus and Muslims should unite when putting up a fight against the foreign rulers even though there might be differences among themselves. The poet describes in this kavya that whatever be the case, Kauravas were brothers of Pandavas. Similarly, though the Muslims had committed atrocities on Hindus yet they are their brethren and so the alien rulers should not be permitted to take undue advantage of their disunity.

In the introductory pages of "Gurukul" the poet makes it clear that the purpose of writing that kavya was that the Hindus and the Muslims should abandon their quarrelsome ways. They should unite and do away with hatred for one another. In kavya 'Sidhraj' he expresses that it is not good to fight in the name of religion. India is the temple of Bharat

1) क्षेत्राकान्त पाठक - भैरवीश्वरण गुप्त - व्यक्ति और काल्य - पृ ७४
2) क्षेत्राकान्त पाठक - भैरवीश्वरण गुप्त - व्यक्ति और काल्य - पृ ७४
3) क्षेत्राकान्त पाठक - भैरवीश्वरण गुप्त - व्यक्ति और काल्य - पृ ७४
4) क्षेत्राकान्त पाठक - भैरवीश्वरण गुप्त - व्यक्ति और काल्य - पृ ७४
5) क्षेत्राकान्त पाठक - भैरवीश्वरण गुप्त - लौकिक और वैज्ञानिक - पृ ६७
6) क्षेत्राकान्त पाठक - भैरवीश्वरण गुप्त - लौकिक और वैज्ञानिक - पृ ६७
Mata and the Hindus and the Muslims are Her children. He who realizes and understands Her labour pains is the real son of the Motherland.¹

"Atmotsarga" (1931) of Siyaramsharan Gupta is a khand-kavya written on the occasion of the sacrifice of Shri Ganeshshanker 'Vidarthi', who died as a martyr in the communal riots of Kanpur while saving the lives of its victims. Siyaramsharan Gupta, addresses the mob in Vidarthi's words that he (Vidarthi) is prepared to shed his blood if Islam can flourish by it.² He believes that there will be the joint rule of the Hindus and the Muslims in India.³ The poet expresses his sorrow in the following words: "Oh, maddened with Din (religion) you have done a very bad deed. By committing this murder you have brought a bad name to your community"⁴. In another poem 'Agni prepaksha' contained in

(1) भारत माता का यह मंदिर माता मारे गए का।
सभनी यहूं की प्रति वेदना वही लाहू है मारे का।

वराण जीता - विजयेन्द्र लक्ष्मी - रुपवति स्पीचा - पृ १६५

(2) छातिएँ गई तुम्हारे,
फूंट हो गई आर हस्ताक्ष।

ऋषिन्द्र (ढा०) - वियाराम शरण गुप्त - पृ ५०

(3) बज फल नौगो, अपने हाथों, आँक बुलत लुगी मोगा,
हिन्दू - मुसलमान दोनों का यह संयुक्त राष्ट्र होगा।

ऋषिन्द्र (ढा०) - वियाराम शरण गुप्त - पृ ५०

(4) जो दीन के दीवाने, हा।
यह हूँ ने क्या कर डाला?
अपने हाथ हूँ वे ले लूँग।

ऋषिन्द्र (ढा०) - वियाराम शरण गुप्त - पृ ५०
"Ardra", similar influence is evident. Siyaramsharan Gupta in his work "Nakul" has symbolized the group of three brothers Yudhishthar, Dhima and Arjuna (more in number) as the Hindus, and the other group of the other two real brothers Sahadeva and Nakula (fewer in number) as Mohammedans. This kavya seems influenced by Gandhi's Muslim appeasement policy. He wants to give more rights and privileges to a group smaller in number. This influence is clear when Tharmraj says to Manibhadra that he shall have to give the major portion to the youngest. In his opinion if the elders are not bad at heart, the youngsters will be benign to them.\(^1\)

The fight between Rana Pratap and Shaktisingh described in Shyamarayan Pande's work 'Kaldighati' is depicted as the dissension among the Hindus and the Muslims. The character of the priest Narayan is on the model of Mahatma Gandhi who preached that brothers should not fight or quarrel with one another.\(^2\)

---

\(^1\) तेज़ होगा निकित - वैप खू निर्भय हम की, 
देना होगा बड़ा मान ल्यू है ल्युल्यु ही।
ल्यू है ल्युल्यु क्रीन, नहीं यदि हों हम सांगें,
बाहु ल्यारे लिए बूंद्ह हम है जो बूंहें।

नगैन्द्र (दाएँ) - नियालायायण गुप्त - पृ ५९

\(^2\) घाई है घाई का रंग वह,
बलमें का बर्ष नहीं।

स्वागतायण पाण्डे - हल्दीपाटी - पृ २४
The poem "Maharaj Shivaji ka Patra" written by Suryakant Tripathi 'Kirali' apparently describes the letter addressed by Shivaji to the Rajput Raja Jaisingh, who was sent by the Emperor Aurangzeb to fight with the Marathas and to subjugate them; the background of the poem is the 'Divide et impera' policy of the English Imperialists. In this poem Aurangzeb stands for the English Emperor and the Rajputs for the Muslims who under the influence of the English were not co-operating with the Hindus (Marathas) who were making every sacrifice for the independence of their country. The letter of Shivaji to Jaisingh appears to be the letter of Mahatma Gandhi to Jinnah when he (Shivaji) writes "If you join hands with Marathas, the foreigners cannot stick to this country. Their empire will be destroyed and India will regain her past grandeur and the shackles of slavery will be shattered". While commenting upon the Hindu-Muslim dissensions, the poet maintains that it is not proper that Hindus and the Muslims should fight with one another.

---

(1) पत्र हीखना होगा—
असल होगा बाप्राप्य।
तातातातात
बाएंगी माह पर,
भारत की गर्व ज्योति,
हिन्दुस्तान पुक होगा घोर बम्पान हे,
दाख्तर जे पाश बटि जाए।
सूरक्षान्त किलावी "निराजा"—परिमल—पृ २३५-२४

(2) ब्या तुम्हें उठित है क्या
लोहर हूँ जो बनने ही पायसे हे?
सूरक्षान्त किलावी "निराजा"—परिमल—पृ २२२४
It is a matter of great concern that Hindus and Muslims are fighting for the sake of bread and butter. The reason of the dissensions is that their country is enslaved.¹ The poet asks the Hindus and the Muslims to join hands so that India may become independent.² Mohanlal Mehta 'Viyogi' in his epic "Arya Vrat" points out that enmity between Jaichand and Prithviraj was the cause of the downfall of India. Similar is the case now when the two sister-communities are against each other. If their antipathies are not brought to an end, they will not be able to rout out the foreign rulers and consequently they will remain enslaved for ever.

Uplift of the Peasants and the Labourers.

The Congress had realised from the very beginning the importance of villages. They were sure that Independence cannot be achieved unless and until the lot of villagers is improved. Accordingly the litterateurs of the time were being influenced by this realization and their writings portray the miserable plight of the peasants and call for amelioration of their condition. Thus among the poets of Utthān kāl, Sohanlal Dwivedi, Ramdhari Singh 'Dinkar', Sumitranandan Pant were the prominent who wrote

(1) हाय री दालता ।
पेट के लिये ही
खड़ी है मार्ग मार्गः-
सुरक्षान्त त्रिपाठी "निराला" - परिस्थ - पृ० २२१

(2) मिली पाठ्यां हैं,
व्यायि भारत की दुःत जाय ।
सुरक्षान्त त्रिपाठी "निराला" - परिस्थ - पृ० २२२
poems upon the theme of the uplift of the peasants and the
labourers Sohanlal Dwivedi in his poem 'Ralchar Se' addresses the
peasants and the farmers to wake up because so long as the
farmers do not rise, India will not cast away her sloth. The
poet brings home to the peasants that the Governments are run
by their (farmers) strength, the prosperity of a country depends
upon their labour and the victories in wars are also on account
of the sacrifices which the peasants make.  

Dinkar in his poem 'Kavitā ki Pukār' contained in "Renuka",
has described the poverty-stricken conditions of the peasants.
The peasants who possess milch cattle are not in a position to
spare milk and ghee for their own children. They have to sell
every ounce of it as they have to collect money for clearing the
debt. In his poem 'Kas mai Devai' Dinkar says that the
foundation of the great edifices of wealth and glory of the
capitalists rests on the laborious toil of the peasants who are

(1) जब तक तुम न खाओगे, तब तक
नहीं जौगा हिन्दुस्तान;
हिन्दुस्तान क्या है तुम में?
क्या तुम हो ह्याहे अजरान?
गोल्ल लाह विक्रेता - कुआरा - पृ 33

(2) गोल्ल लाह विक्रेता - कुआरा - पृ 34

(3) कण शोभा के लिए दूध - यी कैब कैब का झोड़े,
हुं हुं कैब के, अपने लिए नहीं हुं होड़े।
रामभारी सिंह दिनकर - रेणुका - पृ 66
giving to them their hearts’ blood.\(^1\) He further says that the English are exploiters who are sucking the blood of the poor.\(^2\) The poem 'Do Bigha Zamin' contained in Dinker's "Thup Chhanh" deals with the excesses committed by the landlord on the poor peasants. The landlord takes possession of the whole property of a peasant, so much so, that a tract of land measuring only two bighas - his ancestral property - which he did not part with, is also auctioned and taken over by the landlord.\(^3\)

Sumitransandam Pant has drawn a picture of the pitiable condition of a labourer who with a heavy heart is going to his house after the day’s hard work.\(^4\) In this poem, the poet makes use of onomatopoeia so as to convey the sense in the sound of the words. The reader, through the sound images, visualizes the sad, burdened and tired labourers coming out of the factories.

---

(1) देश, केला फाड़ खुशक
दे रहे ढील - शौचित की पारः
क्ली ही उन पर जाती है,
वैसा की उठी दीवारः।
रामचरी सिंह दिनकर - रेणुका - पृ० ३२

(2) वागन्तुङ धीत जाती हैं
दीनाँ के शौचित की ‘प्यारीं’।
रामचरी सिंह दिनकर - रेणुका - पृ० ३२

(3) रामचरी सिंह दिनकर - फुप्प झाँह - पृ० २८-३०

(4) वे नाम रहे निज पर का ना
कुछ कम जीरी वह जा ना का
पारी है कीका | पारी प्या।
बुद्धित्रान्ति फळ - (फूंगल्ल) - फुप्प - पृ० २७
Harijan Movement

The Non-cooperation and the Civil Disobedience Movements of Mahatma Gandhi had ended without any success. The 1920-21 movement was suspended due to the Chaura-Chauri incident and 1930-32 movement on account of Gandhi-Irwin pact. After the withdrawal of both these movements Mahatma Gandhi engrossed himself in the work of reconstruction. He tried to uplift the depressed and the scheduled castes who were given inhuman treatment by the caste Hindus. Mahatma Gandhi named them as Hari-Jans (Men of God) and advocated that the doors of the temple be thrown open to them and the high caste Hindus should dine with them. The British Government was planning to declare the scheduled castes and the scheduled tribes as a separate community and they were going to give them separate representations. At this Mahatma Gandhi undertook a fast unto death. He wanted that the Harijans being part and parcel of the Hindus, should not be considered separate from them. At this all the temples were declared open for the Harijans and they were given the same status as the caste Hindus. The leaders of the Harijans withdrew their case for separate representation which had been almost conceded by the Government of India. Hindi poets specially Gupta brothers and Bhagwaticharan Varma were greatly influenced by the Harijan Movement. Maithilisharan Gupta in his lyrics 'Chhut' and 'Achhut' wrote that no God-loving man hates Kabir and Raidass who were Harijans. They were good sons of Motherland as they performed sacred and virtuous deeds. The poet considers the so-called untouchable as fortunate in being Harijan, the man of God. ¹ He in his work "Hindu" holds that these Harijans, so long as they are Hindus are called

¹ Maithilisharan Gupta - Swadesh Sangeet - P.107
untouchables but if they embrace Islam or Christianity, they become 'touchable'. The poet further says that the so-called untouchables are not in reality untouchables. They are born and bred in the Hindu-Kul. They sing the songs of Rama and Krishna and render service to all.

In Sieramsharan Gupta's poem 'Ek phool ki Chah', a Harijan girl named Sukhia is described as suffering from small-pox. She wants to have a flower from the feet of the Goddess as prasad because she believes that she will be cured in case she gets prasad of the Goddess. Sukhia's father, with a view to fulfil the desire of his ailing daughter, goes stealthily to the temple of the Goddess. The priests of the temple catch hold of him, beat him and, lastly, the poor fellow is imprisoned for a week. Meanwhile, poor Sukhia dies. When the father comes back to his home, after release from the jail, he finds that the dead body of his innocent daughter had been cremated. Seeing

(1) की विकासिनी ने अज्ञात
मुलानां द्वारा शिखाना
ती तिन जाति हैं मुन्युश्य
पैणिश्रयण सुप्त - हिन्दू - पृ. 200

(2) क्रा बुद्ध हैं लाय बुद्ध?
वै हैं हिन्दू मुल-ममूत।
गाते हैं धी हरि का नाम।
लाय हैं लम सब के काम।
पैणिश्रयण सुप्त - हिन्दू - पृ. 200
this he wails that the caste restrictions could not allow him to give her daughter even a flower from the feet of the Goddess. His mind goes off and he entreats every passerby to bring a flower from the temple of the Goddess so that he may place it on the burnt pier of his beloved daughter.¹

Bhagweticharan Varma in his work 'Madhuken' expresses his concern over the treatment meted out to the crores of Achhuts who are serving the caste Hindus without any wages. What to say of touching them they do not even allow them (achhuts) to come near.²

(1) वीं चिला पर चर सुरा, नी,
कोई लो, कुनौं चर दो -
भुक को खेलो जै मनाव,
का एक फुल ही ला कर दो।
   विमान-राम गुप्त - शाह - पृ० ५०

(2) अरे है इसने कौि भूल,
तुम्हारे ने-नौड़ी के साथ।
भूर है भूरे को ही अत,
पाप है वाता हनका पाल।
    भाषाचरण वल्ल - गुप्त - पृ० ५३