CHAPTER FIFTH

SANGHARSH KAL 1935-1947

In the mid-thirties there was a significant change in Indian politics, the emphasis shifting from purely political to politico-economic aspects. In 1934, the Congress Socialist party was established. By this time the Communist party had been banned, but its members continued to work for their doctrines by joining either the Congress Socialist party or the Congress itself. In 1936, Jawaharlal Nehru presided over the Lucknow session of the Indian National Congress and gave a new trend to the Congress policy and programme. The Congress expressed sympathy for the exploited labourers and peasants, and its policy developed a distinct socialist bias. Another important factor was the opportunity which the Communists availed of in freely disseminating their doctrines. After Sir Stafford Cripps' visit to India, the Indian Government not only recognised their activities but even encouraged them, since Britain and Russia were allies in war against Germany and Japan. The Communists did not participate with the Congress in the Quit India Movement. In 1943, the Bengal Famine resulted in untold sufferings which deeply affected most of the Hindi poets and writers. They were pained at the sufferings of the common man and felt a burning desire to bring about revolutionary changes in order to put an end to the existing state of affairs. Consequent upon all these, Hindi litterateurs tended more and more towards sociological and economic motives and showed a conscious attempt to introduce leftist thought. The Marxist attitude persisted in a group of Hindi writers who had been influenced by this ideology. In the field of poetry, poets like
Pant, Mirala, Dinkar, Anchal, Bharat Bhushan Agrawal and Kedarnath Agrawal were powerfully moved by this ideology. The other groups remained mostly fascinated by the national movements started by the Congress. They continued writing poetry on satyagraha, non-violence, uplift of peasants, labourers and Harijans. The Quit India Movement had also a significant influence on Hindi writers. The Indian National Army founded by Subhash Chandra Bose also gave an impetus to the poets to write songs and lyrics eulogising Netaji and the Indian National Army. The Pakistan Movement of Muslim League made the Hindi poets write on the Hindu-Muslim unity. Maithilisharan Gupta, Siyaramsharan Gupta, Sohanlal Dwivedi, Makhanlal Chaturvedi, Sumitranandan Pant, Ramdhari Singh 'Dinkar' are among the important poets whose poetry betrays the influence of the above movements though some of them like Pant, Premi, Dinkar and Sohanlal Dwivedi were also fascinated by the materialistic doctrines of Marx.

The Marxist and the Communist Movement

Rameshwar Sinukla 'Anchal', Rangeyraghava, Bharat Bhushan Agrawal, Kedarnath Agrawal, Suryakant Tripathi 'Mirala', Bhagwaticharan Varma, Balkrishna Sharma 'Naween', Narendra Sharma and Ramdhari Singh 'Dinkar', were influenced by the Marxist ideology. But on the other hand, Sumitranandan Pant, Sohanlal Dwivedi, Siyaramsharan Gupta, Harikrishna 'Premi' and Maithilisharan Gupta, never gave their whole-hearted support to the leftist group although consciously or unconsciously, they betrayed their leftist tendencies in their works.

In his work 'Jayini' Maithilisharan Gupta has portrayed Karl-Marx's family life in the form of a dialogue in which the
poet expresses sympathy with the principles of communism. Though Gupta does not support revolution through bloodshed yet he seems anxious for the removal of economic disparity. He is shocked to find that the labourers get a very small portion of what the capitalists earn.

Siyaramsharan Gupta's 'Dainiki' has made the Gandhian Siyaramsharan Gupta, a progressive poet. In his poem named 'Swapnabhanga', the poet tells that once in a dream he goes to the garden of Lord Indra. There he sees beautiful flowers and creepers. He demands from the gardener one flower with which he wishes to deck the luxuriant hair of his Kavya Wadho. Suddenly, the poet's dream is disturbed by the cries of a girl being beaten by her mother and he finds himself coming down from Sur-loke (Heaven) to Bhu-loke (Earth). Through this poem, the poet desires to bring home to his readers that a girl's cries were the cause of bringing a poet down to earth from Heaven but in those times there were more heart-rending cries than those of that girl. Thousands of children cried for bread but the dream of the rich, leading luxurious lives, was not disturbed at all. It is so even today.

(1) कलाकात्त जात् - मेहरिखी-शरण गुप्त - वर्णक रूप शायियः गृहः ५० : १००

(2) किन्तु आपकी को फल किला है किला भाई?
पूरी विषवालीय का नहीं फूल यह लिला।
मेहरिखी-शरण गुप्त - वृणी - गृहः ३० : ५०

(3) पिटिया बाजिला व लुट फूल नौनी त बाहता था,
इसी मक रहा था बाहु-रत का बुफिता-माना था।
कियाराक्षरण गुप्त - देनिकी - गृहः ५४
Sumitranandan Pant's work 'Yugwani' (1937-39) is greatly influenced by the Marxist ideology. The peasant, the labour, and the anti-capitalist movements were the main campaigns which influenced the poet. In this work he praises Karl Marx's erudition. The Communist Movement had so great an influence on Pant's work that nearly whole of the book 'Yugwani' embodies the principles of communism. While going through the book, the reader feels that the poet is a communist. In this book the influence of communism appears in two ways; firstly, through a critical appreciation of the main principles of communism and secondly through a presentation of the view-point of communism.

The poet in his poems has compared imperialism to feudalism. He further says that the luxuries of the capitalists and the imperialists are disappearing like bubbles in the ocean.\(^1\) The end of imperialism will shortly give rise to a new age.\(^2\) That new age will be a golden age in which there would be no class division, capital would not exploit labour and all the wants of the people would be met.\(^3\) Though the communists believe in

\(^1\) युग युग की स्वरुप विरुद्ध में होगी मूल आपूर्ति,

\(^2\) का युग की स्वरूप विरुद्ध में होगी मूल आपूर्ति,

\(^3\) जीवन का मान सब जीवन निःसंसारित ।

\(\) पूरीत प्राण-वीचन कै तिलक प्रवृत्त ।

\(\) पूर्ण पंक्ति, लेखन के निःसंसारित ।

\(\) पूर्ण पंक्ति, लेखन के निःसंसारित ।
violence, yet the poet is of the opinion that truth and non-violence would be essential in the new age.¹ Pant says that in that age of the people, the ideal of the uplift of the peasants would be achieved and the ways of cultivation will be improved.²

In 'Gramya' (1939-40) the poet narrates the miserable plight of the peasants and the labourers. In the poem 'Bharat Mata' he has drawn a picture of the thirty crores of villagers in India. The poet says that Mother-India lives in villages. No fewer than thirty crores of her off-springs are naked, half-starved, exploited, illiterate, uncivilized, impoverished and forced to live under the trees.³ Pant in his poem 'Ye Ankhen' describes the condition of a peasant who has been ruined by the atrocities of the zamindar and the abuses of the capitalist. In the poem 'Gānw kē Ladke' the poet has portrayed the picture of poverty-

(1) नहीं जानता युग विस्तार में लोगा जितना जन-जन,
पर मनुष्य को जल्द लिए गए हस्त रहै निराका।
शुष्कवान्दन पन्ना - सुगवाणी - पृ: ३३

(2) कषाक के उजार पुष्प हक्का है कपिल,
वानिक जबुति बाघ-बला, जम्मुआ कुच बृक्ष मृत।
शुष्कवान्दन पन्ना - सुगवाणी - पृ: ४५

(3) भारत नाता
ग्राम वासिनी।

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शीत कौटक स्वातन नत्म था,
बन शुष्कि, शूषित, निरस्तर जन,
यूत, खाम्य, शोषित, निहत,
नत पत्तक

तर के नियातिनी।
शुष्कवान्दन पन्ना - ग्राम्या - पृ: ४५
stricken village urchins who are shown unaware of the comforts of life. In the last couplet of the poem, Pant is indignant over the disparity existing between the village and the city. A similar contrast exists in his poem 'Do Ladke'. The poems 'Weh Budha' and 'Gram Wadhu' depict the disparity prevailing among the urban and rural population. In another poem, a woman-labourer and a modern rich woman have been contrasted with each other. Whereas the woman-labourer is ill-clad, ill-fed and sweating with labour, the rich one is like a butterfly who flits from one flower to another in a frivolous manner. In his poem 'Marx kē Prati' Pant conceives of a class-less society where every one will have equal rights and the workers will rule. In his poem 'Samaj-vād Gandhī-vād' one feels that collective life preached in Marxism is good. In the poem 'Dhanpati', he considers

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(1) घर है सांपे सिवान है - खूब भरा खूब,
   लब खूब फता, - शौरी खुस सिर पर घर खूब,
   सुनिजानक मन्त - ग्राभा - पु: ५४

(2) धर्मी-वी हुन बाल शार्न्भ न्यास बापु है गलती,
   धर्मी वी हुन फूल फूल पर नंदराणी कहु लाग फिल।
   सुनिजानक मन्त - ग्राभा - पु: ५३

(3) शार्न्भ है अतिहास - आत होने हो पुन: इघानवर,
   शार्न्भ का आत शाश्व होगा उत्साहन यंगी पर।
   वन्य शार्न्भ वाकिला है मेरे सबकी वन आत्म,
   चमते जोने जा का जीवन है विनिमय प्रारूप।
   सुनिजानक मन्त - गुहावनी - पु: ५४

(4) शार्न्भक्ष जीवन-विकास की साध्य योजना है लक्ष्यावाद
   रामारो विंग दिनके - मन्त - प्राय - शालीशायण गुष्ट -
   पु: ५५
the capitalists as cruel-beings, leading luxurious lives with
the hard-earned money of the common man. They are leeches who
suck the blood of the people. They do not earn their livelihood
by hard work. So much so that they have lost contact with the
moral aspect of life.¹ In 'Samrajyavad' the poet is very
optimistic. He hopes that this capitalism will one day come to
an end.²

In his poem 'Joothe Patte' Balkrishna Sharma 'Naween' has
expressed similar thought. He says that when he saw the man
licking the defiled leaves, he thought of setting the whole world
on fire. The poet also thought of strangling to death the creator
of the world who cast man in his own image but at the same time
made him so abominable.³

Bhagwaticharan Varma, a progressive writer, has described
the miserable plight of the villagers in his poem 'Shainsa Gaadi'.

The poet has drawn a real picture of a village with kuchcha houses, which are more or less in ruins. Men living in that village are being crushed like animals under hard labour and the ladies are giving birth to the dependents.\(^1\) The poet adds that this kingdom is being run at the cost of hungry poor men and the foundation of imperialism is based on the exploited. The traders, zamindars, profiteers and capitalists, though vegetarians are sucking the blood of the people.\(^2\) The poet is much perturbed over the disparity existing between the rich and the poor. In the poem 'Sansār' he has nicely depicted the contrast between the rich and the poor. While one group is enjoying itself, the other is

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(1) उब और चिलिचि के कुछ वाने,
कुछ पाँच काल की दूरी पर,
पूरे के साने पर फूटी मेरे, हैं उनी हुए कुछ कहने पर।
पूँछ कला हुई सबकर उड़कर पर जौहर हैं उठी गर्म, निश्चित था छोटे निज बुझला-पल, आफला की तुम्हारा शाया।
पूरे बाजर न मिला रही कहाँ, नानन्यां जन रही हैं गुलाम,
पूरा हीना फिर न पता जाना, गुरता है लोगों का एक काम।

केदराण हस्तीगी - हिन्दी साहित्य का विशेषतात्मक इतिहास -पृ० २५५

(2) वह राजकार जो हमा हुआ है हम भूती संगाएँ पर,
हम सागरमय से भी पहल गढ़ी है, निन्नित्त बिले बांधों पर।
वे व्यापारी, मैं वनस्पति, जो है लोगी के परम पक, 
मैं नित्य निरापद सुदूर और पंचै सुन्दर का उज्ज्वल रक्ष।

विजेन्द्र स्नातक दौड़ अन्य पृथ्वी - हिन्दी साहित्य और उक्ति-पृ० २५५
shedding tears and is an epitome of troubles, difficulties and misfortunes.¹ He has drawn a heartrending picture of the two groups related to a mill. One is a mill-owner and the other is a mill-worker. On the blow of the siren, the workers, dead tired after the day's hard work in the mill, trudge along to their houses. Some of them go to the licensed toddy shop. On the other side the mill-owner in his car

(१) ्रकः पुक्त्सः स्वर साग
पुक्त्सः स्वर भोः है सहार,
पंवङ्ग बलवा है कहीं स्वराचिर
है कहीं हिंसकी देवी भाष,
है कहा तुष्क, है कहीं ख्यात
है यथा उपकर्ष है तन्त्र वाहा।

पीतार - अया को कहीं नार,
है कों उठा रहा रंग राग,
ईश का कहता है कहीं मन्त्र,
ईश की कहते है कहां लाग,
ये भगवत-दृष्ट युक्त नग्न कार
पुक्त्सः स्वरा यत्त फाग

कुलीचारण संयो - संकुचन - पु. २५
wends his way to the club where he enjoys himself with drinks and ball-room dances. Similarly, in another song the poet exhibits that as soon as clock strikes ten all the officials, working in schools, courts or offices, engage themselves in work. They are so much overburdened with work that they do not know what life really is. Their Dharma is work, work

(1) मौघु का नील का।
टिली-दल तौ उजड़ पहुं च महूर।
बंतर धन तौ करनाथूर।
जाते हं घर को ने।
और कुछ घोड़े है।
जा रहे हं होटल की पीनी को ताड़ी।
वापस है मरी माँ कल्ली।
चलि गरे एक कई नोटर गाड़ी।
उसपे कौता था पिल्ला का माशिक।
जा जला था वह कह बी।
पीनी को मिर्दा।
और बाल-दांस में जोशा वह। रात मैं लीटेना मस्त कूला भुज्जा।
रात मैं लीटेना महूर पूरा कूला भुज्जा।
फिर दुर ताड़ी।
नील के दोनों।
महूर और गैठ।
मासवीचरण करमं - एक लिन - पृष्ठ ५३-५४.
and work. The poet in the song 'Panghat ki Paniharin' has described in a charming way, the work she does for quenching the thirst of others. She is holding an earthen pitcher on her head, she is extremely hungry and thirsty, and in the mid of a summer day is working hard for the good and welfare of those who are thirsty. The poet in the song 'Yeh Modi ki Dukan' has

\[\text{(1) \quad टन - टन - टन - टन।}\
\text{टन - टन।}\
\text{वस को कर ठठा पटा गड़ा।}\
\text{विशाल - व्यापार्य - कपालिय वसी सुहै,}\
\text{लति शीर्णा ने कृष्णारी तब बुझ।}\
\text{कृष्णारी?}\
\text{जीन कॉर्ण?}\
\text{क्या वै कॉर्ण जान घाप शीर्ण का कर?}\
\text{दिन-रात फिरणा तीर}\
\text{उफ़े पी न करना।}\
\text{का उनका यह कर्ण,}\
\text{मर जाना कर्ण, तीर सिट जान कर्ण।}\
\text{फलिचरण कार्ण - एक दिन - पृ: ४५-५६}\
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\[\text{(२) \quad फलिचरण की बनिणारी।}\
\text{स्वर्गा-कुळ नहीं, वृत्तिका का घट शीघ्र पर,}\
\text{उठ भे कृड़ा का काय, केवल घुसा-ज्वाला।}\
\text{श्रीष-मन्दिर, वृषा - आकून विति लंगर}\
\text{सिंह करने की चक्क-आ,}\
\text{संहुँकित, पीठी, चिंतरी, कृष, दुक्ज़,}\
\text{कटिव रछु लीच रत्न।}\
\text{फलिचरण कार्ण - एक दिन - पृ: ४६}\
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described the mentality of a capitalist. How a strong and fat grocer sitting on his shop is selling salt, oil, flour and pulses. He does not care for anything else except money. He even tolerates harsh words but is busy in the worship of wealth. In depicting the life of a grocer, the poet has unveiled the creed of the capitalists which is none other than the amassing of wealth by fair or foul means.¹

Writing on the poverty-stricken condition of the people, the poet says that the Hindus and the Muslims are fighting with each other merely because one is a Hindu and the other is a Muslim. They are fools as they have forgotten the main thing which is bread. One can live after the conversion of his

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(1) यही नौरो की दूल्हन |
यथा किल्ला है खटा-दाल |
पूरा, जैल, जस्ती की <br>
सैनिकों में बंड़िल बुखार है जस्ती, <br>
कैसा बाउ बुझा, नौरों पौटा-लखाँग, <br>
अपने बैल में गर्व-निस्तार और अस्त्याँ। <br>
पर वह किल्ला शान्ति, अहंका नहीं अवश्य <br>
संपति कटनें का यही एक नाग- <br>
हुन ही तुम सबकी दिया विराय हिं, <br>
फिरू पिरालानी- <br>
पूजा करूँ का ठीक ही में इत्यादि। <br>
भावनिवरण - एक दिन - पृष्ठ: ६३-६४
religion but one cannot live if one does not get bread to eat.\(^1\) Bhagvaticcharan Varma exhibits in his work a very realistic approach to 'Life' and 'Beauty'. A literary man enquires from a farmer the meaning of 'Beauty'. The farmer replies, that Beauty is to take food to one's fill. He then questions a labourer as to what is meant by 'Beauty'. The labourer replies that Beauty is to have food to one's heart's content. The same question is put to a bania, a clerk, an officer and other fellows he comes across and he gets the same reply. At last he puts the very question to himself and he cannot but answer it in the same vein.\(^2\)

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\(^{1}\) क्या खाना है, जानकी के मिथुन-मुख्यान? नहीं मित्रा कि मिथुन है मिथुन ! मुख्यान है मुख्यान- और मित्रा है मित्रा है ! मुख्य प्रसन रोटी जा- उच्चा है कुछ गया, उठा ख़िया है लाज इन्होंने प्रसन एक दाढ़ी और बोटी का ! जिसे दाढ़ी-बोटी वे लिया रह गया है, इन्होंने बोटी रोटी है मुख्य वनिवार्य ! मानसोच्छाण वर्ण - एक दिन - पृष्ठ: ६५-६६

\(^{2}\) मानसोच्छाण वर्ण - एक दिन - पृष्ठ: २२४-२३०
Rameshwar Shukla 'Anchal' has portrayed the piti able condition of the peasants and the labourers. He is greatly surprised how this race of men which is worse than insects even is alive. The poet wants that such a society which is based on exploitation should end.

Dr. Shivmangal Singh 'Sumana' in his poem 'Chal Rahi us ki Kudali' has portrayed the picture of a barefooted peasant who is digging the land with the pickaxe on a burning noon in the month of June. It looks that the poor peasant, who goes on working even when the soles of his feet are scorched and his whole body is perspiring, has become either an angel or a machine. The poor peasant is giving away his blood for the benefit of others. He is digging the earth and making it fertile. The poet in the end gives the hint that the peasant has after all realised that he is being exploited by the capitalists and he seems inclined to be determined to visualise

(1) वह नठ सिहा कही नामव, श्रीरूं है नाज गह कीती, 
बुझ जाती तो शास्त्रां न चा, हैरत है पर श्री कीती।

(2) हुह यह साज ख़िल इलाह, ख़िल; 
शैलदुः पर ख़िल की नींव पड़ी।

(3) सौरता हैं केवल साज 
वंग नाम अत गइस है।

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वह सूताला बुन पर-हिल 
बांध है शास्त्र व्यासित।
शिक फांस दिलें बुक "- वह रही उसकी कुदाली.
the world through his third eye which is a portent of 'pralaya' (Doomsday). In his poem 'Kankarh Patthar' the poet describes that the stones and the pebbles lying on the path are not at all cared for by any body. Every passerby hits them oblivious of the distress and pain they experience. The poet goes on to say that in a capitalistic society the lot of a large number of people is worse than those of the pebbles lying on the way. Even the stones draw consolation from the humiliating condition of the people. The stone, which is a symbol of the suppressed

(1) चार जोड़े, कूता पानी
यह प्रश्न की ही निधानी,
नैन नमा तीव्रता का,
वौली की जीवन ढाँकी
क्या यह वह जान
लोबुद का ही बहुत झाडी
जळ रही उसकी पुंछी

शिवमृगम्बिवङ्कुमउ - फळ रक्षो उसकी कुंदाही -

(2) गर्वित निज का की जानता है
दौ छावै और चप जाते

शिवमृगविभुजुमउ - फळपत्थर -

(3) पर वह ने क्या फळ पर देती
पद-दलित नागिनों की टोली
क्या तिन की बाह फूलों से?
मैं नौरी परवला की बाँसी
उसकी थी हासियां
fदेता था कोई ध्यान नहीं
कभी दूसरे जाल तन है
छावै ने देते हैं धन-मौजी
and the exploited, says at the end that in this world of exploitation he is the head of the society hung in shame.¹

Narendra Sharma in addition to depicting the miserable plight of the peasants and the labourers in his progressive poems, sings the songs of awakening. In his songs the poet looks towards Russia. He writes that Soviet Union is the back-bone of all the peasants and the labourers. There, there is no man without work and the administration is run by Panchayats. The enemy of Russia is the enemy of all men, the enemy of all the labourers and the enemy of all the peasants.²

Similar thought is expressed in his marching song, 'Lal Sena'.

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(1) में हस शोषणा की कारी में
    जोर भोजन का नल लिर हूँ
    में पव जा क्षण-पल्लर हूँ।
    शिवमोहन सिंह पुस्तक - क्षण पल्लर -

(2) लाल स्वा है ठाट स्वाभिमान,
    सब मक्कूर फिरानों की ।
    वहाँ राज है पत्थर का,
    वहाँ नहीं है बैठारी ।
    लाल स्वा का दुश्मन साथी,
    दुश्मन गच हड़पणों का ।
    दुश्मन है सब फक्कूरों का,
    दुश्मन बनी फिसानों का ।
The poet is seen greatly perturbed in his poem 'Chetawani' over the disparity existing between the rich and the poor, high and low. The poet says that though the war between Nazi Germany and Russia has come to an end yet peace cannot exist for long. Battle against the social and economic disparity is still to be fought.¹

Udai Shankar Bhatt has delineated the state of mind of a labourer. The shedding of tears is to him a rainy season; the paleness of the body the spring season; the flow of sweat from his brow the water-falls; and pain and trouble his inseparable friends.

Suryakant Tripathi 'Mirala' in his poem 'Bhikshuk' has painted the picture of a beggar who comes on the road for begging. He is so much emaciated that his back and stomach have become one. He is walking with the help of a stick. For a handful of corn to satisfy his hunger, he is spreading a worn-out cloth for alms. This portrait becomes all the more

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¹
heartrending when he is shown licking the defiled leaves and
the dogs are on the look out to snatch them from him.¹ The
poem 'Weh Torti Patthar' depicts the disparity existing in
society. On one side a female labourer sweating in the
scorching heat with her head bowed and a large hammer in the
hand is engaged in crushing stones. On the other hand,
mellifluous notes of sitar are emerging from a palatial building.
Nirala's satire 'Kukkar Mutta' is a symbolic piece of poetry.
Kukkarmutta is the symbol of the poor and the exploited group
and the rose is the symbol of a group of the exploiters.
Toadstool says, 'Oh Rose, listen! Do not forget that the
fragrance and colour which you have got is the result of your
sucking the blood of the manure. You are feeling proud of your
twigs but mind that so many persons worked as slaves to make
you what you are. The poor gardener had to bear the cold and

(१)

| कभ लाता - |
| वै दूध किन्नौं के कथा, पक्षता किवै पर काता। |
| पैठ पैठ दौन किया निक घर है रहक, |
| जल रहा लक्ष्मिनाथ टैक। |
| कुए तार पर काने को - कुल गिटाने की - |
| पूछे कटी पुरानी कौटी की फूलाना। |
| वै दूध किने के कथा पक्षता कुते पर जाता। |

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चाट रहे कुड़ी रक्त है क्योंकि समझ पर लहै लुए,
और कपड़े की नी पर उनसे कुड़ी रों हैं बड़े लुए।

कूस्कान्त सिमाडों निराला - परिपु - राज: ३२२-३२४
the heat for you'. His poem 'Din' depicts the miserable life of a poor man. The poems 'Garaj Pakauri', 'Prem Sangeet', 'Dipati Sahib Aye', 'Jingur Datt kar Bola', 'Mehngi Mehnga Raha' contained in 'Naye Patte' are all influenced by the Marxist Movement.

In the poem 'Lal Dhwaja' Sohanlal Dwivedi says that it is a flag of common man. Let it unfurl. It awakens the poor, the down-trodden and the exploited. In the poem 'Karl-Marx ke Prati', the poet says that Karl Marx is the light for the poor and the trampled; destruction for the capitalists and the imperialists and consolation for the peasants and the labourers. 'Kranti Kumari' inspires, heartens and guides the down-trodden and the exploited. When she (Kranti Kumari) comes, she breaks all the shackles of slavery thus bringing an end to the life-long bondage.

(1) तबै सुन है गुलाब,
    मुझ ना मर पाएँ सुन्दर, रसीं लाब,
    मुझूूं तुम नहीं आएँ, तुम असिूँ
    हाएँ पर झलक रात है बैठ्ठिखिल,
    दिनदार को तुम ने भागा या है गुलाब?
    मालूं न रखा, अलांत जाना चाहा।
    खुंखान्त फिसाड़ी 'निराला' - गुलामुला - पृ०: २-४

(2) खुंखान्त फिसाड़ी 'निराला' - परिवह - पृ०: २४२-४२२

(3) खुंखान्त फिसाड़ी 'निराला' - कौ प्रै - पृ०: २३३-३०, ६३, ५६,
    ५५-१०२
She is a shield for the weak and the poor and death for the profligates and those maddened with the intoxication of wealth.¹

Ramdhari Singh 'Dinkar' in his poem 'Dilli' says that Dilli is mad after wealth and grandeur. This is a place of sacrifice for the peasants. Sighs of the poor farmers and cries of the labourers are rising in it. The city of Dilli is constructed of the blood and bones of the poor.² In his poem 'Van Phulo ki Or', the poet has portrayed a living picture of economic exploitation. The peasant accumulates wealth by selling milk and ghee in order to pay off debts. Not caring for the needs of his children, he sells every ounce of milk but even then the capitalists are not pleased and exploit him all the more.³

(1) वौलनाट्य दिली - सुगारार - पृ० ८८ दे १६६

(2) ध्यान की दीवारी दिली । कृषि-ध्यान की रानी दिली । अनाचार, अपान, व्यंग्य की, बुझी हुई बहानी दिली ।

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काहें उठों दीवार कृषि की, मजबूरी की बुझ, पुरारे, बरी । गरीबों के लोहे पर बड़ों हुए कैसी दीवारें ।
रामायणी सिंह दिलकरे - दिली - पृ० ४

(3) कणा-शर्मन के लिये दुल वी कैसे कह नहीं, बुंद-बुंद कैसे, कहीं लिये नहीं दुल होंगे ।

† † †

कल्याण पर पी रुपपतियों की उन पर होगी नार, तब मैं अरदूरा का नेक्स के लोहे गुलार ।
रामायणीसिंह दिलकरे - रेखा - पृ० ६२
In the poem 'Dilli aur Moscow' the poet has expressed the Indian version of communism. He further describes that Dilli is the burning story of slave India. It is a symbol of a great blow on the chest of helpless India. It is just like a fallen sword from the hands of a country which has been rendered destitute of the valiants.\(^1\) In his epic 'Kurukshetra' Dinkar has argued that equal means and opportunities for development and equality among the rich and the poor, are the demands of the day. He says that the earth is not one man's purchased maid-servant and everybody has equal right to live on it.\(^2\) Regarding equal distribution of wealth he says that unless there is equal distribution of

\[\text{(1) विश्व देश की हाली पर ढीला की एक निकानी,}\
\text{दिल्ली पराशो में भारत की जलता हुई कहानी,}\
\text{पर हुतें की पटनि, जो बिदा को रण की खसार,}\
\text{दिल्ली, बीज तिसरी देश की मिरी हुई खथार,}\
\text{रामचंद्र लिख दिल्कार - सायफी - पृ० ६९}\
\]

\[\text{(२) फौराज, यह पूरी तरी की}\
\text{नहीं क्रिया है दासी,}\
\text{है जन्मता समान परस्पर}\
\text{र्ता है सभी किसान्}\
\text{रामचंद्र लिख दिल्कार - भुल चौद - पृ० ६०२}\
\]
wealth, there would be no end to unrest. In this epic, though the poet considers non-violence a good thing, yet he is of the opinion that man has not sufficiently developed and therefore in this age non-violence does not suit him.

Poet Mangal Mohan in his poem "Hil utthe hain Vindhya Himachal" has contrasted the poverty-stricken condition of the Indian peasants and the poor labourers with that of the capitalist mill-owners who are enjoying at the cost of the poor workers. In the poem 'Sabhya Kahane walo' the poet addressing

(1) जब तक पुजुर-पुजुर का यह
    शुष्क-भाग नहीं जाप होगा,
    शक्ति न होगा कौशल,
    संघर्ष नहीं कर होगा।
    रामपारी सिंह दिनकरे - कुरुक्षेत्र - पृ. १०३

(2) मैं भी हूँ सौभाग्य भाव है
    की उठे जिवांका,
    किन प्रकार फैले पृथ्वी पर
    कुछ गया, बैठ, लगें।
    रामपारी सिंह दिनकरे - कुरुक्षेत्र - पृ. ३२

    हिन्दु, लाह, जापे पता वह हो,
    पृथ्वी वक्ता यह का है।
    लम्बी शान्ति का स्वभाव दूर-
    नम में क्षणता का पता है।
    रामपारी सिंह दिनकरे - कुरुक्षेत्र - पृ. ३४
the capitalists, says that they are enjoying themselves after snatching bread from the mouths of the poor. For their hungry bellies, poor women have to lose their modesty.¹ The poet further says that the slogans of peace, non-violence and idealism are for the rich.² In the poem 'Tarpo Yauvan' the poet, addressing the Ganges and the Himalayas, says that they should follow the Volga and the Alps. The poet tells the sea, waterfalls, ports, factories, Panchal, Bengal, Behar, Sindh, Gujarat, Bombay, Rajasthan, Mahakaul and Vidarbha to get up and bring revolution in the country.³ The poem 'Kartik ki Dapahri' portrays the miserable plight of a peasant who ploughs his fields all day long in the scorching heat but does not get any thing to eat. At night he reaches home and goes to bed after having a glass of water. Same is the case with his hungry wife and children.⁴ Shri Mangal Mohan's other poems 'Chunauti', 'Swagat Ho, swagat Ho', 'Ahinsa ki Jai', 'Oh ree Pratigamini', 'Taj Mahal' are greatly influenced by the Communist Movement in the country.

(1) वह देखो, उस रुप-लाट में बेड़ी रुप-लाटरी,  
बेच रही है काल जाज बेचा है बेचारी तारी।  
शी फाँझ पौलन - नहीं चारा - पृष्ठ: १०

(2) शान्ति, अन्तर्जाति ओर बाँध वाशँवाद के नारे,  
हीरा - पौती के पत्तों पर लिख कर का लिखा रह।  
शी फाँझ पौलन - नहीं चारा - पृष्ठ: ११

(3) शी फाँझ पौलन - नहीं चारा - पृष्ठ: ६३-६४

(4) - कही - कही -  
पृष्ठ: ४३-४४
'Roti ka Raag' is a collection of poems written by Shrimannarayan Agrawal. In this work the poet is not interested in the description of nature's beauty or mysticism but he, having been influenced by the politics of the country, has depicted the realities of life. His songs 'Kyā hoga gākar Anant Kā', 'Chhāya hai kaisa Vasant', 'Rahasya-vād ko ham kyā Sanjhēn', 'Roohi roti yā Rahasya Gān' clearly show that the poet has expressed the feelings of his heart about the realities of life. His poems 'Ham to roti ke Matwale', 'Kahan sumoon roti ka Raag', 'Hai Krishakoni ki kaisi Shān', 'Kitni meethi rookhi Roti', 'Aaj hamari varsh gānth Hai', 'Garam dhul mēni pair Jhulastē', 'Ham kāle hain to rahne Do', 'Kyā bhukhē ho mēre Lāl?' are the songs which have been written under the impact of leftist ideology.¹

In the introduction to his work 'Agni Gaan' Harikrishna 'Premi' has clearly written that the thought expressed in songs contained therein betray the influence of non-violence, boycott, non-cooperation movements and are not due to the influence of the Communist Movement; but, when studied minutely, one has to admit that the poet was greatly influenced by the Communist ideology. In the introductory cantoes, of his book the poet himself agrees that he wrote these poems when he was aggrieved at the disparity prevailing in the country. Imperialism, capitalism, and mechanization have rendered the poor poorer and have made their life a hell. The poet is out to bring an end to this disparity.²

In order to end this disparity the poet says to his beloved to

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1. Chī Mānarāyana Agrawal - Roohī ki Raag - पृः ५, २०-२९, ३२-३६
2. Harikrishna Premi - Darśana - पृः ५
lay aside her veena and take up the sword for the annihilation of disparity in society. While explaining the acuteness of disparity the poet in his poem 'Nav-Nirman' says that at some places there are mountains of wealth and prosperity while at others there are deep ditches of poverty. He wants to readjust them. After destroying this setup, he wants to reconstruct the world where there would be no distinction between high or low, king or valet. The poet is optimistic and is sure that a day would come when the rich who dress fabulously and adorn themselves with diamonds and precious stones would switch over to simple wear like dhoti etc. He is pained to see that rich men are

(1) तुम भी फ्रेंड़हों, मीणा हौँड़ीं, हाथें में तलायार उठाओ।
   हरीकृष्णा 'फ्रेंड़' - लोकगान - पृ. 28

(2) क्यों निम्न के शैश तड़े हैं,
   क्यों तरारक को है तांग।
   हम दोनों की अर्जुण बारात,
   सबूं दे यह भेष-भांग दिलाइं।
   हरीकृष्णा 'फ्रेंड़' - लोकगान - पृ. 34

(3) जब नीच, फैक-राजा के काय न हावे यथ्बं बाले।
   हरीकृष्णा 'फ्रेंड़' - लोकगान - पृ. 36

(4) जो पाने रहती हैं विष्टिविन,
   राख, समाल, धीर, पाती।
   उन्हें भागने देंगे हम,
   पाने लए तैयरी बाली।
   हरीकृष्णा 'फ्रेंड़' - लोकगान - पृ. 46
celebrating Deepmala while the poor cannot get anything to eat even. The flames of the lamps burning in that deepmala are consuming the poor.¹ These rich men, who are very few in number, have snatched the whole wealth of the world.²

In his poem 'Krantि' Balmokand Chaturvedi addressed the poor and the exploited to rise up. He hopes that power will be in the hands of the poor and the despots will have downfall, on all sides. The tables will be turned and the exploited will capture power at the time of revolution.³

(1) दीप्वाली वाली ही दीपावली बैर भाये लिए दिखाएः ।
उन के पर कैसा न लगा, लोप नहीं उपलब्ध दिखाएः ।
मात्र की वाली रजनी में घनिक जहाँ दीपावली नागर ।
देव रहें हम उन का या में छम हजारों दीपावली जाला ।
हरिदुर्गोऽन "गृहः" - वावसान - पृ० ४५

(2) कृपी भर लोगों ने का का भूत रला है सभी लगाना ।
हरिदुर्गोऽन "गृहः" - वावसान - पृ० ४६

(3) पीीलीजा लब उठ पड़ी जा मे "बुधवार" जयकार लोगा ।
दुःखों के घास होगी शांका बैर बहार होगा ।
हृदि विप्लवाचारियों का लब फलन भर बैर होगा ।
फिर तुमको लिए फिर हो फिर हुनका बैर होगा ।
क्योंकि आतिरेक ब्राह्मण हूँ मैं ।
मानु कुमार हैं - विस्त्र गान - पृ० ६२
'Viplav Gan' of Balkrishna Sharma 'Naween' is one of the most important songs written in the wake of communism. 'Naween' says to the poet to recite such a tune as may create commotion and upset every thing. He wants an upheaval in which the nectar-like milk from the mother's breast may become a deadly poison, and the tears in the eyes may turn into blood.¹

Sheel Chaturvedi's 'Rakt ki Rehka' was written under the influence of Marxism. In his poem 'Sankshipt Jeevni' the poet has described the appalling poverty of India.²

Kedarnath Agrawal has written about the poverty and the gloom of the labourers. At the same time he points out that the awakening has come in the minds of the labourers and

1. Shankar, Hruday Sangeet, Bulbul, p. 3
2. Shankar, Hruday Sangeet, Bulbul, p. 2

(1) शाङक धर्म, हृदय सांगक बुलबुल -
किती दे उपहारनुसार न कर जाए ॥
पीठ भोग आ वृषभ महेश वाह वाहा हो जाए,
बालिंग का पाने पूछे, ते श्रीमती की हृदय हो जाएँ ।
पानुकार कैसा - विपश्च गान या कामशिला गीत - 40: 3

(2) शतवेस उत्तरे से कैस कहा है, हृदय,
गुण गुण, देवता है,
हरियाणी की कदा में हो,
बालि का वा की जाता है ।
शील कुमारी - रक्त की शेखा - 40: 25
they are bent upon improving their lot. In the poem 'Koile' (coals) the poet has compared a labourer to a piece of coal. This parallelism has been instituted to show that the labourer when aroused is akin to the coal which is red hot when burnt.  

Padmasingh Sharma's poem 'Sishāsan Bhu luntit Hongo' has also the touch of communism in it. He visualizes a big change in the near future. The supporters of the capitalist society would not have their way now. Their tactics would not do. Their weapons would become blunt and the people would gain power. The sighs of the exploited will draw the thrones to the earth.

(1) कह उठे हैं तन कपड़े, 
चौथ में खिल हैं नमन हैं।
बब गए निवृत का व्यंग, 
हवा गया कुनी व्यंग।
का उठे पुराने बैलारे, 
का गए जोधित आगे।
रो रो भी पुँछ फिसाए, 
आज कुनी रंग लाए।

भोज राम - हिंदी साहित्य - पृ. ३५।

(2) किन्तु बहु बोलो परिकल्पना, बाद रहे यह वाले हमारी, 
जी समाज के ठोसारी। बब न बैलों वाले तुम्हारी।
किन्तु जोलों ब्रह्मान्द में, शहर तुम्हारे डुंढे होगे।
की भाग्यां छोड़ जाती है स्वागत यू हूँ दुंडे जाते।
पानुकरार कैसे - सिफ्ल गान - पृ. ५४।
A progressive writer is essentially influenced by the problems of his day. As Hindi poets of the progressive age witnessed the second World War, Bengal famine, Hindu-Muslim dissensions, so the political aspects of these historical happenings naturally crept into the poetry of the progressive writers.

Kedarnath Agrawala in his poem on the famine of Bengal writes that a father sells his son under the stress of hunger.1 Narendra Sharma in his poem 'Kshudhā Sindhu' has portrayed a very pathetic picture of the famine-stricken Calcutta. He describes that the respectable women are being sold in the streets and mothers are discarding their children by the roadside. Love, devotion and bashfulness of women has vanished.2 The poet further describes that the famine has affected the Hindus and the Muslims alike. Hunger is distressing for the Hindus and the Muslims in the same measure. Similarly the mentality of a profiteer, may he be a Hindu or a Muslim, is

(1) बाप देता केवल हैं ।
पूछ दे केवल हो बर।

(2) माता गर्ली वह कइ दुःख की घर गर्ली किच्छूँ के देली।
पातालों के माहौंं फल में हिलाउँ लो किच्छूँ के देली।
† † † † †
कहा रहा हुई हीरा कहा वह नारी की पति-माना।
वरेन्द्र सर्व - हवा माता - ३३-३४
the same. The famine brings, in its train, death and misery alike for Hindus and Muslims.\footnote{1}

Harivanshrai 'Bachchan' has also painted a very doleful picture of the Bengal famine. In the first portion of his work 'Bengal ka kāl' (1946) the poet has described that the Bengal of Bankim, Ravindra, Rammohan Roy, Vivekanand, Surrendranath, Asutosh, Subhash and Rash Behari is dying of hunger. The poet seems to have been impressed by the communistic ideology when he calls upon the poor and the dying masses to snatch food from the capitalists who have stocked it and are making profits.\footnote{2}

The poet does not want the hungry masses to beg but to have their share in the foodstuffs stocked by the capitalists.\footnote{3}

Bachchan further describes the conditions of French masses at the time of French Revolution. By this description the poet wants the hungry masses to rise up, unite and bring a revolution. He gives them the slogan of "Apana Baja, Apani Roti".\footnote{4} Mahadevi

\footnote{(1)} क्या हिन्दू का सुवर्ण न है पूँजी, हिन्दू मुसलमान नकाशाकर को खाना-धातु ने खाया।
\footnote{(2)} कैपॉ धाट उन की जल राप चब नै हाय।
\footnote{(3)} नरेन्द्र शराब - क्या गाना - पृ: 32-34

\footnote{(2)} शरीवाराण 'बच्चन' - काँग्रेस का लाल - पृ: 23

\footnote{(3)} शरीवाराण 'बच्चन' - कांग्रेस का लाल - पृ: 24

\footnote{(4)} शरीवाराण 'बच्चन' - कांग्रेस का लाल - पृ: 46
Verma too is influenced by the famine in her poem 'Bhangbhu shat Vandna Lo'.

Uplift of Peasants and Labourers

The Peasant Movement started by the Congress continued even in Sangharsh Kāl. In addition to the Congress, the Socialist and the Communist parties, the Trade Union Congress, also took up the cause of peasants and farmers in this period. Accordingly, the poets influenced by the ideologies of all these parties were moved by the poverty-stricken and miserable conditions of the peasants and labourers. They described these conditions in their poems. Moreover, they also dwelt on the hard work put in by the peasant and their exploitation by the zamindars and money-lenders. Sohanlal Dwivedi, Harikrisna 'Premi' and Jagannath Prasad 'Milind' are among the poets who normally wrote on nationalist themes but were also influenced by the peasants' movement.

Sohanlal Dwivedi considers the plough of the farmers as their emblem, as they can grow wheat and paddy with the help of the plough only. It can solve all the problems of the country. It makes the waste land fertile and helps to produce corn in a large quantity thus removing the poverty among the farmers. In his poem 'Mazdoor' contained in 'Yugādhār' he has portrayed the picture of a peasant who labours hard from dawn to dusk and grows corn and cotton for the whole country. In his khandkāvyā 'Kisān' Dwivedi has addressed the Indian farmer. In making an attempt to awaken the poor peasant, the poet brings home to him that all the palatial buildings, dance-houses and clubs are the result of his hard labour and power. Magnificent

1 Sohanlal Dwivedi - Yugādhār - Pp.35-37
parties, things of decoration, valour of heroes, huge forts, big pillars of fame, all are founded upon the work of the peasant. The poet induces consciousness in the farmer of his miserable existence by bringing home to him the glory of the past. He says that the ideal songs of the Aryans, the victory of the Gupta dynasty, the feats of the Rajputs, the fame of the Mughals and the Marathas, the magnificent buildings of Indraprastha, Patliputra, Magadha, Ayodhya, Ujjain, Avanti, all depended on the wealth and work of the farmers. So much so the whole imperialist machinery is the result of the efforts, courage and labour of the peasant. After describing the glory of the peasants, the poet tells them to wake up. He also says that leadership of Gandhi, Jawahar, Subhash and Motilal is due to the following of the peasants. If the peasants do not rise

(1) वाराणसीत ना यह किया है, ।
शातन चानो का यह पुष्कर, ।
वह तेरी दौलत पर किया है, ।
वह तेरी नौकरी पर किया है। ।
वो साथ बिहैं जितनी - किया है - पृ ३४ ।

(2) कुछ है कुछ है मानना है, ।
कुछ है नौकर का बड़ा गान, ।
तु ज्यादा ज्यादा की कहाना, ।
उसी का नम पर लगता है। ।
वह तेरो ताक्क पर किया है, ।
वह तेरो कुड़क लगता है। ।
वो उसे बाहर भाग दिया है - किया है - पृ ३५ ।
to the occasion the movements started by these leaders will not be successful. So the poet calls upon the peasants to get up, annihilate the cruel regime and bring about revolution and independence. In 'Abhiyan Geet' Dwivedi brings realisation to the farmers that they, who feed the world, are themselves unprovided for. By shedding their own blood they have given life to the cities.

While depicting the poverty-stricken peasants and mill-workers Harikrishna 'Premi' has drawn a similar picture. The farmers produce corn but the capitalists take away the whole of it. Those who produce do not have enough to fill their bellies. The labourers who construct palatial buildings, cannot live in those houses. The mill-workers work hard and spin cloth but they cannot wear the same.

(1) तू का साहब है माग-माग,
धोने सान, तत्क्रान, जाग-जाग, क्षण,
बिन्दू शातुर तू लग लाग,
गाता क्रान्ति तो क्षय राग।
वौलन छाल खींची—सिंगान—पृ०: ९४

(2) वौलन छाला खींची—कुंसागार—पृ०: ५४—४६

(3) पुछति वस्त्र नैदा करते हैं, पर ते वश का वश दो लाते।
तो उपगाई है, ते ही जन्म नहीं देते पर लाने पाते?
उन पद्माणों को तो देती, फिर, जिनको नहीं करते।
उनी जाकर पूछी क्या ते कोई न उन तंत्री पाते?
फिर ये देती, कौन परिशंस करते, हुंसार वश्न करते?
पूछी क्या न कोई ते उनसे क्यों पता दें दिखाते?
हरिकृष्ण 'प्रेमी'—लिखितान—पृ०: १०५
Jagannath Prasad 'Milind' in his poem 'Kisan ki Chumauti' has described the sacrifice of the farmer in producing, with his hard labour, the corn for the world. He not only gives to the people the corn he grows but gives his blood withal. ¹ The big industries are run by the labourers and all the people who assume power have been elected by their votes. ² The farmer who supplies the milk for the capitalists, is in a way feeding poisonous snakes. ³ The farmer today is enlightened and he warns the exploiters that the revolution will inevitably bring an end to exploitation. Since ages he had been following the path of peace and non-violence without any avail and the revolution is the last resort now to end this exploitation. ⁴ The songs 'Kisan ka Jamakin' and 'Kisan se'

(1) तन-कणा मैं बाद रख भी कृषि-कृषि दे हाला।
जाननाथ प्रायर 'निलिंद' - बलिदान के गीत - पृ. ४४

(2) सत्तारूढ़ छुए फिला सुफे सैन-वान करा कर।
जाननाथ प्रायर 'निलिंद' - बलिदान के गीत - पृ. ४५

(3) पिला-फिला कर दूल, सवेर विषय से चैं ने पाहे।
जाननाथ प्रायर 'निलिंद' - बलिदान के गीत - पृ. ४५

(4) नमस्ते बलिदान की बाद नजर उठा कर।
क्रांति के ही कार लौगा शौर्य-पान प्रकर तर।
शान्ति-पाल का पक्ष नहीं था बैंडु पुरुष है कुल कर।
लाल क्रांति-पाल-लवलब्ला शौर्य का बलिदान उठा।
जाननाथ प्रायर 'निलिंद' - बलिदान के गीत - पृ. ४५
have also been inspired by the Peasant Movement. In his poem 'Viplav aur Vidhan' the poet says that the youth of the country wants revolution and just one blow of theirs will end the cruelties of the exploiters. In his poem 'Tarun kô Prati' he brings home to the youth the responsibility they are to shoulder and tells them to march forward steadfastly. The youth of the country are to help crores of labourers to wrest power from the hands of exploiters. They are to develop humanity by bringing all of them on an equal footing. Culture is dying and they are to revive it by their blood. The world which is being divided into groups needs to be united.

1) जानानाथ प्रासाद "चित्रित्र" - बलिभाषा के गीत - पृ० ४६, ४७ व ५४

2) राष्ट्र का तारीफ़ विपश्च बालाशा था, एक हारियत नून ता जनित्र तुलशारा।
   एक की दायता में चौदह-दहाँ की क्रुद्धापा का जाौल पौता फिल्न गरार।
   जानानाथ प्रासाद "चित्रित्र" - बलिभाषा के गीत - पृ० ५८

3) कोटी कोटी स्थान की जनें को है तुफ गाव हिलाई, लैर समान-शोषण शे है मुक्ता उन की हिलाई, पर दिन है होइ-प्रांजलित, फ्रान्स-सा ते वह जिहानी, जैनजानें ने आर रही जाती, तुफ तह है फिल्नी।
   यस रिंग, मुक्त खानें है खून चल चार्ज-फा पर।
   तलप्प, तुफ पर पार गूढ़ कर।
   जानानाथ प्रासाद "चित्रित्र" - बलिभाषा के गीत - पृ० ५७
Revolutionary Movement

By the year 1935 most of the valiants of the revolutionary movement had been either hanged or killed in encounter with the police. The others had been arrested and were undergoing long terms of imprisonment. As a matter of fact the revolutionary party which was at its zenith during the Jagriti Kāl and the Utthān Kāl was on its last legs. There had cropped up a party named Socialist Revolutionary party within the Congress. They gave the outlook of the Congress a revolutionary turn and the Quit India Movement of 1942 gave them the opportunity for revolutionary work.

The poets, who were influenced by this movement, themselves were mostly workers or members of the revolutionary party. Maithilisharan Gupta, Sohanlal Dwivedi, Jagannath Prasad 'Milind', Harikrishna 'Premi', Balkrishna Sharma 'Naveen' and 'Dinkar' are the main poets who were influenced by this movement. They wrote poetry on the need of independence for the country and implored their countrymen to come forward and make sacrifices for it.

Sohanlal Dwivedi in his poem 'Ham ko Aise Yuwak Chahien' describes the qualities of a true nationalist. He writes that the country wants such heroes as would not crave for comforts and pleasures so long as their country was not independent. They would always enchant the songs of independence. They should be prepared to lay down their lives for eliminating
the calamity spread over the country.\textsuperscript{1} The poet, addressing all the countrymen, says that they should discard all comforts and luxuries and be prepared for all sorts of sacrifices at the call of the Motherland.\textsuperscript{2}

Balkrishna Sharma 'Naween' has also given a forceful description of revolutionary urge. He calls upon poets to sing such songs as might bring an upheaval in the political sphere. This would help fresh currents to take the place of old ones. Of course there is a danger to the established order and people may cry for help but unless the old order crumbles down, new order cannot be ushered in.\textsuperscript{3}

The heroine Kahina of M.S. Gupta's kâvya 'Arjan aur Visarjan' is prepared to sacrifice her all for the sake of independence. She says that they won't be called poor if

\begin{enumerate}
\item जिन्होंने देश के अंग खराब कर, कृषि न शुद्ध रहना ही गुरु साधन,
स्वतन्त्रता की रन उपर रहे, आदि तिन का बालक।
विरोध की कुल संगठन कर बौ, आपित से बलने वाले होंगे नहीं,
लड़ को ऐसे कुछ चालियाँ, तके देश का जो तंग हर।
धौलान लाल चौधरी - युगाघार - पृ०: ३५

\item यदि वर्तमान के देश चाली करे,
तो न बाज करे बिलासी,
वारुं गान्धी ने कहा,
है छो रहा आज फाज़ा।
धौलान लाल चौधरी - पृ०: ३५

\item कृष्णाकेश गुलाल - आधुनिक हिंदी साहित्य का हिस्सा - पृ०: ४२४
\end{enumerate}
they are independent even though they may be penniless.¹ The desire of Eudosia that her would-be husband Jones, should rid Syria of Arab bondage, was a veiled description of the sentiment that stirred in the heart of every Indian girl.²

Jagannath Frased 'Milini', the author of 'Balipath kee Geet' had himself been a soldier in the freedom movement. Most of the songs contained in this book were written by him when he was in jail during the 1942 movement. In the first song of this work the poet says that Indians must now give up the old ways of begging for independence. They should attain independence by dint of their own efforts.³ The poet further

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1. स्वारंत्र्य है अपना हराने नियोक्त कौन व दुख मदान,
   फर का यह जीवन भी कपना कर मे उस पर बर्खान।
   यहाँ जर्मन लो ला भी है अपने बिने न दीं न दीं,
   जब तक जाती मे अपनी को मान जाने हम स्वार्थी।
   बीमिलिशण गुप्त - अली और विकाल - पृ: २५

2. चालो है तैरे आती वर्ती पति की स्तंभ के
   बांट हैं वाराणसी माग हैं।
   बीमिलिशण गुप्त - अली और विकाल - पृ: ७

3. किस के लगे हास फसानी,
   कौन लगे है लवे बाला।
   अपनी हिंदी है लाजायों,
   माता तुड़ हो लैं बाला।
   जानान मबाद 'बिलिन्दा' - बलिम्य के गीत - पृ: २६
says that in this battle of self sacrifice every Indian should continue the fight for independence with the national flag in his hands as long as the last drop of blood flows in his veins. The Indians are fighting to usher in an era of justice, peace, equality, liberty and fraternity. After independence they will show to the world a new path and in this fight they will have to make the greatest sacrifices.\(^1\) In the song ‘Krānti prēmī ka Prēm’ the poet is prepared to sacrifice his life for the poor, the exploited and the down trodden, who in spite of shedding their blood, putting in hard labour and giving away every thing, have remained destitute. The poet expresses his sympathy for the exploited and consoles them in their hours of trials and tribulations.\(^2\)

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(1) जब तब अन्न भारतवासी बीचाख कै भारत-विल-रण मे, और रक्त का विनिमय करन हो बाकी उसके बाहर तन मे, तब तक उसके खुद उत्तर मे भ्रष्टा रहे राष्ट्र का प्यारा हे स्वतन्त्र यह भारतवासी, गार्स्लर्स स्वतन्त्र हमारा।

न्याय, शांति, विकास, स्वतन्त्रता, कम्य-भाग का सम हानि कै, हौसल गुरु, शरीफ है गूल है। जिसका का फूल है दिखाने कौ, पारता हो बिल्हपन जैसल्पर्ण करना होगा आप्रवी बारा।

हे स्वतन्त्र यह भारतवासी, गार्स्लर्स स्वतन्त्र हमारा।

ज्ञानानन्द प्रेमाद रिझिल्टीदे – बिल्हप के गीत – पृ. 60

(2) हे प्रिज्ञा दाऊ आने के हैं, जो शोभित रहे हैं;
निश्चय के आरा कै कह तब देखि प्रिज्ञा रहे हैं;
रक्त, जम, ब्रह्मांड दैर्य भी तो बिल्हप रहे हैं।
बाह दे उसको निहा प्रले एक वैष्णवी भरा।

पृ. 61

ज्ञानानन्द प्रेमाद रिझिल्टीदे – बिल्हप के गीत – पृ. 64
Dinkar in his great work 'Dinkar' exhorts the youth to help the country to usher in an era of prosperity and to be ready to face all the ordeals. In his epic 'Kurukshetra' he points out that there can be no end to wars unless and until social equality and fraternity take a firm root. He says that if just rights are not obtained by rightful means, they may be obtained in the battle-field. It is not a sin to fight for just rights and to die or kill for the cause of justice.¹

The influence of the Revolutionary Movement can also be traced in the words addressed to Yudishthar by Bhishma. He says that when rights are denied to the people and their violent efforts to attain these are branded as sins, what should these suppressed persons do? Should they live or die?² No way is

¹ न्याय वैविक्षिक अधिकार यागने दै २ निंदा को हटैने,
कैसी श्रीमानी समा कौ जीत या कि सूद पर है।
क्षति कहा, पाप है नजरून,
चुस्तत्र-ग्रामिणि-किल लड़ा?
उत्तर न्याय स्वरूप समा न अवाव नाता?
रामपारी विल दिनकरः दुर्ग चौत्रु - पूः २५-२७

² स्वतं यागने दै २ निंदा
संबत पाप की नादें,
बोली फाराज, कोपुलत' दै
क्षति या कि किन्द्र जादें?
रामपारी विल दिनकरः दुर्ग चौत्रु - पूः २६
left for them but sticking to violent means. In his poem 'Aag ki Eseekh' Dinkar shows a craving of a youth burning with the desire to sacrifice himself at the altar of Motherland.¹

Subhadra Kumari Chauhan's famous poem 'Jhasi ki Rani' was a great source of inspiration to the patriots to lay down their lives for the sake of their country. In the enumeration of the heroic deeds of Lakshmibai during the first war of independence the poetess betrays the influence of the revolutionary movements of her age.

Rameshwar Shukla 'Anchal' in his work 'Karil' tells of a woman who was busy in love-play at night but becomes revolutionary during day time.² On the battle-field the lover too is not desirous of recalling his beloved's memory for he is all-absorbed in the thoughts of his beloved country. He wants from his beloved molten fire and not a cup of wine.³ The

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(1) चारे संदेश के लि आगर मांगता हूँ
बूझी काव्यागीब जा हुँगार मांगता हूँ।
रागावरी लिंग "दिमलर" - सामेमी - पृ०: ५६

(2) कौन है बूझी का गारी है जावी घाटा,
राग मै की की तुन गीती झूँ रीमी,
हिरन्दु दिन मैं की झांड युद्ध की भानश्वाता।
रागैश्वर शुक्ल "कंठ" - करियूँ -

(3) चाँद ने से नव नृत्य दिया ज्यादा तुम हो,
चाँद ने जब न चांदी फ़िनलिया की बाद तुम हो,
चाँद ने लाज झल्ली लग, फेंड लाग तुम हो,
चाँद ने जब न चांदी में घुरा का काम तुम हो।
रागैश्वर शुक्ल "कंठ" - काल कूरा - पृ०: २६
poet wants that the beloved should give inspiration to her lover to go to the battle-field with great courage. His poem 'Un ko Bhul na Jana' is about the revolutionaries who had laid down their lives for the independence. The poet warns the patriots not to forget those martyrs whose sacrifices laid the foundations of independence. In his poem 'Nav Yug ka Deep Jalai', Anchal says that the news of the crimson dawn of political awakening is reverberating in the universe and that the spark of revolution has spread in the world's consciousness. His poems 'Jan Jan ke Man Men' and 'Nutan Abhiyan' are also inspired by the Revolutionary Movement.

Harikrishna 'Premi' in his 'Agni Gaan' has expressed the same sentiments. He wants men and women to become the embodiments of fire. The poet says that men should come forward

(1) छैल का तुम की विकारे की गुहारी थुम्पि न लागे, 
    लुधर में बूहू के खाते सुरटा जसनलं उठाये।
    रामेश्वर जुकठ अंधेर - छाँड़ चुरा - पृ: २६

(2) जागृति का भाग उठ रहा उन के उत्साह के पर, 
    निक जी एंट जी में उन की बुझी धारे लाल।
    रामेश्वर जुकठ अंधेर - धिराय लिन्द - पृ: ६७

(3) गुलं रंगी का गंगा के माताओं में जागृति की अरुणा प्रभाती,
    काली केलाना में लिपक्ष की जिम्मारी उजुरी बाजी।
    रामेश्वर जुकठ अंधेर - धिराय लिन्द - पृ: ५७

(4) रामेश्वर जुकठ अंधेर - धिराय लिन्द - पृ: ६२-६३

(5) को कुंगरी ललित परी, ने
    पुरस्तिमान का लाजुल ज्वाला।
    हरिकृष्ण 'प्रेमी' - अभिमान - पृ: ७६
in the form of Shiva and women in that of Goddess Kali and
should jointly try to bring an end to the disparity existing
at the time.\(^1\) The poet wants women to abandon love affairs. In
place of the vanshi of Braj they should learn to blow the bugle
of war. In place of keeping rendezvous with their lovers, they
should become Goddess Durga for bringing about the end of demons.\(^2\)
He wants his beloved to give up veena and to take to sword instead;
He does not like to listen to the sweet tunes; rather he craves
for the clanging of swords; he does not want wine but the blood
of the enemy; he wants his whole body not merely his lips to be
besmeared with the blood of the enemy.\(^3\)

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(1) पुराण सुख भोग से धर भोगिये,
तारी कामी का दे घोड़े,
भूमि भी तिरंगा में फूा है,
कौतुक भर बुझपा मर आपी।
हरिकृष्णा "प्रीती" - विभाग - पृ० ३५

(2) प्राण प्रेम का देह की बुद्धि शरीया तब लक्षणीया ही जिन पुजाना।
कु झ की चंदी घोड़ा तेरे कव दूरस्थों भर जलना।
पैरी राये प्रेम पाये तेरी दूरा जब लभिया रखना।
तुम को हृदय की शुनिया में है कुछ का हुप फिरना।
हरिकृष्णा "प्रीती" - विभाग - पृ० ४५

(3) तुम भी प्रीतियी दीयण घोड़ी, भागि में तिलाय उठायी।
तारीं के फंकर नहीं, लब बंदहं की जगहर सुनावी।
पैरे प्यारे तेरा पितः न को रक मर भर का लाय।
लबर्की की ही कहीं देह को मोह हृदय के स्नात आयारी।
हरिकृष्णा "प्रीती" - विभाग - पृ० ४६
**Quit India Movement**

The Quit India Movement of 1942 forms the background of M.S. Gupta's kavya 'Arjan aur Visarjan'. The theme of this work is the laudation of offering greatest sacrifice for the cause of independence.¹ In 'Visarjan' the Moors had to abandon their prosperity and the comforts of civilization. The extreme love which the Moors had for their independence is explained in the speech of Queen Kahina. She says that they do not want wealth, prosperity or privileges. What they want is independence for themselves and independence for the whole world.² The background of 'Ajit' (1947) is also the Quit India Movement of 1942 based mainly on the Gandhian slogan of 'Do or Die'. The poet has described the atrocities of the zamindars and the police. The hero, greatly influenced by the independence movement, wants to make his country free even if that involves resort to violent means. In the end, the poet under the influence of non-violence and satyagraha makes the revolutionary hero accept the principle of Gandhian ideology. To show the failure of violence appears to be the object of the poet.

Dinkar in 'Samdhoni' (1941-46) has drawn pictures of the havoc and atrocities perpetrated by the British Government during the Quit India Movement. The poem 'Kaling Vijay' has depicted the disaster, the dire consequences and the fruitlessness of war.

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¹ जैसे कि कहते हैं अरजन, वहाँ करिय्यर जिन्हें आर्यम् ।
² अन्तः स्वतंत्र रहने के लिए हम को धार लें और स्वतंत्र रहने का रसिक ।

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(1) कालांकन्ता पात्र - शैविकोशिष्ठ गुप्त - वाधिक और वाधिक - पृ. २२५

(2) नहीं चाहती हम का रूप, नहीं चाहती हम अवियत, न हर तथागत रहने से हम को लात लें और त्यात्र रहे बल्कि ।

शैविकोशिष्ठ गुप्त - लक्ष्य और लिखकें - पृ. ३१
The poet in this work has profusely commended the achievements of Jaiprakash Narayan - the hero of the Movement. In the poem 'Jaiprakash' the poet has idealized him as the new sword and the general of the country. He is represented as the future saviour of the country and the builder of the fortune of Bharat.

The first Indian National Army was founded in September, 1942 by Ras Bihari Bose, Captain Mohan Singh and Colonel Gill but was disbanded when Captain Mohan Singh was arrested. Again on 21st October, 1943, Indian National Government was established by Subhashchandra Bose. They had their own constitution, judiciary, treasury, organisation and army. The main aim of Azad Hind Government was the independence of India and they declared war against the Allies. As a result of this declaration, Azad Hind Army, also called Indian National Army, came into the field. In August, 1945, Japan surrendered and Subhashchandra Bose, on his way to Tokyo, died in a fatal air crash. Consequently, thousands of Indian National Army officers and soldiers were made prisoners of war. Some were hanged while other were court martialed. Major General

(1) "क्या हों भारत के नो तहँ, का वसत्यादेश के तेरीरानी।
का नर्ग फँग \ का जोरियोगस \ का नर्ग क्यों के आभमाणी।
रामाणारी सिंह 'विक्रम' - सामग्री - पृ: ३६

(2) वह पुराण परिच्युत पुकार रहा वह कर दर्शि देश का आता है।
सप्ताह का दुर्गा का प्रभाव भारत का मार्ग कियोता है।
रामाणारी सिंह 'विक्रम' - सामग्री - पृ: ४२
Shahmawaz, Colonel Premkumar Sehgal and Colonel Gurbuxsingh Dhillon were the chief officers against whom court martial proceedings were started in the Red Fort. Jawaharlal Nehru came to plead the case of these stalwarts and as a result, a movement to get them free was started. This movement also had influence on Hindi poets. The songs eulogising the bravery of the Indian National Army were composed and sung by everyman in the street. Though most of the poems, songs, lyrics, eulogising Subhashchandra Bose and the Indian National Army were ephemeral and cannot be termed as pieces of literature, but still some poets like Gopalprasad Vyas, Dinkar and Narendra Sharma wrote poems which are really good pieces of literature and are read with the same interest and zeal as 16 years back.

In his work 'Kadam Kadam badhai Ja' the story of the defeat of English army in Burma and their handing over the Indian soldiers to Japan, establishment of Indian National Army, fall of Singapore, message of Subhashchandra Bose, contribution of crores of rupees for Indian National Army by the people, march towards Delhi, the case against Indian National Army officers and their ultimate release are beautifully depicted by Gopalprasad Vyas. Though it is historical yet the literary value of this work cannot be denied.\(^1\)

The poem 'Sarhad ke Paar' (1945) is the last wish of the Indian National Army soldiers who sacrificed their lives fighting against the British army. Far from their Motherland they were dying with the ardent desire that their flag may remain flying. This flag should not in any case, bow down.\(^2\) The songs

\(^1\) गोपाल प्रसाद व्यास - क्रांति क्रम बढ़ाए जा - पृ०: ६६ वे ७४

\(^2\) रामचंद्र सिंह 'दिनकर' - जगमैतो - पृ०: ५४-५७
named 'Netaji Subhash ki Sariti', 'Shahid vidhwa Se' and 'Rashtriya viron ke swagat Men' have been written by Jagannath Prasad 'Milind' under the sway of the war of independence declared by Indian National Army.  

The poem 'Ādēsh' by Narendra Sharma deals with the order of Commander Subhashchandra to the Indian National Army in which he orders them to march towards their Motherland, where their own brothers are calling them. He commands his soldiers to draw their swords, break through the lines of the enemy and march on to their country. In his poem 'Ek Geet - Jai Hind' the poet has eulogised the deeds of Indian National Army.

Sheel Chatrvedi in his heroic poetry contained in 'Rakt ki Rakha' has praised the chivalry of Netaji and his army. In the poem 'Sankshipt Jeevani' Subhashchandra says that the demon

(1) जान्नाथ फ्रासद ‘मिलिन्द’ — बलिका है गीत — पृ. १२५ है १२४

(2) छलौ उब लौर, नही नद पार,
पार कर गिरिश्व का विवार।
हाँ जिस लौर हमारा देश,
हमारा ज्ञान मूळ, पर नार।
सूर छलेवता की ! हुकुमर।
बड़ी लागै, लोँची तख्तार।
सूर को कुछ रचा है सूर।
बड़ी — दुश्मन की चीर अवार।

(3) नरेन्द्र शर्मा — छंद पाला — पृ. ४७
has given a big blow on the breast of Motherland and has sucked her blood with his savage rudeness.¹ In the poem 'Bahadur Shah kō Maqbāre Par' the poet says that in the Indian National Army there was no enmity among the Hindus and the Muslims.²

Pakīstan Movemen̄t and Hindu-Muslim Unity

The Gupta brothers, Sohanlal Dwivedi, Sumitranandan Pant, Harivanshrai 'Bachchan', are among the prominent poets who were greatly influenced by Gandhi's ideology of Hindu-Muslim unity. They wrote poetry based on the theme of Hindu-Muslim amity, deprecating the Pakistan Movement started by the Muslim League. In some of the poems they dilated upon the cruelties inflicted by each community on the other in the Hindu-Muslim riots.

Maithilisharan Gupta in the introductory pages of Khandkavya, 'Kaba aur Karbla' (1942) advises both Hindus and Muslims to remain united and to be liberal-minded and tolerant to each other.³ The poet's presentation of Prophet Mohammed, Akbar, and Sher Shah Suri in 'Kaba' and the Aryans in Karbla

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(1) दानव ने उठ कर पाला की 
ब्राह्म पर नारा है धुंध, 
उसकी ब्रजप्रेम ब्रह्मता है 
इसकी आजपना की है कुश।
कोई शैव कुंडी - रक की रेला - पृ: २६

(2) नैना में कोहर गैर न था 
हिन्दू पुरुष में गैर न था।
कोई कुंडी - रक की रेला - पृ: ६४

(3) भरिषकीरण गुप्त - काबा और कर्बला - शायदन -
is nothing but a symbol of the unity of Hindus and Muslims.\footnote{1} Prophet Mohammed and Nabi in this \textit{khandkavya} preach in the words of Gandhi. The former says that the whole world is the family of Almighty Father and so they should treat each other with love and friendship,\footnote{2} while the latter advises Sofia that one should do to others what one expects for oneself. It is too bad to think always in terms of selfishness.\footnote{3} The union of the hearts of Hindus and Muslims is a sacred place of pilgrimage.\footnote{4} Similar idea has been expressed in his \textit{khandkavya} \textit{Hidimba} in which Bhima kills Hidimb and marries Hidimba. The poet has portrayed this marriage as the union of two different communities i.e. the Aryans and the Rakhasas. Gupta takes these two communities as the Hindus and the Muslims. Siyaramsharan Gupta's \textit{Naokhali} written in 1946 is a collection of poems dealing with Hindu-Muslim amity.

Sohanlal Dwivedi in his poem \textit{Udbodhan} addresses Hindus and Muslims to unite and not to fight among themselves. The

\begin{enumerate}
\item \textit{पैठकीरण मुख्त - काव्या तीर कक्षा - नवीन -}
\item \textit{यह तारा कंगार है उस प्रथू का परिवार, ।
बब है रक्तना थाकिए पूर्ण पूर्ण भावों ।
पैठकीरण मुख्त - काव्या तीर कक्षा - पृष्ठ: ५}
\item \textit{चालौ जो कल्पी लिए - कवी तीर की अवर, ।
बस खार्स निवारता है उत्सित अवर ।
पैठकीरण मुख्त - काव्या तीर कक्षा - पृष्ठ: ४०}
\item \textit{पैठकीरण मुख्त - काव्या तीर कक्षा - पृष्ठ: ५५}
\end{enumerate}
points of discord according to the poet are temples and mosques, the Gita and the Koran etc. One should rise above these things handed over by the history and make an endeavour to evaluate their worth in accordance with the beliefs and convictions of their writers.\(^1\) In his song 'Yeh Hath aur na Than\(^2\)' Dwivedi says that Hindus, Muslims, Sikhs and Christians are all brothers and sons of the same Motherland.\(^3\)

Pant in his work 'Yugantar' wrote that in future Indians will not be known as Hindus and Muslims but will embody all the qualities of a new humanity.\(^3\) In 'Khadi ke Phool' Pant and Bachchan express the view that the religions of Hindus and Muslims are sapping the life blood of humanism among the human beings. The poets went to reconstruct new India in which

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(1) वौल्लाद द्विद्वी - युगांतर - पृ: १०५-१०७

(2) विविध मुसलिम तिक्का विकार,
क्या न यिध है गर्म गर्म,
जन्व गूँसि है बच की मारी,
वौल्लाद द्विद्वी - पूराणी - पृ: ६४

(3) नागी कही कानों में भर गौंधा कांर,
विविध मुसलिम नहीं रहे हारूंक वे मर।
गानव लगे वे, नव भावता है मंधा,
मथ्य युगों की कारा है मू पर कचा विस्तृत।
पुष्पित्र नंदल पंत - (युगांतर) युगाकर - पृ: ३६
Hindus, Muslims, Sikhs and Christians should be one.\textsuperscript{1} The poets further say that Mahatma Gandhi has given the two warring communities the ideal of unity in which Ishwar and Allah are one and the same.\textsuperscript{2}

Narendra Sharma addressing the Hindus and the Muslims says that the disturbances by the revolutionary group have shattered their complacency. They should discard narrow mindedness and misgivings about one another. Both Hindus and Muslims are human beings.\textsuperscript{3}

\begin{itemize}
\item[(1)] 'भावनाएँ ने से एकाक्षित दिखाया जी,'
\textit{कैसे न जाय धृत-मुस्लिम के कर दीन।}
\textit{ति ति ति ति}
\textit{ति ति ति ति}

'तैल जान जा एक धिन्नोलासान,'
'हिन्दु, मुस्लिम, सिख, हीसाब निभाये वनान।'
'सुभिता नगद पत्त - हास्यकारण अक्षर - लापी के कुछ - पृ० ३३'

\item[(2)] 'हिन्दु-मुस्लिम हसु पतला,'
'हुए धर्म जी हे कर नाम,'
'बापू ने दोनों की फिक्रजा,'
'वापस गया वह हुसैन नाम -
'हैसर - फला एक ही नाम,'
'बब का बम्बई दे भक्तान।'
'पत्त - कक्ष - लाही के कुछ - पृ० ३६४'

\item[(3)] 'क्रा प्राण जागे ताही है,'
'उठ, हिन्दू। उठ ती कुस्तान।'
'स्वतंत्र्य नौ-वैध त्वन, उठ महादेश के मधाग्रण।'
'वरिष्ठ ख्यात - खं साला - पृ० ५४'
\end{itemize}
'Bapu' (June, 1947) was written by Dinkar at the time of Mahatma Gandhi's yatra of Noakhli which was undertaken to pacify the victims of Hindu-Muslim enmity. In this poem the poet has depicted Mahatma Gandhi as the only ray of hope for the humanity in distress. Enmity and fears from one community to another will lead both the communities to disaster and ruin. The way of love and affection is the right path for the world. In the poem 'Bapu Darshan' Dinkar has portrayed the picture of Mahatma Gandhi's agonies during the Hindu-Muslim riots of Calcutta and Noakhli. In the poem 'Hai mère Swadēsh' the poet describes that Hindus and Muslims are being killed in the riots. These incidents are pushing back the hour of independence of India. Daggers used for stabbing each other are actually tearing the breast of Mother India and the lathis used in the riots are the blows which have made Mother India swoon.

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(1) राजमारी शिंह "दिनकर" - भाव - पृ० १२
(2) राजमारी शिंह "दिनकर" - भाव - पृ० १४
(3) हैं हिन्दू मुसलमान,
जाति की अंत्ते जलती हैं,
लावे वाली एक गड्ढी की,
कहीं देशों पासें जलता हैं।
राजमारी शिंह "दिनकर" - सामग्री - पृ० २६
(4) मे छूरी नहीं जलें, दिनकर
जाती स्वदेश की अत्ती हैं,
लावी लाकर मारता लावा,
कैहौं छूरी जाती है।
राजमारी शिंह "दिनकर" - सामग्री - पृ० ३०