

## Bhagat Singh in Hindi Literature

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The life and times of Bhagat Singh represent a special era in India's freedom movement. In Indian literature, particularly in Hindi literature, it emerges as a special subject, one that continues to touch the literary imagination of writers even during the present times. In my paper, I hope to explore and analyze the legend of Bhagat Singh as it permeates all major genres - poetry, fiction, drama, biography, memoirs etc. - in pre and post independence times. The image of Bhagat Singh as a legendary martyr in Hindi literature is not static and/or monolithic. Varying interpretations are given to Bhagat Singh's character although there are some similarities as well. The image of Bhagat Singh, the Shaheed-e-Azam, who threw the bomb in the Assembly, killed Saunders and faced the Lahore Conspiracy Case trial with courage and intellect, raising debates among national leaders and the public, has gained utmost attention. Bhagat Singh, the thinker, comes second and Bhagat Singh, the atheist, emerges as the third most sought-after subject. Yet, the fact remains that these categories are not mutually exclusive. The legend of Bhagat Singh in literature is largely a combination of all these images. In other words, the legend of Bhagat Singh as depicted in Hindi literature is that of a revolutionary martyr who tried to project himself as an atheist and a socialist thinker. In addition to the biographical facts - life, action, sacrifice and his legendary fame, the subject that prompted writers to contemplate and debate within the arena of literature was the 'true' spirit and the idea/ideology of revolution and revolutionaries.

Bhagat Singh became legend in folk and popular literary imagination just after his execution. A great deal of folk and popular verses based on the martyrdom of Bhagat Singh could be found in almost all the languages of India. Folk poetry contains a great deal of literary merit and compassion although the same cannot be said about popular poetry. Ironically, the major Hindi poets of this period - the Chhayawadis, the Uttarchhayawadis, the Pragtiwadis and the Prayogwadis - did not give attention to this momentous incident. This applies to the Nai Kavita too which started around 1950 and is considered the most prominent literary movement after Chhayavad. Prominent progressive poets wrote poems imbued with political ideologies but there is no mention of Bhagat Singh's sacrifice. Except for a few references to Bhagat Singh's name and sacrifice, there is hardly any mention of the legendary figure and the martyr who had made a mark on the consciousness of the public. An important poem 'Ek Phool Ki Abhlasha'<sup>1</sup> (1922) by Makhanlal Chaturvedi, a significant nationalist poet was published before the execution of Bhagat Singh and expresses fervent nationalistic sentiments like the will to sacrifice one's life for the motherland: *mujhe tod lena banmali/us path par dena tum phenk/ matribhumi par shish chadhane jis par jate veer anek*. But though the actual sacrifice of Bhagat Singh and his comrades inflamed the imagination of the folk poets it did not touch the poetic sensibility of the mainstream poets.

Just after the execution of Bhagat Singh, Rajguru and Sukhdev, Siyaram Sharan Gupta, considered a Gandhian poet, wrote a long poem, 'Atmotsarg' (1931)<sup>2</sup> based on Ganeshshanker Vidyarthi's life. In the poem Vidyarthi contemplates the execution of Bhagat Singh: *soch rahe the man hi man ve/o nisthur naukarshahi/Bhagat Singh ko phansi dekar/kar li tune manchahi?/aajiwan bandi rakh jisko/dukh de sakati thi dune/chir-vimukt kar ghar-ghar usako swam bithal diya tune*. This description recalls the sense of loss felt by the countrymen at that time. Ramdhari Singh Dinkar in his poem 'Veer-Vandana' (1949)<sup>3</sup> remembers Bhagat Singh in the tradition of martyrs who sacrificed their lives for the cause of freedom: *kai varsh us se pahle jab desh hua swadhin/Bhagat Singh phansi par jhule, ghul-ghul mare Yatin*. Katyayani in her poem 'Gujrat 2002' invokes the memory of Bhagat Singh and his comrades placing them in the revolutionary tradition of Tebhaga, Telangana, Naval Rebellion and Naxalbari.<sup>4</sup> Some occasional references to Bhagat Singh may be found in certain other poems as well. However, a single long poem on the legend of Bhagat Singh is yet to come.

Several poems do depict the need for a revolutionary change and sacrifice against the stark reality of inequality, injustice and inhuman conditions prevalent even after independence. Yet there is hardly any direct reference to Bhagat Singh in these poems. This includes the nationalist poetry, long poems like 'Andhere Main' (1964)<sup>5</sup> by Muktibodh, 'Muktiprasang' (1966)<sup>6</sup> by Rajkamal Chaudhary, 'Patkatha' (1972)<sup>7</sup> by Dhumil, 'Goli Dago Poster' (1972)<sup>8</sup> by Alok Dhanwa and 'Magadh'(1972)<sup>9</sup> by Srikant Verma and several other poems by Raghuvir Sahai, Sarveshwar Dayal Saxena, Vijaydev Narayan Sahi, Bhawani Prasad Mishra, Nagarjun, Trilochan, Kunwar Narayan, Kedarnath Singh, Vishnu Khare, Manglesh Dabral, Rajesh Joshi, Arun Kamal, Liladhar Jagudi, Gyanendra Pati and several others.

The National Book Trust has recently published a collection of popular poems, *Phansi Lahore Ki* (2006)<sup>10</sup>, written by lesser known and unknown poets as tribute to Bhagat Singh and his comrades after their execution. The poems were banned by the British. Contrary to the claims made by the editor of the collection, the poems though powerful in their own way, do not possess much literary merit. The significance of this type of popular poetry is more historical than literary. However, folk poetry found in the various Indian languages on the legend of Bhagat Singh, is aesthetically of a high order. A collection of such folk poetry could be organized and published.

The case of mainstream Hindi drama is no different from that of poetry written during this time. In folk drama Bhagat Singh occupied a prominent place after his execution. Popular plays were also produced by some lesser-known writers during this period. However, in mainstream drama, the legendary martyr who opposed to the oppressive imperial regime and exploitative feudalistic-capitalistic system, appears at a very late stage. Bhishm Sahni in his play *Rang De Basanti* (1996)<sup>11</sup> delineates the agony of the victims of the massacre of Jalianwala Bagh. At the end of the play, Udham Singh, who shot Michel Od'wyer in England, remembers Bhagat Singh as his guru. Thus, Sahani establishes, in aesthetic terms, the significance of Bhagat Singh's martyrdom in the

revolutionary movement of India and his role as the guiding spirit and ideal for the future revolutionaries. Other plays written in tribute to Bhagat Singh lack both – appropriate comprehension of the subject as well as literary merit. Pratap Sehgal's play *Rang Basanti* (2002)<sup>12</sup> is based on the life and sacrifice of Bhagat Singh. The play was written on request by a theatre group called 'Chhayanat'. In the preface, the author writes about his longstanding desire to write a play on Bhagat Singh and Subhash Bose. Sehgal talks about the serious influence that the tales of martyrs left on his mind during his childhood. He had wished to live in that age so that he could have sacrificed his life for the cause of the motherland. Therefore, when he was requested to write a play-script on Bhagat Singh, he immediately accepted it. He read relevant books and documents on Bhagat Singh after accepting the offer. Yet despite the deeply ingrained childhood influence and the later 'research', the play presents the life and sacrifice of Bhagat Singh in a lukewarm and flat manner. The image of Bhagat Singh is depicted as a strong advocate of violence and armed revolution, without any effort to look at any possible script that might emerge between the lines of a 'nonviolent' ideology and might in a literary work problematize the issues. *Gagan Damama Bajyo* (2002)<sup>13</sup> by Piyush Mishra is another play on Bhagat Singh. In the preface, the author states that he was compelled to remember Bhagat Singh when he witnessed the corruption and moral degeneration rampant in the country. Mishra felt compelled to undertake deep study and later contribute to the making of Rajkumar Santoshi's block bluster 'The Legend of Bhagat Singh'. However, he complains that the director had not given him the credit that he deserved.

In the published version of the play some important documents of Bhagat Singh are given. This indicates that the play is written to propagate the revolutionary ideas of Bhagat Singh among the people. To connect the saga of Bhagat Singh to the contemporary period, the author has used a special technique. The play starts in 1965 in Delhi where B. K. Dutta, a comrade of Bhagat Singh in the Assembly Bomb Case, is hospitalised. The story then goes back to 1921, to come back to the contemporary times in 1994 and ends in Kanpur where Shiv Verma, another comrade of Bhagat Singh, is alive. The play relies much on-stage effects and special techniques to the extent that the treatment appears loud and melodramatic. The main characters including Bhagat Singh are depicted in a casual manner. Sardar Kishan Singh, the father of Bhagat Singh ends up as a caricature and a new 'character' that of Bhagat Singh's beloved is introduced. The revolutionaries are witnessed laughing and shouting in a most every day fashion that deprives the play of intensity.

C. D. Sidhu has written a trilogy titled *Bhagat Singh Shaheed* (2002)<sup>14</sup> on the life, role and ideas of Bhagat Singh. All important phases in his life except childhood have found a place in this play. In fact, as stated by the author in the preface, the play has been written after long preparation. The play focuses on the specific role of Bhagat Singh as an atheist, an important aspect of his ideology. His meeting with Sardar Randhir Singh, an old Gadarite and a religious Sikh, who was in the same jail, is depicted at length. The second important aspect of the play is that it upholds the significance of Bhagat Singh at the cost of Gandhi. Words like 'marial', 'buzdil', 'khachra', 'dagabaz', 'bhudhu' and so on

are pronounced against Gandhi through the mouth of Bhagat Singh. The propagandist mode is employed as literary technique to highlight the historic role of Bhagat Singh. The anti-Gandhi stance in the play represents a trend. In many drama-scripts Gandhi is painted in a negative light. The impression created is that Gandhi was responsible for the execution of Bhagat Singh because he failed to persuade the British.

The onslaught of the neo-imperialism has become just one of the many reasons why protest groups, particularly the ultra-left has come to seek and consequently establish an icon in the legend of Bhagat Singh, in order to fight back. The medium of theatre along with other art expressions are employed to achieve this goal. The irony, however, is that the strategy that has its genesis in provocation in contrast to inspiration has a brief effect on the reader/audience. It is true that propaganda leaves its own unique impact in society that is looking for a radical change. Bhagat Singh himself believed in the use of propaganda in protest movements. Yet, today it needs something more deep-rooted and comprehensive to sustain the fight against neo-imperialism. Inspiration creates an inner urge to fight even in the absence of external motivation.

The first full-length novel, titled *Shaheed-e-Azam* (2006)<sup>15</sup>, based on the life of Bhagat Singh appears as late as 2006 in Hindi. The writer, incidentally, does not happen to be an established name or an upcoming and promising one. In fact, no attempt to write a novel based on the life, ideas and actions of Bhagat Singh has been made by any established Hindi writer. However, biographies and memoirs based on Bhagat Singh have been written by writers, who happened to be members of the revolutionary group or contemporaries of revolutionaries like Hansraj Rahbar, Manmathnath Gupta, Yashpal, Bhagwandas Mahore, Shiv Verma and Sadashive Rao Malakapurkar<sup>16</sup>. Three important Hindi novels, *Sunita* (1935)<sup>17</sup> by Jainendra, *Shekhar Ek Jeevni* in two parts: first, 1941 and second, 1944)<sup>18</sup> by Agyeya and *DadaKamred* (1941)<sup>19</sup> by Yashpal were written against the backdrop of the hanging of Bhagat Singh, Rajguru and Sukhdev, within ten years of the incident. *Shekhar Ek Jeevni* starts with the sole word 'Phansi!' The three novels are definitely based on the contemporary revolutionary figures, incidents, debates and are considered important literary records.

However, the novels, despite being written soon after the hanging, make no substantial mention of Bhagat Singh and his colleagues. This is a glaring omission prompted perhaps by a natural desire to avoid the wrath of colonial rulers. But, the fact remains that these three novels in circumventing the 'real' and in finding refuge in an individually imaginative world, belie the expectations and the promise they generate initially in the readers mind. The authors seem more prone to subjecting the revolutionary characters to 'literary' psycho-analysis; namely how they are initiated and influenced, their behavioural pattern, their thought processes, their secret compulsions, death-wish and so on. In the process, the socio-political dimension and aspirations are underplayed.

In Jainendra's *Sunita*, the revolutionary theme and character comes centre-stage and is given prominence. *Sunita* is a powerful novel that presents deep contemplation on ideas and problems like hunger, exploitation, equality, freedom, violence, non-violence, power, predicament of women and so on. It does not uphold the idea of martyrdom in a simplistic and sentimental manner. But, Hariprasanna, the artist revolutionary, emerges as one afflicted with a major Freudian problem. This aspect very often threatens to sideline the basic focus of the novel. Sunita, the young wife of Hariprasanna's college friend Srikant, appears to empathize with him and is eager to help him. In order to help him overcome his problem she even offers to strip herself one night at a lonely place. In thus focusing on the personal and the sexual aspects of the protagonist's personality or in even relating it closely to his socio-political aspirations, the novel faces certain risks. The risk is that the social and political become subservient and even appear to have their roots in largely private issues.

Similar risks can be witnessed in *Shekhar Ek Jeevni* and *Dada Kamred*. Both the novels are autobiographical since Agyeya and Yashpal were themselves active members of the revolutionary group. They took active part in the movement and were sentenced to jail. The novels in this way become first hand literary accounts of the movement and some of its main actors. The novels were written from two different ideological perspectives i.e. the modernist-existentialist and the Marxist-Leninist though the noted Marxist critic Dr. Ramvilas Sharma has questioned Yashpal's Marxist credentials and put him in the non-Marxist camp.

*Shekhar Ek Jeevni*, like *Sunita*, explores the inner world of the protagonist yet it is less abstract. The revolutionary movement of India, with its manifestations, seems to haunt the writer. There is a definite touch of reality in recording certain fictitious incidents, places and characters depicted in first two parts. For instance, the protagonist has referred to Jatindas, the martyr, in 'Pravesh' in the first part of the novel and the hanging of Bhagat Singh at the end of the second part. In the first two parts, the protagonist simply theorizes the idea of revolution and differentiates between 'true' and 'fake' revolutionaries. According to the protagonist, Shekhar, true revolutionaries are not inspired by ordinary concerns like nation, society or people. His theory is that revolutionaries are not made, they are born and instead of opposing this or that system or ideology, they question everything. Once they are born, the world must bow to them because it is a matter of great pride for an entire century, even for an entire culture that a Marx, a Trotsky, an Einstein, a Leonardo da Vinci, a Rabindranath Tagore is born. With such dogmatic-deterministic belief, the young protagonist soars very high leaving the other humble revolutionaries much behind him. As far as the praxis of the revolution is concerned in the first two parts, he only takes a mental stroll on the periphery of the revolutionary movement. In this section, he creates a revolution only in his relationship with Shashi. Like Hariprasanna, he too is directed by the twin 'will to revolt and sex' (Kaam aur Kranti)!

In the first two parts of the novel, he is individualistic and alienated. As per details given in the 'Pravesh', the 'action' would have come in the third part where as a member of the revolutionary group he would have had occasions for heated arguments. This way, 1930s and its major debates on reform, revolution, subversion etc. would have occupied a central place in the unpublished third part of the novel. The discussion is interesting though hypothetical. During his arguments, Shekhar might have challenged/questioned the credentials of some of the revolutionaries, terming them 'fake'. Further, he might have become disenchanted from the revolutionary movement and its leaders by coming to know about the only too human details – conspiracies and rivalries – probably concerning power and women. In retaliation, this might have discredited him in the group. In the end, it is possible, Shekhar the 'lone', 'true', 'authentic', 'born' revolutionary, to prove his true revolutionary credentials, might have done some mammoth subversive act, all on his own, for it is suggested that he is famous even as he is awaiting execution. Although the execution of Bhagat Singh is mentioned in half a sentence ('Bhagat Singh Ko Phansi Ho Gai') in passing, the protagonist projects himself as famous as Bhagat Singh was before and after his execution.

Agyeya has stated that he took ten years to complete the novel. As the novel was published in 1941, the work on the novel would have started in 1931, the year of Bhagat Singh's hanging. The period of the novel also ranges from the First World War to the hanging of Bhagat Singh and his colleagues. As stated above, the first word in the novel is 'Phansi!' All these facts suggest that the trigger point of this famous novel was the famous Lahore Conspiracy Case that led to the hanging. This way, the protagonist, Shekhar, places himself much above the revolutionary movement and far ahead of the legendary revolutionaries, particularly Bhagat Singh. *Shekhar Ek Jeevni* is a loaded text, both in its content and craft, instilling certain modernist-individualist western ideological and literary influences. It seems that these influences are employed in the novel to show the superficiality of the revolutionary movement, and to discredit the ideas, ideals and sacrifices of 'fake' revolutionaries.

This text is aimed at the revolutionary movement apparently *Dada Kamred*, is situated in 1931 and based in Kanpur and Lahore. The plot of the novel is based on the inner conflicts, personal as well as ideological, in the Hindustan Socialist Republic Association (HSRA). The images of Chandra Shekhar Azad, Kailashpati, Prakashwati and Bhagat Singh are projected through the fictional characters of Dada, B. M., Shail and Harish. Harish, the protagonist, is far ahead of the movement and the revolutionaries. In fact, in *Dada Kamred*, Yashpal has offered competition to Bhagat Singh, the socialist and other revolutionaries, who, 'pitifully' have not been able to understand the essence of the Marxism-Leninism and the Russian revolution. The difference between Agyeya and Yashpal lies in their ideological stance. Agyeya takes a clear modernist-existentialist stance while putting his protagonist ahead of the revolutionaries, Yashpal does the same with his Marxist stance. However, the ideological difference does not prove real. As Dr. Ramvilas Sharma reads it, for Yashpal, Marxism is a 'slogan' and he belongs to the stream of writers like Jainendra and Agyeya.<sup>20</sup> In this novel, Yashpal has depicted the image of

Bhagat Singh in Harish, but simultaneously he presents him as a superior Bhagat Singh. This attitude of Yashpal would also be confirmed by his book *Sinhavlokan*<sup>21</sup>, a memorial account of the revolutionary movement. He presents himself as a superior ideologue and activist in comparison to Bhagat Singh and other revolutionaries.

The protagonist of *Dada Kamred* is not much different from the protagonist of *Shekhar Ek Jeevni* as both are largely creations of middle class mind-set. (Harish is also directed by the twin desire of sex and revolution.) The writer's suggestion seems to be that the great task of revolution is inter-linked with sexuality and cannot be fulfilled without fulfilling the sexual desire. There appears to be an obsession in writers who wrote about revolutionaries that a revolutionary must have a beloved. If this does not happen, any other woman should offer herself so that a revolutionary can relax before being hanged. Yashpal is not an exception. In *Dada Kamred*, Harish gets married in his village at an early age, but before consummating the marriage, he leaves home to become a revolutionary. He relates this story to Shail, the daughter of a capitalist, and suggests that she fulfills his 'natural' desire. He wants to see Shail naked. Shail fulfills his desire and later his sexual appetite as well. Harish is a union leader and organizes strikes in cloth mills. While facing economic difficulties during the strike, he receives a hefty amount of rupees 20 thousand from Dada who loots the money through robbery and the murder of a rich businessman. Harish and his two comrades are arrested on charges of robbery and murder and face trial. The court scene and the entire trial episode in the novel bring to the mind elements of the trial of Bhagat Singh and his colleagues. Harish posing himself as a super revolutionary, fights the case on his own and uses the occasion to spread his revolutionary ideas. He shouts slogans while coming and leaving the court and his arguments create a sensation in the city. As it happened in the case of Bhagat Singh, Harish gets the death sentence and shouts similar slogans. Dada, who initially had not agreed with the 'line' of Harish, declares that he is the only and true revolutionary. He takes responsibility of the pregnant Shail, so that Harish's child in her womb could be protected and a future revolutionary could take birth to fulfill the place vacated by the death of Harish.

Harish, like Shekhar, is a devotee of his own self. In the novel, he appears as the only special revolutionary, negating every thing and every body in the revolutionary movement. In this endeavor, he leaves the protagonist of *Shekhar Ek Jeevni* far behind. Harish too talks of the Russian revolution and Marxism-Leninism as an intellectual and revolutionary. Harish's narcissism and Dada's view in the end that Shail will give birth to a true revolutionary proves that Yashpal, like Jainendra and Agyeya, also has a deterministic point of view about a revolutionary.

There are several other important novels, published after *Sunita*, *Shekhar Ek Jeevni* and *Dada Kamred*, mainly based on the revolutionary movement and ideological debates. One can see direct-indirect impact and influence of the legend of Bhagat Singh in these novels too. The novels with some literary importance are as follows: *Terhe Merhe Raste* (1946) by Bhagwati Charan Verma, *Nirvasit* (1946), *Muktipath* (1949) by Ilachandra

Joshi, *Kalyani* (1939), *Sukhda* (1952), *Vivart* (1953), *Vyatit* (1953), by Jainendra, *Maila Anchal* (1954) by Phanishwarnath Renu, *Atmdah* (1934) by Acharya Chatursen Shstri, *Jwalamukhi* (1956) by Anant Gopal Shevde, *Jaiyatra* (1938), *Rain Andheri* (1959), *Rangmanch* (1960) by Manmathnath Gupta, *Doctor Shaifali* (1960) *Shesh Ashesh* (1960) by Udai Shankar Bhatt, *Beej* (1952) by Amrit Rai.

*Shaheed-e-Azam* by Bachchan Singh, as stated by the author in the sub-title, is an autobiographical novel. The novel has been written with complete devotion to the legendary martyr. The author has created a mythical and magical aura with relation to martyrdom by referring to his 'divine' qualities. From the beginning to the end, the image of Bhagat Singh, as depicted in this novel, is that of a revolutionary by birth. However, the author has delineated the factual influences of certain persons, thinkers, books and circumstances on Bhagat Singh. The novel does not possess much literary merit, yet it presents an exhaustive account of the life, activities and ideas of Bhagat Singh from the time of his birth to the execution. The Bhagat Singh-Durga Bhabhi 'love' tangle is delineated at some length. Perhaps to support the 'thesis' propounded in the novel, Bhagat Singh decided to perform the 'action' of throwing bomb in the National Assembly in order to get rid of the 'rumour'. Making use of the latest information on the subject, the novel is a combination of the personal and the political life of Bhagat Singh. The author of this novel too remembers and writes on Bhagat Singh to generate emotional and ideological energy vis-a-vis the present challenges.

Certain short-stories in Hindi are based on the various aspects, phases and actors of the freedom movement. Some of them are about the revolutionaries and the revolutionary movement including direct-indirect mention of the legendary figure of Bhagat Singh. Two short stories, *Hartal* by Rishabhcharan Jain<sup>22</sup> and *Bhagat Singh Ke Atmotsarg Ki Kahani* by Acharya Chatursen Shastri<sup>23</sup> deal directly the sacrifice of Bhagat Singh. *Hartal* had been published in 1931, just after the execution of Bhagat Singh. It was immediately banned by the British. The story is about the strike called by the congress volunteers in protest against the execution of Bhagat Singh, Sukhdev and Shivram, the name used for Rajguru in the story. Communal riots break out in Kanpur during the strike. Rioters kill Ganesh Shanker Vidyarthi. The story has been told in a satirical style. The author says, "Today all know why Bhagat Singh, Sukhdev and Shivram were hanged, but who knows, his story may be given to children as history after fifty years." According to the 'history' told by the author, Bhagat Singh was away in Calcutta and Shivram in Pune or Benaras at the time of the murder of Saunders. Sukhdev, according to him, was not involved in the murder. He was hanged just because he was a member of the revolutionary group in Punjab. In his concluding remarks, the author describes the ideology and goal of Bhagat Singh who was against violence and in favour of the toiling masses. The story registers that Bhagat Singh had become a legend at the time of his execution and simultaneously suggests that the legend will continue to haunt the coming generations. *Bhagat Singh Ke Atmotsarg Ki Kahani* is a first-hand description of the episode of assembly bomb explosion and Lahore Conspiracy Case. The author was known to Bhagat Singh, a warm person totally devoted to the cause of revolution and other



revolutionaries. He knows Hansraj also, who turned approver against the fellow revolutionaries. Being the editor of the *Phansi* issue of the journal 'Chand', in which Bhagat Singh wrote several articles on revolutionary figures without giving his name, the police caught the author on suspicion and he was taken to Lahore from Delhi. But the revolutionaries, including Hansraj, refuse to recognize him. He too refuses to recognize the revolutionaries who are paraded before him. The author has all praise for Bhagat Singh. In the story his picture reaches every house by morning and his name echoes in the world politics after the bomb throwing in the National Assembly. In this story, the author juxtaposes cowardly mentality of middle-class vis-a-vis the courage and spirit of sacrifice of the revolutionaries.

In the end, it might be said that Hindi writers, particularly novelists, reflect a special fascination in varying degrees, indirectly or directly, with the character, ideas and martyrdom of Bhagat Singh. They may interpret and delineate the character of Bhagat Singh with literary strength or merely in passing but this no way denies the literary and cognitive passion that Bhagat Singh's martyrdom releases to attract/engage the imagination of past and present writers. As Bhagat Singh is becoming an inspiring force against neo-imperialism, the potential, inherent in the legend, would be explored further by the future writers.

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