CHAPTER SIX

Ajnaya's description of nature —

a) different types forms of nature;
b) picturisation of nature; and
c) personification of nature
In our previous chapter, we analysed the 

Kāla pox of Ajneya's poetry. Now we shall attempt to analyse the idea of nature in his poetry.

The idea of Nature:

What is nature is practically difficult to define in precise terms. Nature has been defined by different scholars. It is found in the oriental philosophy, Western thought and even in modern scientific literatures.

In the Sanskrit Hindi Shabd Jāgar, this term 'Nature' has been defined in the following way, —

— "Prakṛty wah mool shakti Hai Jis-se anek Rupatmak Jagat Ka Vikas Huwa Hai."¹

The renowned Assamese poet Dr. Nirmal Prabha Bardoloi, while discussing about nature says, —

— "Yah prakṛty aparivartaniya Hai. Prakṛty hiti-hiti kavyya adi sabhi-parivartan Na Hona Hi inka Dharm Hai."²

Man being a part of nature, there is an eternal relationship between a man and the nature. Right from his birth a man brought-up amidst nature. From the point of philosophy also, the nature has a special importance in the life of a man. The nature in the shape of 'Sat', the 'Jiv' (life) in the shape of 'Chit' and the 'Param tatwa' in the shape of 'Anand' combined

2. Dr. N.P. Bardoloi: Kabita Katha, p. 12
together and brings into 'Murtarup' of the 'parameswar'. A man acquires all his 'means' (sadhan) from the 'Nature'. Those who live in the midst of the dreamy and attractive environment of the Nature, they are definitely in love with her. Therefore, it is natural that they would have fascination to the nature. Mahadevi describes this relationship between a man and the nature in the following words:

"Drshy prakrti kanav jivan ke nth he eti tek Chakrwal Ki Tarah Ghere Rahi Hai. prakrti Ke Vividh Komal-parush, Junder-Virup, Vykt-Rahasymoy Rupon Ke Akarshan-Vikarshan Ne Kanav Jati Ki Buddhi Aur Hrday Ko Kitna pariskar Aur Vistar Liya Hai ....

A writer has to move in all nook and corner of the social background and the nature for his data. That means a writer has to use the day-to-day social human tendencies along with the nature. A thoughtful writer is more related to the nature than an ordinary man. Since a poet lives in the nature, he gets more inspiration from her for his creation. Sometimes he depicts her as it is and sometimes through his own imagination. A poet's heart leaps up and forgets everything in 'pararman' when he witnesses the beautiful blooming flowers full of nectar, the singing birds dancing amidst nature and the overchanging beauty of nature. A poet cannot think of life outside nature. The English poet Dryden says that poetry is the reflection of nature.

3. ed. by Dr. Yash Gulati : Brhat Sahityik Nibandh, p. 656
4. quoted by Dr. Nirmal Prabha Bardoloi in her 'Kavitar Katha'.
When a poet becomes thoughtful at the sight of the nature, either he regards her as a teacher or an advisor or establishes 'Tadatmya' relationship with her and illustrates her beauty. Therefore, the nature sometimes presents herself to the poet as an object and sometimes as a booster to some ideas. In some cases she hints at the mystic 'Paramshakti'.

Nature is found to be hard and stiff like a rock sometimes and plan and sensitive like a very soft heart sometimes. In the latter case, she establishes 'Ekrupakta' with the sensitive heart of human being. Therefore, sometimes she prepares the background for sentiment and emotions and sometimes she helps in the shape of similes. It has been found in almost all the world literatures right from the ancient days that nature has been a source of inspiration for the poets, and other litterateurs.

In the Hindi literature the depiction of the nature has been found right from the ancient days till modern times. During the 'Aadi Kaal', the poets illustrated nature in the form of inspiration and ornamentation in their poetry. But there is no independent picture of nature in their writing. Only in the writing of Maithili Kokil Vidyapati we find for the first time such an independent description of nature:

"Nav Vrndavan, Nav-nav Tarungan, Viksit Ful,
Bihrah Nandkishore."

5. Vidyapati: Padawali, Pad No. 176
While analysing 'nature's activities Prithviraj Raso remarks,

"Uddipan Ke Rup Mein prakrty Ka Chitran Jane Kitna Purana Hai. Andhiyari Rat Ho, Akas Meghachchhann Ho, Sitare Gumsum Ho, Pani Bhi Tham Nahin Raha Ho, Ese Mein Kaymas Ke Man Ne Uske Begunah Charanon Ko Karnat Ki Ek Surupa Dasi Ki Akant Kax Ki Ormorr Diya Ho To Acharaj Hi Kya. Esein Daiv Gati Hemein To Tanik Bhi Vichitr Nahin Lagti —

Andharena Jalena Chhina Xitaya Terani Uhara Hat/ Sa Mantri Kaymasa Kama Andha Daivy Vichitra gati/*

( 3/213/4)

During the Bhakti Kaal, although it was the age of depicting the matters related to the soul, yet description of nature is found in their writings. In the writings of Tulsidas, nature is found to be used as a medium for advice:

"Bund Aghat Sahai Giri Kaise,
Khal Ke Vachan Sant Sahai Jaise."

Surdas depicting nature very beautifully. His 'Gopis' said, —

"Binu Gopal Bairin Bhaye Kunjai.
Tab Ye Lata Lagti Ati Shital
Ab Bhai Bisham Jwal Ki Punjai."*

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6. ed. Dr. Y. Gulati: Brihat Sahityik Nibandh, p. 520
7. Sursagar Saar: ed. by Dr. D. Varma, p. 323
During the Reetikaal also nature has been found to be depicted by a host of poets like Keshav, Bihari, Dev, Dhananand, Senapati, Padmakar and others. Generally they used similes from natural objects to express the beauty of their heroines.

In the modern age, the Chhayavadi poets rejected the traditional ways to depict the nature and described her in a new way. Poets like Pant, Prasad, Nirala, Mahadevi and Ramkumar Varma illustrated nature very beautifully. They ascribed the tenderness of a woman on her (nature). For Nirala's 'Sandhya Sundari' where he described nature as a spotless beauty:

"Divesavasan Ka Samay,
Meghoy Asman Se Utar Rahi Hai
Wah Sandhya Sundari Pari Se
Dhore, Dhore, Dhore."  

The poets who supported 'prayogvad' and the Naye Kavita also depicted nature in their poetry. Therefore, it can be easily concluded that nature has become a source of inspiration as well as an object for illustration in Hindi literature throughout all ages. It is well said, —


Ajneya, founding father of the prayogvad also illustrated nature in most of his poems.

9. Shri Siddhesh & Acharyya Mishra : Uchchhang Nibandh Bharti
6.1 Different forms of Nature:

Nature has been depicted by different writers in her different forms. Different forms of natural beauty have been the background of world literature.

During the Aadikaal, nature has been illustrated in the form of the Alankar Vidhan and Uddipan. After this age, during the Bhaktikaal, nature has not only been illustrated in these two forms; but also in the form of a teacher and in a 'Tadatmya' relationship with human being. Such a Tadatmya relationship of nature with human being is evident in the writings of Jaice:

"Barse Megha Jhakori Jhakori,
Mor Dui Main Chuvai Jas Ori."

During the Ritikaal, nature has been personified by certain poets. For example,

"Baith Rahi Ati Saghan Ban,
Paitisadan Tan Manh,
Dekhi Doophari Jeth Ki
Chhanhan Chhahti Chhanh."

Babu Gulab Ray remarked in this connection, --


11. Bihari Lal : Bihari Satsai, Doha No. 52
12. Babu G. Roy : Hindi Sahitya Ka Subodh Itihas, p. 239
During the Chhayavadi era, nature has clearly been personified. In this period all forms of nature viz., Alamban, Bodipan, Rahasyatmak, Vatavaran Ke rup, Kanavikaran, Sanvednatmak etc. are illustrated. For them poets the view of the paramatma becomes easier through nature. So, nature for them becomes the means to acquire the paramatwa. An example may be cited from Prasadjee:

"Shashi Mikha Par Chunghat Dale,
Anchal Mein Dip Chhipayee.
Jiwan Ki Godhuli yeh
Kauthchel Se Tum Aye." 13

Coming to the Prajatiwali poets, it is evident that these poets illustrated the nature in symbolic way as well as and as a means of simile. Then came Prayogvad and Naye Kavita to the Hindi world. During this period nature has never been depicted in the traditional way. But in certain places imagery has been shown in her grand imagery form:

"Xan Bhar Dekh Sake
Akaas Dhara
Durva, Meghali,
pandhen
Lata Dolti
Ful
Jhare Patte
Titli Bhunse
Fungi Par Punchh Uthakar Strati
Chhoti Si Chirriya.(Ajneya) 14

13. Joyshankar Prasad : Kamayani
Now it is clear that considering Hindi literature right from the Adikaal to the present days, the illustration of nature has been done through the following forms:

a) Nature as an Anlamban;
b) as an Uddipan;
c) as an Alankaran;
d) as a pratik;
e) as a Vatavaran Nirman;
f) in its real form;
g) in a personified way;
h) in Tatamay Bodh with human beings;
and i) in the form of advisor.

Different forms of Nature in Ajneya's Poetry:

The magic word of Nature also touched Ajneya's imagination. As such he could not turn his back to the beauty of nature. Like other poets, he also appreciated the everchanging form of nature. As a result the matchless wealth of nature peeped into his poetry in different forms. Although Ajneya was in favour of primacy of individuality and of specific personality yet he did not neglect nature. So, right from the beginning to his end, he depicted the different forms of nature. He even published the Rupambara, a 'prakrti Kavy' in 1960. He remarked in connection with nature in Naye Kavita in the following way:
Now let us proceed to find in what way he dealt with nature or different forms of nature in his poetry. In his early works like the Bhāgn Dut, Chinta and the Etyalam, there are very beautiful pictures of the nature. For example —

"Ful Kanchmar Ke,
pratik Mere Pyar Ke,
... ... ... ... 
Ful Kanchmar Ke." 16

In some of his other creations like the Īndra Dhanus, Haude Huye Ye, Ori O’ Karuna Prabhamoy, Angan Ke par Dwār, Sunhale Shaibal, Kithi Navon Mein Kithi Bar and the Sagar Nādā, there are poems relating to nature. In the Īndra Dhanus Haude Huye Ye, different poems like the Tesu, Baisakh Ki Andhi, Sagar Tat Ki Sipiya, Mahanagar Hat, Malabar Ke Ek Drishy, Suryyast etc., there are illustration of beautiful and charming form of nature.

Each and every elements of nature created curiosity and wonder in the mind of Ajneya; and therefore, nature has become an internal force, for him. He established 'Iddatmy' with

15. ibid, p. 71
16. Etyalam.
nature. His fourth collection of poetry — "Hari Chas par Xan Bhar" is also related to nature. Dr. R. Chaturvedi remarked in this connection, —


In this collection, there are several poems like 'Survachal', 'Baha Hai Jhong, Kwar Ki Bayar, Sharad, Kat Ki Punu, Pawas Prat, Shillong etc. dealing or depicting nature. He tried to illustrate the whole of nature's beauty in them.

Ajneya made use of the elements of nature in his poetry in some way or other. In his collection "Angan Ke Par Dwar" he has given us a very charming and attractive picture of nature.

"Bhare Sharad Ke Lal,
Lahriyon Ki Sar Dwari,
Kunjon Ke Krenkar,
Kand Lambi Tittibh Ki,
Pangkhyukt Sayak-Si Hans Balaka". 18

In the poetry of Ajneya nature has made her appearance in different forms. Sometimes nature poses as ever-charming friend of human being, sometimes as inspiration, and sometimes as a teacher. In some cases nature becomes harbinger of philosophy of life and sometimes the symbol or image of something. In his

17. Vidya Niwas Misra (ed.): "Aj Ke Lokpriya Kavi Ajneya
18. "Angan Ke Par Dwar," p. 72
writing nature has been mostly used as a symbol. He generally used Chirriya, Machhli, Bund etc. as symbols. For example — he used 'Machhli' as the symbol for 'desire to live', 'sagar' for life and 'Bund' for a part of life etc. He also used 'Haril paxi' for his 'ideal of life'. Below we cite from his poetry:

"Un Pranon Ka Ek Bulbula Bhar Pee Lene Ko
Us Anant Nilima Per Chhaye Rahti Hi.
...
...
...
...
Apni Lyatta Ki Sari Akul Tarap Ke Sath
Uchhli Huye
Ek Akeli Machli." 19

Now it is seen that in Ajneya's poetry nature has played a very important role. There are several methods in Hindi literature to illustrate nature like Alamban, Uddipan, Alankaran pratik rup etc. Ajneya has used all of them in depicting nature in his poetry.

**Nature in "Alamban" form:**

Nature has been said to be illustrated in her 'Alamban form' when she is illustrated in her 'Yathatathy' form. Generally in the 'Alamban form' nature becomes the 'end' rather than the 'means' and the poet lays more stress on the 'image' rather than the literary meaning. Mishra remarks, —

19. Ibid, p. 13
The type of illustration is quite simple, easy and natural. This type has been generally used in Sanskrit literature, and therefore very old one. Such Alambanic illustration of nature takes two forms:

a) Vastu pariganon; and

b) Sanslist Varnan.

According to Dr. Y. Gulati, "Vasu pariganon Mein Kavi prakrtik vastuyon Ke Nam Matr Ginta Hai. ..... Sanslist Rup Mein prakrti Ke Alamban got Chitr Atyant Ramy Abang Prabhabshali Hote Hai."21

Of these two forms the "Vastu pariganon" form has been regarded as inferior one. During the Adikaaal, only the pariganon method was used; while in the "Hiti Kaal" very few writers illustrated nature independently. In modern times, the Chhaya-vadi poets for the first time broke the traditional method and illustrate nature independently.

While analysing the poetry of Ajneya it becomes evident that he has illustrated nature independently. He used several elements of nature like Parvat, Nadi, Khet-Khalihan, Akash, Suryya, Chandra, Tare-Badal, Indra-Uhanus etc. as 'Alambans'.

20. Vibyaniwas Mishra (ed.): Maj Ke Kavi, p. 50
21. Dr. Yash Gulati (ed.): Brihat Sahityik Nibandh.
For example, —

—• Jabere Jabere

Nahin Ati Bulbul
Na Shyama Surili
Na Pudki Danhgol
Sunati Hai Boli
Nahin Ful Sundhand
Patena Saheli
Lagati Hai Fere ......22

But in some cases Ajneya has illustrated such 'Khancit Chitr' which can be regarded as 'Naam pariganon pranali' rather than including it in the 'Sanshit Varnen'.

—• Akash Bhi Tunhein Diya,

Yah Baur, Yah Ankur, Ye Hung, Ye Ful
Ye Konpale,

Ye Dudhiya Koni Se Bhari Baliyan
Ye Maine Tunhein Dee;
Anki-Banki Rekha Yah,
Merron Par Chhag Chhaume Ye Kiloate,
Yah Talaiya Galiyara Yah
Saron Ke Jorre, Kaune Khare Par Tolte."23

In Uddipan form:

The Uddipan form enkindle the mind of a man. Dr. Usha

Yadav says:

22. Hari Ghas par xan Bhar.
23. Angan Ke Par Dwar, p. 16

Earlier in the Sanskrit literature description of nature is generally in the Uddipan form. This tendency of description came to Hindi literature also. During the Madhy Kaal as well as the Bhaktikaal elements of nature have been taken from nature to express the 'Sagun' and the 'Nirgun Dharâ'. In the 'Sat Kavyâ', nature has been depicted in her Uddipan Rup to express about love. Nature enkindles the feeling of love. So during this period nature has been depicted in her Uddipan Rup only. For example —

"Binu Gopal Bairin Bhoj Kunjai,
Tab Ye Lata Lagat Ati Shital,
Ab Bhai Visham Jwai Ki Punjai.
Britha Bahat Jamuna Khag Bolat
Britha Kamal Fule Ali Gunjai."

( Surdas )

During the Ritikaal also illustration of nature has been done in its Uddipan form. In modern times also poets donot neglect this form altogether.

24. Dr. U. Yadav : Prasad Aur Unki Kamayani.
when the charming beauty of nature enchanted him, Ajneya also forgets himself and begins to depict nature in this form. In some places it is found that nature has enkindle his 'Banyog Bhavna' while in some places the Biyog Bhavna in him. He described this Uddipan form of nature in such a manner that it also can arouse this sentiment in the minds of the reader:

—" Han, Mujhe Smaran Hai,

Dur Paharron Se Kale Meghon Ki Barh
Hathiyon Ka Mano Chincharra Reha Ho Yuth
Ghar gharahat Charhti Bahiya Ki
Retile Kagar Ka Giran Chhap-Chharrap,
Jhanjnya Ki Fufkar, Tapt
Perron Ka Arra Kar Tut Tut Kar Girna
Olon Ki Karir Chapat.25

Besides these, there are several scenes in Ajneya's poetry which can enkindle different emotions. Here we cite an example where a destitute woman has been depicted:

—" Oth Ko Oth, Bax Ko Bax
O' Piya Pani.
Mera Hiya Tarsa
O' Piya pani Barsa."26

In Alankarik Rup:

Different Alankaras (figures) are used in literature only to enhance the beauty and style. Such use of figures can also

25. Angan Ke Par Dwar (Asadhy Veena), p. 81
26. Etylam (Pani Barsa), p. 54
be able to carry the things into the heart of the readers.

Different elements of nature are also used by the poets in the shape of 'Alankara' in their poetry. Right from the 'Aadi Kaal', poets used similes from nature to express the beauty or otherwise of their heroes and heroines. In the writings of Jaice, the "Sindur Purit Mang" of Padmawati in between her "Shyamal-Kuntal-Rashi" glows like "Damini" among the 'Megh'. So also in Tulsi's writing, wherever the 'Mrig-Nayani' Sita throw her sight, "Sit-Saroj" came into being. In the same manner Prasadjee expresses,

---

"Neel Paridhan Beech Sukumar
Khul Raha Mridul Adhkhula Rang,
Khila Ho Jyon Bijlee Ka Ful
Megh Ban Beech Gulabi Rang." 27

Although nature has not been illustrated so much by the prayogvadi and Naye Kavis like those of the Chhayavadi Kavis, yet in certain places the Alankrit Rup of nature has been found in the writing of these modern poets. Ajneya is famous for varieties and used this Alankrit Rup of nature in some places in his poetry. Following is the example of such use:

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"Sharad Chandni
Barsi
Anjuri Bhar Kar Peelo
Undh Rahe Hain Tare

27. Joyshankar Prasad: Kamayani, p. 19
Ajneya has selected some figures from the charming nature; but he does not allow the figures to dominate his emotion or feeling. As a matter of fact he selected different elements of nature and made 'Aprastut', 'Upman' and 'Sadrissyamulak Vastu' only to enhance the beauty of his writing. He made his expression lively with them:

--- Jaise Tun Taru Ko Chhuti Prabhat Ki Dhoop,

Dith Bhi Age Chali Goye."^{29}

**pratikatmak Rup:**

The illustration of the pratikatmak Rup of nature signifies that some natural objects are used as symbols to express certain organ or mental condition of individuals. For example the poet may use the symbol of a 'flower' to express his joyful mind. Such type of usage has been commonly found during the 'Madhya Yug'. There has been enough use of this 'Rup' of nature in the 'Sant Kavys'. Dr. Khandelwal remarks, ---

--- Prakrtik Vastu Ya Vyapar Kewal Bhavabhivykti Ke Madhya-yam Ya Nimitta Hain, Unke Prati Swatantr Prem Kee Vynjane Kehin

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{28} Bavra Oheri, p. 85

{29} Aaj Ke Lok Priya Kavi Ajneya (ed.): V. Mishra.
Nahin Dikhaye Partner. Marmamarshi Pratikon Ka Prayog Ekki Ek Barri Visheshta Hai.°

In modern Hindi literature, the pratikarmak form of nature can be said to be the gift of the Chhayavad poetry. Such usage is also found in the Prayogvad Naye Kavitas Ajneya also made use of this form of nature in his poetry. Some of his well-known symbols from natural objects are — Jagar, Megh, Chirriya, Haril etc. As regards to the use of natural symbols by Ajneya, Dr. Gautam remarks:


This point has also been carefully analysed by Dr. Shirekumar Misra in his article published in the collection edited by Dr. Ganga Prasad Vimal.

In his 'Nadi Ke Dwip', Ajneya has fully used the pratikarmak Rup of nature to express his emotion:

"Ham Nadi Ke Dwip Hai,
Ham Nahin Kahte Ki Hamen Chhorrrkar
Grotsini Bah Jaye ......"°

30. Dr. Y. Gulati: Brihat Sahityik Nibandh.
31. Dr. Suresh Gautam: Chhayavadottar Geeti Kavy.
32. Hari Ghas par Xan Bhar (Nadi Ke Dwip), p. 65
In some cases he expresses the desire of man to live with the symbol of 'Machhli'. Again the Sanp (a snake) becomes the symbol of so-called civilised citizen:

--- Sanp

Tum Jabhy To Huye Nahin
Nagar Mein Basna
Bhi Tumhein Nahin Aya
Ek Bat Punchhu — Uttar Doge
Tab Kaise Sikha Dasna
Vish Kahan Paya?"33

Vatavaran Nirman Ke Rup Mein:

This Rup i.e., Vatavaran Nirman Ke Rup of nature has been applied when the poet wants to make his emotion more and more powerful to influence others. Dr. Gulati says, ---


In the modern times such a description of nature has been found more in the writings of Chhayavadi poets than in those of others. In depicting such pictures of nature, Prasad and Pant were quite successful among the well-known Chhayavadi poets. In

33. Endra Dhanus Raude Huye Ye, p. 29
34. Dr. Yash Gulati: Brihat Sahityik Nibandh, p. 661
the Kamayani, prasad gives us several such pictures. Here we cite some lines:

—"Usha Sunhale Nir Barsati
Joy-Laxmi Se Udit Huye
Udhar Parajit Kairatri Bhi
Jal Mein Antarndhit Huye."\(^{35}\)

Ajneya has also depicted nature in the form of maker of 'Vatavaran' in his poetry. His third collection of poetry -- the Etylam bears the proof of such uses of nature. In certain places in this collection he has depicted the picture of Vatavaran and like other poets he is quite successful in depicting the nature. For example, --

—"Vanchana Ke Chandni Bhit
Jhuth Wah Akash Ka Nirvadhi,
Gahan Vistar
Shishir Ki Raka-Nisha Ki Shanti
Hai Nisar !"\(^{36}\)

6.2 Realistic description of Nature:
(Prakrti Ka Yathatathya Chitron)

In Ajneya's poetry there are illustration right from the Taru-Irn to the Antrix and from the Raj-Kan to the huge Giri; but all in his own style and own particular form only. In certain places, Ajneya illustrates nature in her realistic

\(^{35}\) Prasad l Kamayani, p. 14
\(^{36}\) Tar Septak, p. 286
form without any colour of imagination. Such descriptions are found to very simple and quite natural. In this way he gives us many descriptions of many natural objects like the Van, Sagar, parvat, Vasant Set, Akash, Suryya, Chandra, Gane etc. Here we cite an example of his realistic description of natural objects:

"Matiyaya
Sagar Lahraya
Tarang ki pankhyukt veena par
Pawan ne bhar umang gaya... etc."

Besides this, there are several examples of such prakriti varnan in the Yathatathya Rup in his another collection of poetry -- "Ori O' Karuna prabhamoy". Here he has successfully made 'Samahar' of natural objects.

"Hansi akaran kharre mahawat ki chhaya
Mein,
Cheeron ka van, sat-sath dulki chalte
Do ghore.
Gili hawa nadi ki, fule nathuru."

6.3 Personification of Nature:

Since the old days the poets have been illustrating the nature according to their own imagination in their poetry. In some places the illustration of nature even became the basis of beauty of their poetry. The figure of personification implies

37. Angan ke par Dwari, p. 15
38. Purva, p. 247
that some inanimate objects are ascribed life in them. It means that sensibility has been ascribed to nature which is known as the personification (Manavikaran). In Indian literature personification has been a part of it since the Vedic days. Dr. Gulati says — "Bharatiya Kavy Mein prakrti Chitron Kee parampara Ka Arambh Vaidik Kaal Se Hota Hai. Vaidik Kalin Manaviya Sabhyta Ka Vikas prakrti Ko Unmukt prangan Mein Huwa. Mantr Drsta Rishi-yon Ne Richayon Mein prakrti Ke prati Apne Anurag Ko Vykt Kiya. prakrti Ke Romy Abang Ugr Sabhi Rupon Ka Varnan Vaidik sanity Mein Uplabdhi Hai. Vishashatoh Manavikaran Ki Prabrti Ka Es Kaal Ke Sahity Mein Bahuly Hai."39

The Adi Kalin Kavi Vidyapati also used this "Manavikaran" in his poetry. During the Hitikaal also, Bihari Lal in his 'Bihari Satsai' used this figure of Manavikaran in certain 'Dohas'. For example, —

—"Chuvatu Swed Makarand Kan,
Taru Taru Tar Birmai,
Awatu Dashchhin Desa Tain,
Thayau Batoti Bai."40

In modern times, the Chhayavadi poets illustrated the personified form of nature in their poetry. Mahadevi Varma also illustrated the nature in her personified form.

39. Dr. Yash Gulati : Brihat Sanityik Nibandh, p. 662
40. Bihari Lal : Bihari Satsai, Joh- No. 390
Like the Chhayavadi poets, the Prayogvadi and Naye Kavis also had the tendency to ascribe life to nature and equalise these objects to human beings. So, personification of nature is one of the tendencies of modern poets. It may be said to be an influence of the English poets on them. Although there are illustration of different forms of nature in their poetry yet illustration of human nature gained more ground in their poetry. It shows that they wanted to make nature a friend of man. It is seen in their poetry that the nature always act with human being. She is happy when the man is happy and shows it by her action with him. Again she is worried when he is worried and sheds tears with him. It proves the statement -- "Jakee Rahee Bhavna Jaice prabhu Murat Dekhi Tin Taise."

Like most of the other prayogvadi poets, Ajneya also illustrated the living picture of nature, which expresses the laughter and cries of a human being. He expresses nature as -- "Ek Sachetan Prani Ki Bhanti Chupke Je Shar Mein Pravesh Karti Hai, Kabhi

41. Mahadevi Varma: Yama, p. 122
The nature is found to be very much sensible in Ajneya's poetry, as if she could speak for a man. He has ascribed almost all activities of a human being to her in such a manner that the readers may not but be thoughtful about it. The personification of nature becomes a natural tendency in Ajneya's poetry. For him, the Nature herself takes the shape of a human being.

6.4 Identification with Nature:
(prakrti Ke Sath Tadatmy Bodh)

In the 'Tadatmy Rup' with prakrti, the poet establishes full participation of nature with human feeling and emotions. Most of the poets find their own image along with the great image of

42. Angan Ke par Dwar, p. 27
43. Hari Ghas par Xan Bhar, p. 57
nature to find oneself within the nature is known as the 'Tadatmy' with nature.

Coming close to nature, human hearts become impatient to know about her. For an emotional poet, the particles of nature becomes the resting place of the great Brahma.

To establish 'Purn Tadatmy' with the Nature is the gift of modern era. The prayogvadi and Naye poets illustrate the new form of Nature. Ajneya has also successfully depicted this feeling of 'Tadatmy' with Nature. V. Mishra remarks, —

"Ajneya Ne Rahasyatmak Dhang Se Prakrti Ke Sath Tadatmy Sthapit Hone Ke Atynt Sundar Chitr Ankit Kiye Hain Aur Unke Prakrti Chitron Mein Hamein Koi Sthalon Par Rahasyatmak Ke Bhi Darshan Hote Hain."  

This statement can be supported by the following example:

"Rupon Mein Ek Arup Sadh Khilta Hai
Gochar Mein Ek Agochar, Aprameya
Anubhav Mein Ek Atindriy
Purooshon Ke Itar Vaibhab Mein Ojhal
Apanroshay Milta Hai."  

In the same manner, Ajneya expresses his 'Rahasyatmak' feelings through nature to establish 'Tadatmy' with the Virat Atma'; in which he wanted to regain a new life:

44. Vidyaniwas Mishra (ed.): "Aj Ke Lokpriya Kavi Ajneya, p. 84
45. Angan Ke par Dwar, p. 39
"Main Soli Ke Sath Bahta Hun
Pahi Ke Sath Gata Hun,
... ... ...
Naye Pran Pata Hun."46

Ajneya witnessed the Eternal 'Satta' in the particles of Nature. Whenever and wherever he wanted to seek his beloved 'param brahm' through the nature, there the nature does not remain only as a means to arouse human feeling but she remains as a colleague of human being, who does everything with man and even pacify him whenever necessary like a friend. Now in the behaviour of nature some human qualities like 'Mantra, prem, Sanvedanshita' etc. are evident. Ajneya declare that whatever he achieved it was due to his silent emotion and the friendly relationship with nature. Once he wrote:

"Nat Hun Main
Sabke Samax Bar-Bar Main Vinit Swar
Hin-Swikari Hun
Vinat Hun.
Main Marunga Sukhi
Maine Jiwan Ki Dhajiyan Urraye Hai."47

Now with such a 'Tadatmy' feeling with nature, Ajneya has introduced a new inspiration in the world of the prayogvadi and Naye Kavita. In his writing, one can find this 'Hup' of nature almost everywhere.

46. Ibid, p. 40
47. Etylam, p. 107
6.5 Didactic form of Nature :
( Upadeshparak prakrti )

From time to time the Nature becomes a preacher for the poets as she furnishes some advice for them. Dr. Yadav remarks, --

""Prakrtik Gativedhiyon par Drstipat Karnepar Hamein Malumparta Hai Ki We Ek Vishesh Gati Niyam dwara Sanchalit Hoti Hai ..... Bhabuk Kavi Prakrti Ke Karyya-Vyaparon Se Ek Prakar Ke Updesh Grahan Karta Hai Aur Ese Hi Updeshatmak Rup Mein prakrti Chitran Kaha Jata Hai.""48

She means to say that there are such illustration of nature that may furnish advice to people. For the thoughtful poet the education from nature becomes more important than that from a human being. The smallest element of nature can furnish important education than those of the Sages. Even the English poet Wordsworth exclaimed, --

"One impulse from a Vernal wood
May teach you more of man
Of moral evil and of good
Than all the sages can."49

Most of the poets receive advice from the nature and illustrate them in their poetry. Practically speaking the nature is the treasure of natural objects furnishing advice to people. From the Aadikaal to the present times, the nature has been the source of inspiration and advice for almost all poets

48. Dr. Usha Yadav : Prasad Aur Unki Kamayani, p. 146
49. Wordsworth : quoted by Yash Gulati in his Brihat Sahityik Nibandh, p. 659
of all languages.

This 'Updeshika Rup' of nature has been depicted in Hindi by different poets also. Right from Kabirdas, Tulsidas and Surdas to the modern poets, have illustrated this form of nature in their poetry. For Tulsidas, the nature has been a Guru who furnishes advice to disciples:

--- Sarita Sar Nirmal Jal Soha,
    Saht Hrday Jas Gat Mad Moha.*50

For modern poets also the nature acts as a teacher in some places while in some other she acts as an advisor. Of the Chhayayadi poets, one can find this rup of nature in the writings of Pant. Even he becomes enchanted like Wordsworth to find life in nature. Of course, this illustration of nature is a traditional way yet the prayogyadi and Naye Kavis also used this form in their poetry. It is also a fact that these poets donot depict the traditional form of nature. Most of the poets of this era donot deal with the Updeshika form of nature. But these poets lay more stress on selecting natural elements for their new similes. Even then, there are some cases where these poets find certain natural objects furnishing advice to them.

Analysing the poetry of Ajneya it is found that he acquired self-realisation from the nature. Dr. Gautam remarks, —

--- Mulatah we prakrti Ke Madhyam Je Apni Manahsthit Ka Hi Chitron Karne Mein Apne Kaushal Ko Prakat Kar Paye Hain ...

50. Tulsidas : Ram Charit Manas.
prakrti dwara Atmabodh Esiliye Kavi Ko Kachnar Ke Fulon Mein
prem Ka bodh Karta Hai To Palash Ki Kali Mein Urdh Mukhi Pyas
Jagata Hai. 51

In one place the poet declares that our life is transitory
and one should not forget that nobody can evade death. This idea
came to him when he witnessed that water particles of the sea
becomes colourful with the parting rays of the setting sun:

"Ek Bund Sahas
Uchhli Sagar Ki Jhag Se
Rangee Goye Xan Bhar
Dhalte Suraj Kee Aag Se
Mujhko Deekh Gaya
Har Alok Chhuwa Apnapan
Hai Unmochan, Nashwarta Ke Daag Se." 52

He realised the eternal truth that in reality our life is
very transitory. It is how he sees the Upadeshatmak Rup of the
nature.

Now in our conclusion, it can be safely said, after the
careful analysis, that the place of nature in the poetry of
Ajneya is unique one. Ajneya has given a new youthfulness and
a new life. It is well said, --

"Trn-taru Se Lekar Sudur Antrix Tak Aur Lag huraj-Kan
Se Lekar Virat Giri Tak Samast Prakrtik Upkaran Ajneya Kavy
Mein Sankalit Hai -- Kintu Ek Vishisht Bhangima Mein, Vishisht

51. Dr. Suresh Gautam: Chhayavadottar Geeti Kavy, p. 194
52. "Maine Dekha Ek Bund Mein".
Rup Aur Andaz Mein.\textsuperscript{53}

In the illustration of nature by Ajnaya, there are attractive and exciting 'Rup' of the nature, for which the scholars praised him enormously. In the words of Dr. Saxena, ---


\textsuperscript{53} Dr. Om Prakash Sarma & Dr. Ram Prakash: \textit{Adhunik Kavi}, p. 157

\textsuperscript{54} Shrividyaniwas Mishra (ed.) \textit{Lokpriya Kavi Ajnaya}, p. 84