Aesthetic sense has been attracting the attention of the people since the very beginning. We can find this emotion everywhere. Beauty has been surrounding the whole world. When some literateurs with their own thought and artistic consciousness wanted to decorate literature in any form with beauty, this beauty becomes the literary beauty.

When we witness any beauty we feel attracted towards it. Emotions begin to grow in our hearts to witness it. The expression of the feelings and emotions of the heart through a beautiful way is known as the fine arts. Through fine arts, the feelings and emotions are decorated with words and figures which is known as the 'Lalitya Yojna.'

We can consider the arts of sculpture, architecture, painting, music and poetry under the fine arts. In poetry there are influences of all these fine arts, with the only difference that in other arts emotion has been given a concrete shape whereas in literature it is done only with words. In poetry, emotions are given expression through words and voice. Sarojini Mishra in her 'Sahitya Shastra Ke Siddhant' wrote:

8.00 Lalitya Yojna or the use of aesthetic emotions:
Poetry is the extensive expression of the heart, when the poet sees something in the visible world he depicts the picture of its influence on the book of the heart first, and when emotions grow deeper and deeper in the heart then they come out through his writings in the shape of poetry. Later these emotions exert influence over the mind of others through the expression given by the poet. The poet, whose thought and ideas can touch the heart of others most, becomes the best poet.

Any picture which is simply drawn with pen on the paper can never attract the mind so much as it can be done by a picture decorated with several colours, which is nothing but the test of beauty. In the same manner, it is necessary that attention should be given to language, figures, metre etc. along with its emotion of the poetry. The creation of a poet in which proper attention is given to both aspects of emotion and arts, becomes immortal. The creations of Valmiki, Kalidas, Sur, Tulsi, Mirabai etc. are the examples of such immortal poetry.

1. Mahadevi Ke Kavya Mein Lalitya Vidhan, Dr. Panorama Sharma, p. 70
In consideration of the beauty of poetry or 'Lalitya Yojna', we, first of all, see with what type of thought and emotions the poet created his poetry. Secondly, we consider the external beauty of the poetry, in which we concentrate our attention on figures, metres, use of words and the language.

We can study the Lalitya Yojna of any poet under the following heads:

I. beauty of form,
II. beauty of thought and emotion;
III. beauty of expression; and
IV. natural beauty

8.1 **Beauty of Form:**

Mahadevi is a Chhayavadi poet. In her poetry the depiction of minute beauty has been found in large numbers. She experienced the existence of the Great Being in the particles of nature, the description of which she has given through aesthetical emotions and imagination in her poetry. While discussing the Lalitya Kala of Mahadevijee, we can do it under the following heads:

I. Elements of imagination; and
II. Aesthetical sense.
8.1.01 Elements of Imagination:

For any type of creative activity, imagination is the most important factor. Without taking the help of imagination, nothing can be created with emotions and ideas only. Imagination is always helpful in selection of emotions. For a healthy development of poetry, imagination is the utmost need.

Mahadevijee while discussing about the elements of imagination writes:


Every poet and artist is conscious of his or her accomplished life and of the environment and also is sensitive to them. Because imagination is always based on knowledge and emotions.

2. Path Ke Sathi — Mahadevi, p. 7
The poetry of the Chhavadi poets is based on imagination. They composed their poetry at the reaction of historical fact and the 'Sthul', wherein similes are taken from the most beautiful and the great things of this beautiful world.

"Mahadevijee Usi Ko Sachche Arthon Mein Kalakar Nanti Hai Jo Kalpana Ke Saudaryya Mein Vastavikta Ka rang Bhar Kar Jivan-Sabgeet Ki Sristi Karta Hai."³

Most of the lyrics of Mahadevi are the result of mystic realisation of the 'Param Satta'. She offered her love to the Spiritual Being; and therefore its spiritual form is based on imagination only. She did never depict the material beauty of anything. She gave a 'Suxma' description of the Netra, the Chitvan, the Kapol etc.

"Mam Sa Tan, Deep Sa Man"⁴ etc.

There are enough elements of curiosity and inquisitiveness in her poetry in accordance with her inquisitive nature.

"Shuny Nabh Par Umad Jab Dukhbhar-Ji
Nesh Tam Mein Saghan Chha Jati Jhata,
Bikhar Jati Jugnon Ke Haar-Si
Jab Sunhale Ansoon Ke Haar-Si,
Tab Chamak Jo Lochonon Ko Mudna
Tadit Ki Muskan Mein Woh Kaun Hai."⁵

³. Mahadevi Ke Kavya Mein Lalitya Vidhan,
   Dr. Manorama Sharma,
⁴. Deep Sikha
⁵. Sandhinee – Mahadevi, p. 55
Imagination based on one's remembrance is also found in abundance in the poetry of the Chhayavadi poets. Since the poetry of Mahadevi is based on 'Virah', the imagination based on remembrance is found in abundance in it. In the 'Virah' one's thoughts and emotions get expression through recollection. The feeling of 'Virah' for the Spiritual one in Mahadevi, which was quite permanent in her, made her say:

---
"Jhatak Jata tha Pagal Vat,
Dhuli mein Tuhin Kanon Ke Haar
Sikshane Jiwan Ka Sangeet
Tabhi Tum Aye the Es Paar,
Bhulti thi Mai Sikhe Haag,
Bichhalte the Kar Barambar
Tumhe Tab Ata tha Karunesh
Unhi Meri Bhulon Par Pyar."

Mahadevijee had much attachment to the nature. She was so enamoured with nature that she imagined her Spiritual beloved through its different elements:

---
"Sihar-Sihar Uthta Sarita Ur,
Khul-Khul Padte Suman Sudha Bhor,
Machal Machal Ate Pal Fir Fir,
Sun Priya Ki Pad chap Ho Goye
Pulkit Yah Avani."

Sometimes Mahadevi felt the existence of human consciousness in the inanimate matters of the nature. She personified all the activities of nature through her imagina-

6. ibid, p. 33
7. Nirja - mahadevi, p. 13
tion. Mahadevi gives a new look to all the activities of nature which we find in our day-to-day life:

— "Tarakmoy Nav Venibandhan,
    Shish Ful Kar Shashi Ka Nutan
    Rashmee Valay Seet Ghan Avgunthan,
    Muktahal Abhiram Bichha De
    Chitvan Apni
    Pulkit As Vasant Hajni."  


A poet is generally thoughtful and as such Mahadevi has also become thoughtful in her imagination:

8. Sandhini - Mahadevi, p. 73
9. Mahadevi Ki Kavita Mein Saundaryya Bhaowna, Dr. C. Tulsamma, p. 26
Since Mahadevi was a lover of imagination, the elements of imagination has an important place in her poetry. Dr. Manorama Sharma remarked — 'Kavindra navindra Ved Abam Bondhva Sahitya Se Prabhavit Mahadevi Ki Kalpana Suxma, Rahasyamay, Atmaparak Antarmukhi, Koral Abam Maha- karun Hai. Vividh Visheshatayon Se Yukt Hote Huye Bhi Klis-tata, Aspastata, Ahatmakata, Baudhkata, Abam Atikalpanat-mak Adi Dosh Yatra Tatra Dekhe Ja Sakte Hai. Yadyapi Ese Sthal Sankhya Mein Bahut Kam Hai. Vajpayee Jo Ne Is Aspas-tata Ka Karun Unka Sanyam Abam Sadhna-path Ko Botlaya Hai.'

8.1.02 Aesthetical Sense:

The aim of both poetry and arts is the creation of beauty. The origin of the Chhayavadi poetry is in the world of love and beauty. When the material life began to be depicted in literature, the minds of people became rebellions and their minds were attracted towards the fine sentiments.

10. Nirja - Mahadevi, p. 14

11. Mahadevi Ke Kavya Mein Dalitya Vidhan, Dr. Manorama Sharma, p. 241
of aesthetic sense and as a result the Chhayavad was born. The aesthetic sense of the Chhayavad has its connection with sexual and spiritual emotions and also with the nature. Their aesthetic sense comes in two forms:

I) External form or material form and
II) Internal or minute form.

The viewpoint of Mahadevi towards beauty is fully theist, spiritual and mystic.

"Chhayavadi Yug Ki Prayah Jab Pratinidhi Rachanayon Mein Kisi-Na-Kisi Ansh Tak Parox Satta Ka Abhas Bhi Mahta Hai Aur Prakiti Ke Vyastigat Saundaryya Par Chetna Ka Ka Aarop Bhi."12

Mahadevi, the poet of pity and love, was the worshipper of beauty. She realised 'beauty' in the particles of nature. Her aesthetic sense comes out of her internal world and she realised the inflection of beauty of the Great Being in the beauty of nature, for which her aesthetic sense appears to be mystic for the critics.

As one can see that she finds the Great Being in the wealth of nature. The main basis of her aesthetic sense is the nature. Unlike the worshipper of beauty, the Chhayavadi poets, she does not find beauty in the material form of anything but in its internal form.

12. Mahadevi Ka Vivechanatmak Gadya, Ganga Prasad Pandeya, p. 26
In the history of the world irrespective of the time or the period, the description of beauty remains as the most popular of all emotions. Arts has intimate relationship with beauty.


In the aesthetic sense of Mahadevi there are mystic ideas and therefore, she realised beauty in nature which is the mother of all beauty in the world and offered her own worship to it. As soon as she witnessed the eternal beauty of the Great Being in the wealth of nature, she believed that this 'Beauty' had been spreaded over the whole universe. The change of her beloved gives the idea of the coming of her beloved:

—— "Nisha Ko Dho deta Rakesh
Chandni Mein Jab Alake Khol
Kali Se Kanta Tha Madhumas
Bata do Madhu Madira Ka Mol.
Jhatak Jata tha Pagal Vat
Dhuli mein Tuhin Kanon Ke Haar,
Sikshane Jiwan Ka Sangeet
Tabhi Tum Aaye Tha Es Paar."14

14.
Her aesthetic sense is always in favour of the grandeur of nature. In the spreading grandeur of the nature, she made the imagination of the idea of her eternal beauty. She made intimacy with the nature and made it a means to get her beloved:

— "Tum Ho Vidhu Ke Bimb Aur Mai
    Mughda Rashmee Ajan
    Jise Khich Late Asthir Kar
    Kautuhal Ke Ban."15

She made extensive use of the 'Usha' (dawn) and the 'Prabhat' (morning) for her picturisation of beauty. The whole creation changes with the touch of the first rays of the morning. This scene of the morning in the poetess's lines is unique one:

— "Chubhte Hi Tera Arun Ban,
    Bahne Kan Kan Se Fut Fut
    Madhu Ke Nirjhar Se Sajal Gan.
    En Kanak Rashmiyon Mein Athah
    Leta Hilor Tom Sindhu Jag.
    Budbud Se Woh Chalte Apar,
    Usmein Vihagon Ke Madhur Raag,
    Banti Praval Ka Mridul Ful
    Jo Xitiz Rekh Thi Kuhar Milan."16

In certain cases, a feminine form has been ascribed to the beauty of nature in Mahadevi's poetry.

15. Sandhinee - Mahadevi, p. 66
16. Yama - Mahadevi, p. 71
— "O Vibhavaree
Chandi Ka Anrag
Mang Mein Saja Parag
Rashmi Tar Bandh Mridul
Chikur Bhar Ri."17

Here analysis of her aesthetic sense by Dr. Manorama
Sharma is worth mentioning:

"Unki Saundaryyanubhuti Mein Chetna Mahasyamayata,
Adhyatmikata Navin Bhav Bhangima, Pariskrit Suxma Antarngi
Abhivyakti Tatha Kalpana Buddhi Hriday Ke Samanjasya Ka
Lalitya Pust Hua Hai. Unhome Pranay, Maan, Abhisaaar Tatha
Pratixa Adi Ke Lalit Chitr Ankit Kiye Hai Jinme Saundaryya-
bodh Ka Vaibhav Loba Lab Bhara Par Hai. Hridaygot Bhava-
nayon Ka Nirupan Mahadevi Ki Saundaryyanubhuti Ki Sabse
Badi Visheshata Hai."18

Due to the establishment of propriety among all the
forms of life, her poetry has been placed at the highest
order among all fine arts. There is a union of greatness
and gravity in the thought of Mahadevi since there is the
union of aesthetic sense and the nature in it. Her aesthetic
sense becomes more and more vigorous due to the mingling
of nature with it.

17. Nirja - Mahadevi, p. 60
18. Mahadevi Ke Kavya Mein Lalitya Vidhan,
Dr. Manorama Sharma, p. 186
8.2 Beauty of thought and ideas:

The beauty of thought is placed in the internal aspect of beauty. The beauty of the soul of the poet is being expressed through the beauty of thought. The success of poetry depends upon its beauty of expression and meaning. When there is illustration of the thought and internal elements there can be the concentration of beauty of expression. The beauty of thought in the poetry comes due to the diversity of taste of the poets. When the poet does not care to centralize his thought on the outer aspect and composes poetry on the flow of thought, we find the beauty of thought there.

We can study the union of thought in the creation of Mahadevijee under the following heads:

I) Mysticism;
II) Emotion of pity; and
III) Emotion of love.

8.2.01 Mysticism:

Mahadevijee is the worshipper of the 'Formless' (i.e., (Aroop). She expressed all her emotions of love and disgust towards the unknown one. Her belief on the Parambrahma has begin just since her childhood days, in which there is the influence of her theist mother. Later her study of philosophy, observation of the minute objects of nature and her
asceticism made the mystic feeling more firmer.

According to Mahadevi: "Rahasya Ke Arth Ashan Je Hota Hai Jahan Dharm Ki Et Hai. Rahasya Ka Upasak Hriday Mein Samanjasayamulak Param Tatwa Ki Anubhuti Karta Hai Aur Yeh Anubhuti Parde Ke Bhitar Rakhe Hove Dipak Ke Saman Apne Prasant Abhas Se Uske Vyavhar Ko Snigdhata Deti Hai."\(^{19}\)

Mahadevi had a great attachment with the nature and as such she could observe nature so minutely she expressed her love towards the Brahma by ascribing sweet personality to the nature on the basis of her monotheistic philosophy or ideas.

The cause of the creation as described in the Upanishads, is the lonely life of the Brahma. Mahadevi used this idea in her mystic feelings.

---

"Hua Fryo Sunepan Ka Bhav,
Pratham Kis Ke Urmein Milan,
Aur Kis Shilpi Ne Anjan
Viswa Pratima Kar di Nirman."\(^{20}\)

An inquisitive feelings comes to our mind when we see something in this world. In some lyrics of Mahadevi, inquisitiveness comes to know the Parambrahma when she sees the shadow of Him.

\(^{19}\) Mahadevi

\(^{20}\) Sandhini, Mahadevi
The curiosity to know the Param Brahma was in her mind since childhood and that is why we find some mystic elements in the poem written in her age of twelve:

"Dhuli Ke Jin Laghu Kanon Mein Hai Na Abha Pran,
Tu Hamari Hi Tarah Usmein Hua Vayuman
Aag Kar Deti Jis Pal Mein Jalakar Xar
Hai Bani Us Tul Se Varti Naye Sukumar,
Tel Mein Bhi Na Abha Ka Kahi Abhas,
Mil Goye Sab, Tab Diya Tune Asim Prakash,
Dhuli Se Nirmit Hua Hai Yah Sharir Lalam,
Aur Jiwan Varti Bhi Prabhu Se Kili Abhiram
Prem Ka Hi Tel Bhar Jo Ham Bane Nihshok
To Naya Faile Jagat Ke Timir Mein Aloka."

To know the Param Brahma she made 'Tadatmya' with the nature. In the particles of nature she now sees the 'Parox Satta'. But the unlimited and unseen Beloved only gives its idea of existence and then goes away to hide itself, for which a living being always tries to have union with it. Under such circumstances a living being always thought of it and as such the day-to-day happenings in nature give rise to curiosity in their mind. Such an idea is found in Maha-devi's poetry:

"Dulkte Ansoo Sa Sukumar Bikhaile Sapana Sa Minat
Churakar Aruna Ka Sindur Muskaraya Jab Kera Sat
Chhipakar Lali Mein Chupchap Sunhali Pyla Laya Kaun?"

21.
22.
This devotee ascribes consciousness to beauty of nature. For her there is mystic feeling of the Param Brahman in the whole of the nature. Since she established 'Tadatmya' with nature she gets the news of her beloved through the nature.

"Sihar Sihar Uthta Sarita Ur,
Khul-Khul Paalte Suman Sudhadhar,
Machal Machal Ate Pal Fir Fir
Sun Priya Ki Pad Chap Ho Goye
Pulkit Yah Awani."23

In the first stage of her mysticism the feeling of wonder comes to her mind while she witnessed the diversity of beauty everywhere in the nature. There was eagerness for beauty mixed up with wonder in Mahadevi's mind. When she expresses the beauty of the world in her wonder, it becomes unique.

--- "Kanak Se din, Moti Si Rat,
Sunholi Sanjh Gulabi Prat
Mitata Hangta Barambar
Kaun Jag Ka Yah Chitradhar ?
Shuny Nabh Mein Tam Ka Chumban
Jala Deta Asankhya Udgan,
Bujha Kyo Jati Unki Muk
Bhor Hi Ujiyale Ki Fuk."24

23. Sandhinee - Mahadevi, p. 34
24. Sandhyaagee - p 59
She establishes 'tadatmya' with nature when she finds clues of the "Param Brahma's" existence. Since she was a woman, she accepts the Param Brahma as her beloved.

"Priya Chirantan Hai Sajani,
Xan-Xan Navin Suhagini Mai
Swas mein Mujhko Chhipakar Woh
Asim Vishal Chirdhan,
Shuny mein Jab Chha Goya Uski
Sajili Sadh Sawan
Chhip Kahan Usmein Saki
Bujh Bujh Joli Chal Damini Main."25

After it we find that she ascribed a sweet personality to the Eternal Being (*nat Satta) and showed her intention of self-surrender to it. She had firm faith and belief on the existence of the Eternal Being and she expressed this feeling like this:

" Chhipa hai Janani Ka Astitwa
Rudan mein Shishu Ke Arth vihin
Milega Chitrakar Ka Jnan,
Chitr Ki Jadta Hein Leen."26

She herself said — "Hahasypasak Ka Atma Samarpan
Hriday Ki Esi Awaysakata Hai Jisme Hriday Ki Sima Ek
Asimata Mein Apni Hi Abhivyakti Chahti Hai Aur Hriday Ke
Anek Ragatmak Sambandhon Mein Madhuryabhavmulak Prem Hi
Us Samanjasya Tak Pahunch Sakta Hai Jo Sab Rekhayon Mein

25. Sandhya Geet - Mahadevi, p. 59
26.
Hang Bhar Sake Sab Rupon Ko Sajivata De sake Aur Atmanivedan Ko Est Ke Sath Samata Ke Bharatol Har Khada Kar Sake."

The poet for her spiritual self-submission used the basis of worldliness:

"Tum Mujh Mein Priya! Fir Parichoy Kya?
Tarak Mein Chhavi Pranon Mein Smriti
Palakon Mein Mirav Pad Ki Goti
Laghu Ur Mein Pulakon Ki Sansriti
Bhar laye Hun Feri Chanchal
Aur Karu Jag Mein Sanchay Kya"?27

Her mind was overflown with grief when she could not have an intercourse with the beloved in her life. Although she was overflown with grief she did not expect for happiness:

-- "Virah Ka Yug Aaj Dikha,
Milan Ke Laghu Pal Sarikha,
Sukh Dukh Mein Kaun Tikha
Main Na Jani Main Na Sikha,
Madhur Mujhko Ho Goye Sab
Madhur Priya Ki Bhawna Le."?28

And then she made relationship with the feeling of Virah (grief or agony). Because Virah keeps the feeling of love for the beloved awaking. She did not want to get rid of agony:

27. Niya Mahadevi, p. 31
28. Sandhinee - Mahadevi, p. 42
In this manner we find that Mahadevi had dedicated all her emotions to the unknown, unseen and the 'Parox Satta.' She can be easily given the status of a devotee equal to that of Mirabai. Her life became full of grief as she could not have the union with her beloved. She described her life full of Vedna from the beginning to the end, in the following manner:

--- "En Lalchay Ankhon Par Pahra Jab Tha Brides Ka Samrajya Mujhe De Jala Us Chitvan Ne Pida Ka Us Soneke Sapan Ko Dekhe Kitne Yug Bite Ankhon Ke Kosh Huye Hai Moti Barasakar Rite." 30

Finally Mahadevi had the knowledge of his mystic affair that the soul may be purified in the fire of agony to make it fit to meet the spiritual beloved. The union with the beloved is possible only when the 'Dipak' in the form of the body burns out. Therefore it is the aim of the devotee to burn herself out like a Deepak:

--- "Yah Mandir Ka Dip Ese Mirav Jalne Do Jab Tak Laute Din Ki Halchal Tab Tak Yah Jagega Pratipal." 31

--- Shuny Meera Jann tha, Awasan Hai Mujhko Saver, Pran Akul Ke Liye Sangi Milla Kewal Andhara, Milan Ka Mat nam Le, Mai Virah mein Chir Hun." 29
Emotion of pity:

Being overflooded with pitiful emotions, Mahadevi wrote her poems. Since there is excessive description of pity and agony in her poetry. She is known as the poet of pity and agony. The emotion of pity is found naturally in her.

Pity has been depicted in abundance in Mahadevi's poetry. She owned all the pity from the world and nature and gave the expression in her poetry. She was influenced by Lord Buddha and owned the emotion of pity for the good of the world. Due to this influence the hints of purity, rectitude, balance and self-reliance etc. are available in her poetry. Pity is the soul and life-force of Mahadevi's poetry.

Pity has an important place in the life of a man. It is such a divine emotion that it can establish direct relationship of one heart with another. There is the force of deep gravity and thought in her pity. She was so enamoured with the emotion of pity that she uttered:

-- "Mai Neer Bhari Dukh Ki Badli,
   Spandan Mein Chir Nispand Basa,
   Krandan Mein Ahat Biswa Hansa,
   Nayanon Mein Lipak Se Jalte.
   Palkon Mein Nirjherini Machli."\(^{32}\)

\(^{32}\) Sandhinee - Mahadevi, p. 108
night from the beginning of her life, she regarded
the happiness and distress of the masses as her own. Once
she gave expression to this idea: "Kis Bhanti Raahu Raah
the we Jag Se Parichoy Ke Din/ Mishri Sa Dhul Jata Tha,
Man Chhute Hi Ansoo Kan/ Apnepan Ki Chhaya Tak Dekhi Naa
Mukur Manas Ne/ Usme Pratibimbbit Sabke Sukh Dukh Lagte
the Apne/". 33

The whole of the land of Mahadevi's poetry is wet
with agony. She herself remarked: "Duhkh Mere nikat
Jivan Ka Aisa Kavya Hai Jo Sare Sansar Ko Ek Sutra Mein
Bandh Rakhne Ki Xamata Rakhta Hai. Hamare Asankhya Sukh
Hame Chahe Manushyata Ki Pahli Sirhi Tak Thi Na Pachuncha
Sake Kintu Hamara Ek Bund Ansoo Bhi Jiwan Ko Adhik Madhur
Adhik Urbar Banay Bina Nahin Sir Jaka. Manushya Sukh Ko
Akela Bhogna Chahta Hai. Parantu Duhkh Ko Sabko Bant Kar
Biswa Jivan Mein Apne Jivan Ko, Biswa We Vedna Mein Apni
Vedna Ko, Es Prakar Mila Dena Jis Prakar Ek Jal Bindu
Samudra Mein Mil Jata Hai. Yahi Kavi Ka Mox hai." 34

She had respectful love to Lord Buddha since her child-
hood days, for which she came to the touch of Lord Buddhi's
philosophy to consider world as full of distress only

34. Yama (Preface) - Mahadevi, p. 12
Mahadevi was not only influenced by the distress of others and showed pity towards them but in some cases she expressed her 'Vedna' born out of the love to the 'Asim' Being. Vedna was her companion in the way of union with her beloved.

--- "Kaun Meri Kasak Mein Nit,
Madhurata Bharta Alaxit,
Kaun Pyase Lochano Mein,
Ghumad Fir Bharta Aparicht." 35

In her emotion of pity, her personal emotion of distress has been described. As she was influenced by Lord Buddha, humanitarian feeling of pity is found in her writings. Since all her love and pity are dedicated to the spiritual one, there is emotion of spiritual agony in them.

In her worldly life she did not recognise anybody, as her life partner; and as a result she had to spent a very lonely life throughout. But Sona (a deer), Nilu (a bitch) and on Gilhari (squirrel) joined in her family and became the partner of Mahadevi's love and affection. But she had some personal 'Vedna's which she expressed in her lyrics. For her 'pida' and 'Vedna' are two delight-producing factors. Since 'Virah' or 'Duhkh' is the means for the union the beloved, 'pida' is dearer to her:

35.
Sometimes she felt as if the unknown beloved came and filled up her joyful life with 'Rida'.

-- "Mere Madira Madhuwali
    Akar Sari Dul Ka Dee
    Hans Kar Rida Se Bhar Dee
    Chhoti Jiwan Kee Pyali."37

Since her childhood days she was influenced by the 'Karuna' of Lord Buddha. She was influenced more by the distress of others than her personal ones and therefore, she offered services to others. When her pity intended to the spiritual one got its eternal and universal basis, crossed the limit of 'Self' and moved towards the 'Jdatt Vishwa Vedna." In many of her lyrics her abandonment (Tyag), self-surrender (Atma Samarpan) and her gleaming sensivity for other's distress are depicted along with her expectation of the union with her beloved.

-- "Mere Jiwan Ka Aaj Muk,
    Tere Jivan Se Ho Milap.
    Tan Teri Sadhakta Chhule,
    Man Le Karuna Ki Thah Nap."38
Sometimes she wanted to rain like clouds and mitigated the distress of others. This wish is the great and open form of the desire of welfare to the people.

-- "Nit Ghiron Jhar Jhar Mitun Priya
Ghan Banu Var do Mujhe Priya."39

The poetess cleansed her heart through spiritual and supernatural 'Vedna' towards the unknown beloved. She is delighted more with distress than with happiness and with separation than with union. She wanted to remain as 'Chir Virahini':

-- "Virah Ka Yug Aaj Dikha,
Milan Ke Laghu Pal Sarikha,
Dukh Sukh Mein Kaun Tikha
Mai Na Jani O Na Dikha.
Madhur Mujhko Ho Gaye Sab Madhur
Priya Ki Bhawna Le."40

In practice, Mahadevi wanted to exploit the cultural world of India from the point of 'Karuna'. She made the elements of individualism, which is the mixture of the Vaishnavism, Buddhism and modern scienticism agreeable to herself and used as an element of emotion, in which the 'submissive pity' of Vaishnavism and the 'great pity of' Buddhism are mixed up. Finally under this feeling of pity, deficiency in man becomes strength, desire becomes
worship and the worshipper is made greater than the worshipped. This good faith on the 'ego' has been expressed in her poetry which makes the 'pity' divine and a sweet emotion.

8.2.03 Emotion of Love:

Love is an eternal emotion of man which is as important as breathing to a living being. Each and every living being falls in love, some of them in worldly love others in spiritual ones. The love for the Great Being can only be experienced through our hearts and therefore it is known as the emotion of love.

Love is a blessing from the God, which tries to fulfil the need of the heart. It gives man the desire for living. It does not only occupy an important place in literature but becomes the basis of all fine arts.

Since love is a matter of emotion, it can be towards any creature. But when love becomes conjugal emotion, it is known as the emotion of love. Scholars regard this emotion as the most profound, grave and extensive one.

Mahadevi's love was unworldly or spiritual one. In her love there is no place of happiness of any sense organ. She expressed her emotion of love in several ways but nowhere
there is the description of worldly love or real love affairs. Her love is the eternal love between the human soul and the 'Nirgun Nirakar', where there is happiness based on wisdom. Although the Great being is 'Nirgun and Nirakar' yet He is thought as 'Sakar' (with a form):

-- "Jo tum Aa Jate Ek Bar
   Kitni Karuna Kitne Sandesh
   Path Mein Bichh Jate Ban Parag
   Gata Pranon Ka Tar Tar
   Amurag Bhara Unmad Raag
   Ansoo Lele Ke Pad Parwar" 41

The emotion of love which she shown here is neither real love nor any spiritual one but it is a sarcasm of supernatural love based on the imagination of poetry. She expressed her love through minute elements, which rises very high from the worldliness:

-- "Kaise Kahti Ho Sapna Hai
   Ali Us Muk Milan Ki Bat
   Bhare Huye Ab Tak Fulon Mein
   Mere Ansoo Unke Has." 42

Although here is a description of ordinary love yet the description of happiness and distress through the dew falling upon the flower with joy made her love an uncommon touch. In her love there is the emotion of abandonment and sacrifice. She wanted to mitigate the distress of others.

41. Sandhinee - Mahadevi, p. 47
42.
and to do away with the 'Vedna' of the world. Therefore, she wanted to burn her light of life incessantly so that no living being should face the darkness like distress and so that even the smallest bird could reach its nest without difficulty.

— "Dip mere Jal Akampit,
Path Na Bhule Ek Pag Bhi,
Dhan Na Khoye Laghu Vihag Bhi
Snigdh Lau Ki Tulika Se,
Aank Sabki Chhah Ujjwal
Dip re Tu Jal Akampit, Jal Achantal." 43

Here love is positive and not negative one. Mahadevi's poetry is the poetry of dedication to some 'Parox Priya'. She expresses herself as lover of some spiritual beloved. But there is worldly emotions although her love is supernatural one:

"Jhatak Jata Tha Pagl Vat
Dhuli mein Tuhin Kanon Ke Har,
Sikhane Jiwan Ka Sangeet
Tabhi Tum Aye The Es Paar
Bhalfi thi Mai Sikhe Rag
Bichhale The Kar Barambar
Tumhe Tab Ata Tha Karunesh
Unhi Meri Bhulon Par Pyar." 44

43. Deepshika  Mahadevi
44. Sandhinee  Mahadevi, p. 33
Mahadevi dedicated her feeling of internal love to her Eternal Beautiful one. She expresses her love to the beloved by offering her 'Self' to him. Sometimes with the satisfaction in the union, physical and mental changes take place in the devotee. Her whole body becomes horripilant:

"Nayan Shravan Moy Shravan Nayanmoy
Aaj Ho Rahi Kaisi Ulzhan
Rom Rom mein Hota Hi Sakhi
Ek Naya Ur Ka Sa Spandan
Pulakon Se Bhar Ful Ban Goye
Jiine Pranon Ke Chhale Hai
Ali Kya Priya Anewale Hai."45

It is clear that Mahadevi's emotion of love signifies Vedna, Ullas, Astha and Karmshilata (i.e., agony, joy, confidence and activeness). She had faith upon her love. She believed that with the power of her love she would be able to meet her beloved and her beloved would definitely come would relieve her of worries:

"Viswa mein woh kaun Simahin Hai
Ho Najiska Bij Sima Mein Mila
Kyon Rahoge Xndra Pranon Mein Nahin
Kya Tumhi Sarvesh Ek Mahan Ho."46

We can find that her love for the unknown has been offered through symbols. The love in this material world

45. Nirja - Mahadevi, p. 82
46. Hashmi - Mahadevi, p. 114
contains primarily the emotions of service, welfare, thought of good for others and abandonment. Although her love is full of agony, it is meant for sweetness. She did not keep the desire for the union with her beloved because it is only in 'Virah' one can recollect her lover well. While analysing the emotion of love of Mahadevi said — "Mahadevi Ka Pranay Aindrikata Abam Kamukata Se Shuny Udatt Prem Ka Pratik Hai Jo Atm Balidan Ki Bhawna Abam Adhyatmikata Ki Or Unmukh Hai. Unki Pranayanubhuti Mein Amal Dhwal Pawna Hai. Mahadevi Ki Pranay Bhawna Ki Maulikata As Bat Mein Hai Ki Sadhika Ke Saman Unka Anokha Pranaye Bhi Unke Virah mein Vikalata Anubhav Karta Hai Tatha Milan Ke Liye Apni Preyasi Ko Manane Ke Liye Sandhyaran Ke Unke Pas Bhejna Hai.

Fir Aye Manane Sanjh, 
Mai Besudh Mani Nahin.


47. Mahadevi Ke Kavya Mein Lalitya Vidhan, Dr. Manorama Sharma, p. 182
8.3 Beauty of Expression:

The beauty of expression of poetry is related to the outward aspect. In this connection, the beauty is considered from the point of art of poetry. It is necessary for the success of a poetry that along with the elivation of thought there should be the elivation of its art also. Under this head, 'beauty of expression' we shall study how thought has been expressed. Here considerations would be made on the followings:

I. arrangement of language;
II. Symbolism or arrangement of symbols;
III. Imagery or arrangement of Images;
IV. Figure, & metre; and
V. The style.

8.3.01 Arrangement of Language (Bhasa Yojna):

The emotion of thought covers up the aspects of thought that is the internal aspect of a poetry. In the same manner, the Bhasa Yojna covers the outward aspect so that it can become attractive: "Kavita Anubhuti Ki Abhivyakti Hai aur Bhasa Us Abhivyakti Ka madhyam Hai. Atah Kavita Ki Sundarata Ki Ek Vishist Ekai Abhivyanka Hai aur Eisme Bhasa Ke Samast Rupgot Abam Arthgot Saundaryya Ka Samahar Kahta Hai. Kavita Ki Bhasa Prayojaniya Sabdon Se Nirmit Hoti Hai. Bhasagot
While writing some of her early composition, Mahadevi—
jee used Braj Bhasa. But being influenced by Maithili Sharan
Gupt, she accepted Khadiboli Hindi for her poetry. Mahadevi
is not only a poetess of Khadiboli Hindi but she is instru-
mental in making Khadiboli fit for poetry.

A critic says — "Yadyapi Khadiboli Ko Prasad, Pant
Aur Nirala Ne Kramasah Madhurima, Prasad Gan, Sangeetmyota
Pradan Ki Hai Par Etne Gunon Ko Prapt Karne Ke Woh Ek Prakar
Se Nispran Murti Ke Saman Thi. Use Mahadevi Ne Apne Hriday
Ki Saras Anubhuti Aur Vedna De Karke Jaise Sapran Ban diya
Hai."49

Mahadevi herself says about Bhasa Yojna in the follow-
ing manner: "Vastutah Bhasa Ka Sambandh Manushya Ke Antah-
karan Se Hone Ke Karan Woh Uske Sampurn Bhavjagat Ka San-
chalan Karne Ki Xavier Rakhti Hai. Jiski Gati Ki Disha
Manushya Ki Kriyashilta Ke Probhavit Kiya Bina Nahin Rahti.50

48. Mahadevi Ki Kavita Mein Saudaryya Bhasa,
Dr. C. Tulsami, p. 249
49. Mahadevi Aur Sandhinee - Dr. Rajeswar Chaturvedi, p. 274
50. Preface to Sandhini - Mahadevi, p. 16
The Chhayavadi poetry is an idealistic one, and as such Sanskrit terms are also used in it. The soft imaginations make their poetry 'Komalakant':

"Sakuch Salaj Khilti Shefali,
Alas Maulshri Dali Dali,
Bunte Nabh Prabhat Kunjon Mein,
Rajat Shyam Taron Se Jali."\(^{51}\)

Here the language is not tough in any place but it comes out in a soft, sweet and clear way.

Mahadevi had a perfect knowledge of music and therefore, there is musical tone (Sangeetatmakta) in her poems. Due to this her language become quite forceful and flowing. The fitness for singing them naturally comes. This can be evident in her description of the white-clad, enchanted Spring Night:

"Tarakmoy Nav Venibandhan,
Shishi fulkar Shashi Ka Nutan,
Rashmi Valay Seet Ghan Avgunthan,
Muktahal Abhiram Bichha De Chitvan Se Apni."\(^{52}\)

In her selection of words, sweetness comes along with its 'Dwanyatmakta'. Here one can hear the 'Runjhun' sound of the ornaments:

"Marmar Ki Sumadhur Nupur Dwani,
Oli Gunjit Padmo Ki Kinkini,
Bhar Path Goti Mein Alas Tarangini,

\(^{51}\)

\(^{52}\)
Rajat Ki Dhar Baha De Mridu Smit Se Sajani.\textsuperscript{53}

There are reasons as to why there are the 'Aprastut Vidhan', and the Laxanik Murtimatta' in the language of Mahadevijee. For the expression of mystic feeling of Mahadevi, the irrelevant expression was quite indispensable. By using it in a new way she polished the old 'irrelevants' and gives them a new look:

"Avani Ambar Ki Rupholi Seep Kein, 
Taral Moti Sa Jaladhi Jab Kapta, 
Tairne Ghan Mrdul Him Ke Punj Se, 
Jyotisna Ke Rajat Paravar Kein.\textsuperscript{54}

In her language there is the speciality of using imagery (Chitratmakta). In certain places she puts forward such descriptions through words that some 'images' come to the mind of the reader. This success adorned her as she was both a poet and painter. Her imagination from this point of view is very high:

"Kumud Dal Se Vedna Ke Dag Ko, 
Ponchti Jab Ansoon Se Rashmiyan, 
Chounk Uthti Anil Ke Nishwas Chhu, 
Tarikayen Chakit Se Anjan Si, 
Tab Bula Jata Mujhe Us Par Jo, 
Dur Ke Sangeet Sa Woh Koun Hai."\textsuperscript{55}

\textsuperscript{53, 54, 55. Sandhinee - Mahadevi, p. 55}
While discussing Mahadevi's art of painting Prakash Chandra Gupt writes:


Mahadevi made her poetry very beautiful with her beautiful 'Varnchayan'. She used soft 'dhwani' for introducing an environment of joy. She enhanced the beauty with the use of letters 'Na', 'Na', 'Na', and 'La'. And for introducing a very dangerous situation, she used joint letters, the 'anuswar' and some very difficult words. In this manner, her selection of words, the varnchayan etc. have been made to signify her different emotions which made her poetry a beautiful one. For example, to draw the picture of a sweet morning of joy and laughter she used soft sounds:


56. Chayavadi Geeti Saundaryya Ka Shilpagat Adhyayan, p. 161
57. Yama - Mahadevi, p. 6
In some places with the help of joint letters, a ferocious situation was created. The joint letters used in them gave a powerful and deep exposition:

"Ghirte Nav Nidhi Avart Megh,
Masi Vatchakr Si Vat Chali,
Garjan Mridang Har Har Manjeer,
Par Gati Duhkh Barsat Bhali,
Kampan Machli,
Janse Bichli,
Enmein Kaundhi Gati Ki Bijli,
To Sarthvah Bas Enhe Man."

Mahadevi was very careful in her choice of words. Tough letters are seldom used. The 'Vavarg' and 'Tavarg' and the last letters of all 'Vargs' are used in abundance. As a result her poetry becomes very elegant. The following words are found to be used amply in her poetry — Kadhu, Madira, Mandir, Bidhu, Muskan, Samir, Vedna, Tarini, Navik, Lahar, Tarak, Tuhin Kana, etc. etc.

There is primacy of 'Laxarth' and 'Vyangarth' since there is ample use of 'Laxak' and 'Vyanjak' words.

Dipak - Jyoti Ka Laghu Prahari,
Ansoojal - Vedna Jal,
Karuna Ke Anu
Taral man Ke.

58. Dipsikha - Mahadevi, p. 132
For example: Dekhkar Komal Vyatha Ko,
Ansooyon Ke Sajal Hath Mein,
Mom Si Sadhe Bichh Di thi,
Esi Aangar Rath Mein,
Swarm Hai We Mat Kaho,
Ab Xar Mein Unki Bhula Dun.*5^"59

Since Mahadevi made an extensive study of Sanskrit Literature, there is an influence of it on her poetry. Her poetry becomes quite beautiful with the 'Vyanjanagarbh Visheshan' in it, which she uses properly. The examples of such words are Shapnoy Var, Madhur Chhar, Karun Abhav, Shital Sumban, Him adhar etc.

Finally we can say that her language is quite fit for her mystic feelings, which becomes the means of her poetic expression, and which conceals her 'Lalitya Vojna' also.

8.3.02 Arrangement of Symbols or Symbolism:

A symbol is the property, force and realisation of language. After the observation of things and creatures of the world and nature, some sensitiveness begins to grow for them. When we are unable to express our emotions through language, we take the help of symbols to give them solid forms.

59. Sandhinee - Mahadevi, p. 126
The use of symbols has been made since old days. But during the Chhayavadi Era the minute ideas began to enter in language and therefore there is the ample use of symbols there. Mahadevi Verma is primarily a poet of 'Vedna'. She expressed her 'Virah nivedan' to her spiritual beloved through mystic poetry. Everywhere, she expressed her agony through symbols:

"Virah Ka Jaljat Jiwan, Virah Ka Jaljat; 
Vedna Mein Janm Karuna Mein Mila Awas; 
Ashroo Chunta Divas Iska Ashroo Ginti Hat; 
Jiwan Virah Ka Jaljat." 60

Mahadevijee dedicated all her love to the Spiritual Being. To express her mystic idea she selected 'symbols' from nature. Some elements of nature like the Samudra, Nirjhar, Van, Shailapath, Tare, Chandni, Ful, Vihangam etc. are used as symbols to express the mental or spiritual disturbances in her.

"Mai Urmir Viral, 
Tu Tang Achal, 
Yah Sindhu Atal, 
Bandhe Dono Ko Mai Chal, 
Dho Kahi Saiyat Ke Sau Kaitav." 61

She used 'Dipak', her symbol for devotion of love, in majority of her writings, which she loved very much.

60. Nirja - Mahadevi, p. 26
61. Dâpsikha - Mahadevi, p. 70
This the symbol which she used for her forceful and lively expressions. But the symbol 'Dipak' has been used in different senses. In some cases, the 'Dipak' represented her remembrance of past life, which she wanted to awake to make her life brighter:

"Sab Vujhe Dipak Jala Lon,
Ghir Raha Tom Aaj Dipak Ragini Apni, Jag Lon." 62

In some other place the same symbol signifies the 'Sadhakmoy Sadhya':

"Salabh Mai Shapmoy Varhun,
Kisi Ka Dip Nisthur Hun,
Shuny Mera Janmatha,
Avsan Hai Mujh Ko Sabera,
Pran Akul Ke Liye,
Sangi Mila Kewal Adhera,
Milan Ka Mat Nam Le Mai Virah Mein Chir Hun." 63

She selected symbol of 'Yamini' for a deserted lover, who is lamentations for her beloved all the times:

In some places, the dependence, restlessness and perishability of the transitory life has been expressed through the symbol of 'Badli':

"Mai Nirbhari Dukh Ki Badli,
Spandan Mein Chir Nispand Basa,
Krandan Mein Ahat Vishwa Hansa,
Nayanon Mein Dipak Se Jalte,
Palakon Mein Nirjharini Machli." 64

62. Sandhyageet - Mahadevi, p. 36
63. ibid, p. 49
She has selected her symbols from the poetry of the Nirgun Sant stream and from the Chhayavadi poets. Over and above these, she has also created some symbols of her own.

She has also used the titles of her books in a symbolic way, which we discussed while discussing symbolism in Mahadevi's poetry.

Finally we find that the use of symbols in Mahadevi's poetry made the language more meaningful, more forceful. As a result, her language becomes fit for expressing mystic feeling and internal disturbances of her mind. She used sensitive symbols on the basis of her self-realisation. Her symbols made her expression more mystic, more pitiful and more influential.

8.3.03 The Use of Imagery:

Considering the external form it seems as if the symbol and the image give the same meaning. But there is a minute difference between them. In a symbol, we can take such word as it can bring the 'image' of illustrated matter to our front.

Imagination is the best and the most forceful action which makes the making of statues, selection of symbols and use of similes beautiful ones. In it, the different parts of
the central theme are made attractive. Through imagination some pictures or images are created in the mind of the reader.

Mahadevi was the lover of nature. Therefore her selection of images are made from the nature. There is an abundance of pictorial images in her poetry; as she was not only a artist of 'words' but was an artist of painting also. Here in the following lines there is a beautiful image descending of a spring night:

"Dhire Dhire Utar Xitiz Se,
Aa Basant Rajni,
Tarakmoy Nav Venibandhan,
Shish Fulkar Shashi Ka Nutan,
Rashmi Valay Sit Ghan Awagunthan,
Muktahal Aviram Bichha De,
Chitwan Se Apni,
Pulkit Aa Basant Rajni."

Most of her images are selected from nature. The nature has been depicted in a natural love in man and not as an excitement which at least formed the background and an environment of love.

In the use of imagery of Mahadevijee there is the influence of arts of Sculpture and Painting. She herself admitted it: "Vyktigat Rup Se Mujhe Murtikala Vishesh

65. Sandhinee - Mahadevi, p. 73
Mahadevi was a skilful painter, and therefore, we find the signs of colourful painting in it. She has depicted the image of morning in these lines:

"Gulalon Se Ravi Ka Path Leep,
Jala Paschim Mein Pahla Deep,
Bihasti Sandhya Bhari Suhag,
Drico Se Jharta Swarn Parag." 66

Again she depicted the image of evening in this way:

"Smit Le Prabhat Ata Nit,
Dipak De Sandhya Jati,
Din Dalta Sona Barsa,
Nishi Moti Deti Muskati." 67

Along with the description of the beauty of nature, she has also depicted some abstract ideas from history, philosophy etc. Her subjects are primarily cultural the influence of which are seen over the figurative images.

"Agaru Dhum Si Sans Sudhi Gandh Surabhit,
Bani Sneh Lau Arti Chir Akampit,
Hua Nayan Ka Nir Abhishek Jal Kan,
Sunhare Sajile Rangile Chabile,
Hasit Kantakit Ashru Makrand Gile,
Bikjarte Rahe Swapn Ke Ful Angin." 68

66. Sandhinee - Mahadevi, p. 128
67. Sandhinee - Mahadevi, p. 128
68. Sandhinee - Mahadevi, p. 128
The Alamkrit Bimb, the Drishy Bimb, the Bhav Bimb, the Sandr Bimb, the Vivrit Bimb, the Vastu Bimb, the Vichar Bimb etc. are included in her poetic images.

She used the figurative image which has been in use since the days of Sanskrit poetry. She made minute expressions with her figurative consciousness. With her figurative images she expresses all her various feelings and troubles in her mind. She used the Simile and the Metaphor as figurative images:

"Avani Ambar Ki Rupholi Sip Mein,
Taral moti Sa Jaladhi Jab Kapta,
Tairte Ghan Mridul Him Ke Punj Se,
Jyotsna Ke Rajat Rarawar Mein."69

She had her womanlike thoughts and emotions expressed through the 'Bhav Bimb'. Since her poetry is full of the feeling of agony, her 'Bhav Bimb' is also, in most cases, full of weariness, where severity of emotion is evident:

"Par Shesh Nahin Hogi Yah,
Mere Pranon Ki Kida,
Tumko Pida Mein Dhunra,
Tum Mein Dhunrungi Pida."70

In some places she uses images with the help of the 'Vastu Vyapar'. The following example is quite remarkable:
"Nayan Mein Jiske Jalad Wah Trishit
Chatak Hun,
Salabh Jiske Pran Mein Woh Nisthur
uipak Hun,
Ful Ko Or Mein Chhipaye Vikal
Bulbul Hun." 71

She made the use of the Vastu Bimb with severe emo-
tion. Here the 'Chatak' has been depicted as the 'Trin',
the Dipak as the 'Nisthurata' and the Bulbul as the
'Vikalta'.

In some cases, the images based on the 'Vichar' have
also found in the poetry of Mahadevi, through which the
grave mystic feeling of life can be understood easily.
Below there is an example where transitory youthfulness
has been illustrated beautiful with the help of images:

"Vikaste Murjhane Ko Ful,
Uday Hota Chhipne Ko Chand,
Shuny Hone Ko Bharte Megh,
Deep Jalta Ko Bhade Mand,
Yahan Kiska Anat Youvan Ore Asthir Chhote Jivan." 72

Finally we can to conclude that the use of Bimb by
Mahadevi is rich and in variety of forms which is the
result of her power of imagination. In the images, there
is the picture of pitiful, sweet, and mystic emotions
besides beauty of creations. These images represent the

71. Sandhiner Mahadevi p 87
72. Yana. Mahadevi
gravity of emotions and their severity. From the point of expression, they are artistic and forceful.

8.3.04 Figures, Metres etc.:

The use of figures in her poetry is like ornamented with precious jewels. There are not flowers blooming in wild forest but are flowers decorated beautifully in the garden, which add elegance to the 'Lalitya Yojna' of Mahadevi. The use of figures is one of the best means for beauty of expression.


According to Dr. Ram Kumar Verma, the use of figures creates excellence and beauty of thought. He says, "Vastutah Alamkaron Ka Prayog Bhasa aur Bhavon Ka Saundaryya Sristi Se Sanchar Karne Mein tatha Unke Dvara Jiwan Ke"
There are special uses of the figure of 'Saniasokti' in her poetry for her mystic feeling and symbolic language:

"Chubhte Hi Tera Arun Van,
Bahte Kan Kan Se fut fut,
Madhu Ke Nirjhar Se Sajal Gan,
En Kanak Rashmion Mein Athah,
Leta Hilor Tom Sindhu Jag,
Bud Bud Se Bah Ate Apar,
Usmein Vihagon Ke Madhur Rag."

In her poetry, figures come naturally, e.g.-- "Fulon Ki Mithi Chitvan, Nav Ki Dipawaliyan/ Pile Mukh Par Sandhya Ke We Kironon Ki Fuljhariya/ Vidhu Ki Chandi Ki Thali Madak Makarand Bhari Si/ Jismein Ujiary Rate, Lutti Dhulti Misri Si/"

Here we find the natural use of figures like simile, metaphor and the 'Rupakatishayokti'. The Rupak has been used for the 'Vyanjana' of different emotions, where in new irrelevants are used to enhance the beauty:

"Godhuli Ab Dip Jalale,
Kiron Nal Par Ghan Ke Shatdal,
Kalrav Lahar Vihag Budbud Chal,
Xitiz Sindhu Ko Chali Chapal,
Abha Sari Apna Ur Umga Le."
Here the ascribing of Nal to Kiron, of Shatdal to Ghar, Lahar to Kalrav, Budbud to Vihag, Sindhu to Kitz, Sari to Abha etc. is quite artistic and meaningful. The serene beauty of the evening here is expressed through metaphor.

In some places she applied the figure of Aprastut Prashansha by making the irrelevant (Aprastut) a relevant one through the use of similes. The soul is impatient to get of the bindings of the body. The 'apрастut' of 'Pinjare Ki Panchi' represents the desire of the soul for salvation in a very beautiful way: "Kir Ka Priya Aaj Pinjar Khol Do/ Ho Uthi Hai Chachu Chukar Tiliya Bhi Venu Saswar/ Vandini Spandit Vyatha Le, Siharua Jad Maun Pinjar/ Maj Jadta mein Esi Ko Bol Do/"

Mahadevi used the figure of 'VirOdhabhas' which is fit for expressing the diversity of love. This figure is also helpful for the expression of beauty of the 'Abhivyajana'. Mahadevi expressed her internal vision and deep imagination through it: "Nash Bhi Hain Mein, Anant Vikas Ka Kram Bhi/ Tyag Ka Din Bhi Charam Asakti Ka Tam Bhi/"

Here she expressed beautifully the relationship between the soul and the Eternal soul. The soul itself is destructive...
because it is with a body and the body is always perishable. But although it is perishable yet it is within the order of unlimited progress. Therefore it is at once relevance of abandonment as well as the darkness of maximum attachment. Destruction and progress and light and darkness are quite contradictory to each other but in case of relationship between the soul and the Eternal soul it is only 'Virodhabhas'.

Along with traditional use of figure she used the figures of the Chhayavadi period, where the nature has been personified. She used such figures of personifications very successfully:

"Rupsi Tera Ghan Kesh Pash,
Shyamal Shyamal Komal Komal,
Lahrata Surbhit Kesypash,
Nabhanganga Ki Rajat Dhar Mein,
Dho Aye Kya Enhe Rat,
Kampit Hai Tere Sajal Ang,
Sihrat Satan Hai Sadyasnat,
Bhigi Alakon Ke Chhoro Se,
Chuti Bunde Kar Vividh Las,
Rupsi Tera Ghan Kesh Pash." 79

In this manner we have seen that the severity of thought comes with the use of figures in Mahadevi's poetry. Her poetry began to flow incessantly and touched the heart of the people.

79. Nirja - Mahadevi, p. 29
Mahadevijee used her figures in their original forms. She also used western figures for the lovers of imagination and thoughtful people in addition to the traditional ones. She used figures not to expose the external beauty but to expose internal consciousness, beauty and emotions only. In her composition, figurative style becomes helpful to the expression of her thought.

Use of metres:

A metre gives melody and gait to the expression of thought in a poetry. The metre has at equal place of importance like that of the figures in poetry. Since Mahadevi knew music, it is natural that her poetry becomes full of metres. She did not use the traditional metres in her poetry but applied some original metres. She made her flow of thought free from traditional metres and made it flow in her own way. Her poems are full of melody and therefore they can be sung,—

"Mahadevi Jee ne Ayas Siddh Chhand Vidhan Nahin Kiya We Chhando Ke Bhavanukul Prayog Karne Mein Hi Tanmoy Rahi."

As regards to metres, Mahadevi herself says —

"Chhand To BhaSa Ke Saundaryya Ki Simaye Hai, Atah Bhasha Vishesh Se Bhinn Marke Unke Mulyankan Asambhav Ho Jata Hai.

80. Adhunik Geeti Kavya Mein Shilp Vidhan, Dr. Manju Gupta, p. 184
We prayah Dusri Bhasha Ki Sudaulata Ko Sab Or Se Sparsh Nahin Kar Pate, Esi Se Ya To Use Bandhano Ke Anurup Kat-chatkar Bedanl Kar Dete Hai Ya Apni Nischit Sima-Rekhayon Ko Kahin Dur Tak Failalar aur Kahin Sankirn Kar Apne Nad Sambandhi Laxya Se Hi Bahut Dur Pahunch Jate Hai."81


Mahadevi used mostly the 'Manav Chhand' through this metre pitiful emotions are given expression to. In some places, the metre of 'Solah matrayon Ka Choupai' has been also used:

— "Ghor tom Chhaya Charon Or,
    Ghataye Ghir Aye Ghanghor,
    Veg Marut Ka Hai Pratikul,
    Hile Jate Hai Parvat Mul."82

81. Mahadevi Verma
82. Yama - Mahadevi, p. 255
About her use of metres, Dr. Manju Gupta writes:


8.3.05 Style of poetry:

The style, in which one's own ideas are expressed, is known as the style of poetry. Modern poets used different styles, for which different types of compositions are found. Mahadevijee right from the beginning of her poetic life applied lyrical style. Therefore, we shall now consider whether the elements of a lyric is present in her poems or not.

A song is the realisation of a moment. When in a personal and absolutely thoughtful moment of life some sweet poetic lines melody come out spontaneously, a song is composed. Mahadevi's world of emotion, due to its severity of thought, comes to her in the shape of a song. There is emotion in it.
A song is a musical composition of some thoughtful mood, where there is something of the poet's soul. It is short one as it is composed only on one moment of thought. About a song, Mahadevi herself says: "Sadharanatoya Git Vyaktigōt Sima Mein Tibir Sukh Dukhatmak Anubhuti Ka Wah Sabda Rup Hai Jo Apni Dhwanyatmakta Mein Geya Ho Sake." 83

Mahadevi had a good knowledge of music and therefore her lyrics are fit to be sung. She has expressed her own thoughts and her own happiness and distress in her lyrics as required by the norms of lyrical poetry:

"Priya Sandhya gagan Mera Jivan,
Yah Xitiz Bana Ghughla Virag,
Nav Arun Arun Mera Suhag,
Chhaya Si Kaya Vitrag,
Sudhi Bhine Swapn Rangile Ghan." 84

"Jo tum Aa Jate Ek Bar,
Kitni Karuna Kitne Sandesh,
Path mein Bichh Jate Ban Parag,
Gota Pranon Ka Tar Tar,
Anurag Bhara Unmad Rag,
Ansoo Lete We Pad Parvar." 85

In the Deepsikha Mahadevi writes: "Alaukik Atma Samarpan Ho Ya Laukik Sneh Nivedan Tatkalik Ullas Vishad Ho Ya Shaswat Sukh Dukhon Ka Abhivyayanjan, Prakitika Ka

83. Chinton Ke Kuchh Xan - Mahadevi, p. 54
84. Sandhyageet - Mahadevi, p. 17
85. Sandhinee - Mahadevi, p. 47
Saundaryya Darshan Ho Ya Us Saundaryya Mein Chaitanya Ka
Abhinandan Sabmein Geyata Ke Liye Hriday Apni Vani Mein
Sansar Katha Kahta Chalta Hai."^{86}

The composition of a song comes out of superfluity
of emotions. An analysis of the flow of emotions in her
lyrics show the gravity of thought in them:

"O Chir Niwāv,
Mai Urmī Virāl,
Tu Tung Āchal Wah Sindhu Ātal,
Bandhe Dono Ko Mai Chal,
Dho Rahi Dvait Ke San Ketav."^{87}

It is necessary that there should be "Komalkant" words
in addition to its quality to be sung, severity of emotion
and personal emotion of happiness and distress. All these
qualities are present in the lyrics of Mahadevi:

"Shuny Mandir Mein Banungi Aaj Mai Pratima Tumhari,
Archana Ho Shul Bhole,
Xar Drig Jal Arghya Hole,
Aaj Karuna Snat Ujala,
Duhkh Ho Mera Pujari."^{88}

It is necessary that a song should be brief and short
as it has been sung and has to represent severity of emo-
tion. From this point of view Mahadevi's song are quite
successful. Most of the songs are with six 'Padas' in

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86. Chinton Ke Kuchh Xan - Mahadevi, p. 52
87. Dipsikha - Mahadevi, p. 70
88. Smandhinee - Mahadevi, p. 104
maximum while most of them are with four 'Padas' and those which are long ones they can also be sung for their sweetness. Thus all her songs are in accordance with the norms of lyrical poetry.


The speciality of Mahadevi's poetry is that she uses only one form i.e, lyrical form while other Chhayavadi poets use different forms. She wrote poems on different themes like love, agony, on nature, mystic, pity, beauty, thought and ideas.

In lyrics of love there is the emotion of love, where there is the description of both union and separation in them, and which are full of mysteries. In Mahadevi's love songs there are the emotions of hope, agitation, faith, dedication, joy and distress of which she depicts an attractive picture: "Bin Bhi Hun mai tumhari Ragini Shri Hun. Nind thi Meri Achal Nispond Kankan Mein. Pratham

89. Mahadevi Ka Kavya Vaibhav - R.C. Shukla, p. 259
In Mahadevi's songs of agony there is a feeling of dissatisfaction. The nature has been described as a living being, which is a companion of man and not only a source of excitement or an environment. Mahadevi dedicated her emotions of love and agony to some unknown beloved. She has given the form of a mystic song to her feeling of the vision of the unknown Being.

All the characteristics of a lyric are present in the songs of Mahadevi. The sweet feeling of the 'Muktak Shilp' made all her poems forceful. All the qualities like melodious, mystical, personal emotions, insight, self-reliance, brevity etc. are available in most of her songs.

8.4 Natural Beauty:

Not only human beings but also other non-human creatures are seen to be attracted by the beauty of nature. Nature has been found to be the companion and an instigator of man since ancient times. The Chhayavad was born only to establish proximity with the nature. Mahadevi had also...
a friendly relationship with the nature and therefore she expressed her emotions through nature. We can discuss about Mahadevi's 'Lalitya Yojna' while we analyse the picturisation of nature in her poetry below.

8.5 Picturisation of Nature:

Mahadevi's description of nature is different from that of the 'Hitikalin' writers. She attributed her love towards the unknown Being to nature and thereby showed confidence on her.

Although her description of nature is in the sense of excitement yet in some places it becomes a source of curiosity and inquisitiveness:

"Muskata Sanket Bhara Habh,
Oli Kya Priyo Anewali Hai,
Vidyut Ke Chal Swarn Pash Mein Bandh Hans Deta
Rota Jaldhar,
Apne Mridu Manas Ki Jwala Gito Se Nahlata Sagar,
Din Nishi Ko Deti Nishi Din Ko,
Kanak Rajat Ke Madhu Pyle Hai,
Oli Kya Priyo Anewali Hai."

She witnessed the Great Being in the particles of the nature. She find the beauty of her beloved in the redish light of the morning, which she narrates as follows:

91. Sandhinee - Mahadevi, p. 38
In certain places she established 'Tadatmya' with the nature and depicted her life as the 'sky', wherein the 'Dhumit Xitiz' is her 'Vairagya', 'Lalityamoy Suryya' is her 'Suhag', Shadow of 'Sandhya' is her attractionless 'Kaya' and the colourful 'Badal' is her Swapn full of golden remembrance.

"Priya Sandhya Gagan Mera Jiwan,
Yah Xitiz Bana Ghughla Virag,
Nav Arun Arun Mera Suhag,
Chhaya Si Kaya Vitrag,
Sudhi Bhine Swapn Rangile Dhan."\(^93\)

She also gave her own introduction through elements of nature. She witnessed her shadow in the nature. Through the nature she has given a vivid description of her internal as well as external condition of the mind.

"Main Neer Bhari Dukh Ki Badli,
Mera Pag Pag Sangit Bhara,
Shwason Ke Swapn Parag Jhara,
Nabh Ke Nav Rang Bante Dukul,
Chhaya Mein Malay Bayar Pali."\(^94\)
She regarded herself as lonely as the cloud in the endless sky. She wanted to do away with the distress and difficulties of the people with her pitiful tears like that of the cloud pregnant with water, which quenched the thirst of the ever thirsty earth and spreaded greenness throughout.

Sometimes she ascribed a female form to nature which is quite remarkable. The personification of nature and make it work like a human being is a speciality of Chhayavati stream of poetry. Below we cite an example where nature has been depicted as a heroine in her make-up:

"Pulkati Aa Vasant Rajni,
Tarakmoy Nav Venibandhan,
Shish ful Kar Shashi Ka Nutan,
Aashmi Valay Seet Ghan Avgunthan,
Abhiram Bichha De,
Chitvan Se Apni."95

She selected some symbols to express her thought and emotions. At the same time she has also depicted the beauty of nature through symbols. So it is the nature that makes her expression more forceful and everliving of her symbols from the nature, the Deep, the Sandhyagagan, the Yamini, the Us, the Ful, the Godholee, the Sarita, the Tara, the Usha, the Jhanja etc. are worthmentioning.

95.
Mahadevi is primarily a poet of mystic thought. She expressed her mystic feeling and thought through nature. With a grand mystic style, she imagined the 'Sandesh' of her beloved through the nature:

"Laye Kaun Sandesh Naye Ghan,
Ambar Garvit Ho goya Nat.
Chir Nispand Hriday Mein Uske,
Laye Kaun Sandesh Naye Ghan." \(^{96}\)

Mahadevi regarded nature as her living companion and an part of her life. Had there been no picture of nature in her poetry, it perhaps would not have received the status in which it is now. She established such a 'Tadatmya' with nature that she witnessed her shadow along with the great shadow of the nature. She observed the nature very minutely. There is no creation of Mahadevi which is directly or indirectly not giving any idea, any form or anything about nature.

Finally we can easily conclude that Mahadevi has take a limited portion of nature yet she has very successfully with her 'Lalitya Yojna' made the picture of the nature.

After analysing the lalitya-yojna in Mahadevi's poetry we see the beauty in the aspect of thought as well as in the aspect of expression. With an eye on both these aspects she is successful in the art of poetry. All her expression

\(^{96}\)
of self, love for her unknown beloved and her mystic feelings are full of the Chhayavadi stream in its minutes form. In her lyrics one can find a flow of beauty in them. Her language is polished, vivid and flowing. The sweetness beauty of voice, and the metrical beauty of songs have been in its kept in tact through beautifully arranged 'Antyanupras'. Her unique concentration on the excellence of the art of music made her lyrics successful in infusing beauty into the field of art.