CHAPTER THREE

CHHAYAVAD AND MAHADEVI VARMA'S
POETRY
3.0 Chhayavad:

The term Chhayavad if taken literally, signifies 'Chhaya' (a shadow) — something which is indistinct like a shadow. This stream of poetry does not flow in a definite way of thought; but in the Chhayavad poetry a glimpse of living shadow is depicted which is generally ascribed to all worldly things.

In the history of Hindi literature, the period from 1918 to 1938 A.D. has been named as the Chhayavadi Era. Once Dr. Nagendra has remarked that at the beginning the name 'Chhayavad' was given sarcastically; but for the success of the Chhayavadi poets and the thoughtful discussion by the critics on them make the term meaningful and great.

3.1 The rise of Chhayavad:

To know the origin and development of the Chhayavadi poetry, one must know something about the existing stream of poetry immediately before the coming of Chhayavad. The poetry of Dwivedy Era was objective type, descriptive in nature, historical and materialistic one. The poetry of this period was quite blunt and extrovert ones; and in its language there was descriptive nature and was quite dull. There was lack of the touch of nature and as such it was quite dull.
As a reaction to it, the Chhayavad originated. Now fineness came in place of dullness and bluntness. The poetry now became subjective and artistic and full of imagination. Subjectivity, introvertedness, modified sense of beauty and artistic expression are some of the salient features of this type of poetry. In the words of Dr. Nagendra — "Sthul Ke Prati Sukshma Ka Vidroh Hee Chhayavad Ka Mul Adhar Hain."  

Here in the Chhayavad, the depth of the psychological world has been given expression to in language. The Chhayavad poets like a worshipper of the nature, find the reflection of the all-pervading life in the atoms and molecules of the universe. This stream of poetry wants to establish eternal relationship with this nature and rejects the external beauty of mankind. Mahadevijee speaks of this relationship in the following words:


1. Bharatiya Sahitya Kosh - Dr. Nagendra
2. Chhayavad Aur Rahasyavad - Sangaprasad Pandey, pp. 24-25
Pant, Prasad, Nirala and Mahadevi are the famous poets of the Chhayavad. The following are their works:

**Sumitra Nandan Pant:**

1. The Ucchwas;
2. The Veena;
3. The Granthi;
4. The Pallav;
5. The Gunjan;
6. The Yugant;
7. The Yugwani;
8. The Gramya;
9. The Swarn-Dhuli;
10. The Kola Aur Buda Chand;
11. The Pau Fatne Se Pahle;
12. The Geethans;
13. The Sankh-Dwani; and

**Jayshankar Prasad:**

1. The Kamayanee;
2. The Ansoo;
3. The Kanan Kusum;
4. The Prem Pathik;
5. The Lahar;
6. The Karunalaya;
7. The Maharana Ka Mahatwa; and
8. The Jharna.
Suryyakant Tripathy Nirala:

i) The Anamika;  
ii) The Parimal;  
iii) The Geetika;  
iv) The Tulsidas;  
v) The Kukkurmuta;  
vi) The Anima;  
vii) The Aniraaj  
viii) The Bela;  

Mahadevi Verma:

i) The Nihaar;  
ii) The Rashmi;  
iii) The Nirja;  
iv) The Sandhya Geet;  
v) The Sandhini;  
vi) The Deepsikha;  
vii) The Yama;  
viii) The Geet Parva; and  
ix) The Parikrama.
The nature is the main basis of the Chhayavadi poetry while women and the nation become its indirect basis. In case of depiction of nature, the Chhayavadi poetry is similar to classical Sanskrit and the English romantic poets. The nature in the poetry is not lifeless and senseless and it is not only an excitement but the source of love. Here in this poetry the beauty of a woman is described in such a dignified way that the outward and material love of the Retikaal is absent there. The offering of love to the unknown beloved has been influenced by the monotheism of Indian philosophy. In the national songs there is a depiction of natural beauty of the motherland and a picture of her glorious cultural past.


3.2 The Concept of Chhayavad:

The term 'Chhayavad' is well-known in Hindi Literature. But at the same time, it is a complicated one. Right from its

3. Bharatiya Sahitya Kosh - Dr. Nagendra
beginning it remains as a term of dispute for the critics and scholars, and yet no final solution has been arrived at. It is also not possible to find out an all-round definition of a great glorious era like the Chhayavad within limited and narrow terms. Different critics express their own ideas about Chhayavad in different languages. Some of them are:

3.2.1 Acharyya Ramchandra Shukla:

According to Shuklajee the term signifies the phantas-mata ideas of the Christian Padres which came to Hindi through Bengali. In one sense it is similar to mysticism where it is related to subjectmatter and where the poet offered his love to the unknown omnipotent beloved through picturesque languages.

According to the Santas the spiritual knowledge is acquired through meditation within a mystic state. The image of this state is known as the 'Chhaya' (phantasmata) from which the spiritual songs of Bengali came to be known as the "Chhayavadi poems". Gradually this term came to be in use in literature from religion; and with the spreading of the fame of Rabindranath Tagore, it entered into the Hindi literary world. "Chhavad Ka dusra Prayeta Kavya Shailee Ya Paddhati Vishesh Ke Vyapak Arth mein hain."

4. Dr. Ramchandra Shukla.
3.2.2 Dr. Ramkumar Varma:

Varmajee did not regard the difference between 'Chhaya-vad' and Mysticism so acute like that of Shuklajee. In his own words:

— "Paramatma Ki Chhaya Atma Mein Parne Lagti hain Aur Atma Ki Chhaya Paramatma Mein. Yahi Chhayaavad hain."5

3.2.3 Shantipriya Dwivedy:

According to Dwivedy the Chhayavad is a philosophical perception. It is an art when related to literary technique and a life when related to philosophical perception. Therefore the Chhayavad is not only an 'Abhivyakti' (manifestation) but also an 'Abhivyakt' (manifested) one. The term 'Chhaya' is its 'abhivyakti' and 'vad' is its abhivyakt.

3.2.4 Acharyya Nanddulare Vajpeyee:

The Chhayavad is the splendour of spirituality in the minute but expressed beauty of man and the nature.

3.2.5 Acharyya Hazari Prasad Dwivedy:

According to Acharyya Hazari Prasadjee the Chhayavad is the outcome of a cultural tradition. While defining the Chhayavad he says,— "Yadyapi Usmein Navin Shiksha Ke Parinam Hone Ke

5. Dr. Ram Kumar Varma.
Chihna Spast Hain Tathapi Yah Kewal Pashchatya Prabhav Nahin Tha. Kaviyon Ki Bhitari Vyakulata Ne Hi Navin Bhashashailee Main Apne Ko Abhivyakt Kiya Hein.

3.2.6 Dr. Nagendra:

In his 'Adhunik Hindi Kavita Ki Mukhya Pravritian', he calls the Chhayavad as the revolt of the 'Sukshma' against the 'Sthula' on one hand and on the other as an emotional view point towards life. In his own words:


3.2.7 Dr. Ramvilas Sharma:

Sharmajee says, "Chhayavad Sthula Ke Prati Sukshma Ka Vidrah Nahin Varan Thothi Naitikata, Rurhivad Aur Samanta Samrajyavadi Bandhanon Ke Prati Vidroh Raha hain."
3.2.8 Dr. Kesari Narayan Shukla:

According to him the Chhayavad is nothing but the reaction of the Dwivedy Era. The poetry, in which this reaction is evident in its ideas, language and style, is known by the new name 'Chhayavad'.

3.2.9 Dr. Devraj:

According to him the Chhayavad is a lyrical poetry, a poetry of nature, and a poetry of love. But it is not quite true. The poetry of Shelley and Keats is a lyrical poetry but not Chhayavad. So also the poetry of Wordsworth is a poetry of nature but not a Chhayavadi poetry. Again the poetry of Kabir, Jaycee and Rabindranath is a mystic poetry of love but not a Chhayavadi poetry. Practically speaking the Chhayavad is something more than all of them, which has the following features:

1) Obscurity (Aspastata);
2) Minuteness (Sukshmata); and
3) Imaginative (Kalpanikata).

3.2.10 Mahadevi Varma:

Practically speaking the Chhayavad is the exposure of life before nature. She spent her whole life for this relationship between the heart and the nature which had been given expression to as images and symbols from ancient times and for which
human nature is found to be rejoicing when happy and be sad when disturbed.

3.2.11 Sumitranandan Pant:

Pantjee believed that the Chhayavad has been influenced by Romanticism of the Western literature.

3.2.12 Jeyshankar Prasad:

For Prasadjee, the Chhayavad is originated in the traditional Indian Poetry. In his words:

"Chhaya Bharatiya Dristise Anubhuti Aur Abhivyakti Ki Bhangima Par Adhik Nirbharti Hain, Dvanyatmakata, Lakshanihaka Aru Saundaryyya Prakrity Vidhan Ke Sath Swanubhuti Ki Vivrity Chhayavad Ki Visjestyaye hain."

3.2.13 Ganapatl Chandra Gupt:

The Chhayavadi stream in Hindi poetry in the poetic tradition of India, is a particular type of style bloomed as a reaction to its previous era which illustrates spiritual emotions through worldly love. There is personification of nature here, end of agony and a depiction of beauty. But lyricism is the prime feature of it. And voice of individualism is also evident throughout.
After going through all these definitions of different critics, we can easily come to the conclusion that the Chhayavad is such a poetic style in which all the minute emotions of human life and aesthetic senses can be given expression through the medium of nature.

3.3 The Salient Features of Chhayavadi Poetry:

Almost all the salient features of Chhayavadi Poetry are found in Mahadevi’s poems. Pandit Vinoy Mohan Sharma well-said:

"Chhayavad Ne Mahadevi Ko janm Diya aur Mahadevi Ne Chhayavad Ko jiwan."

The Chhayavad came with the voice of modernity in matter and art or in the fields of human thought and the world of art.

The principal tendencies and the features of this style are as follows:

a) **Objective Feature**:

i) Depiction of personal feeling;

ii) Depiction of romantic love;

iii) Expression of agony or the expression of Duh khvad;

iv) Personification of nature;

v) Romanticism;

vi) Mystic feeling;

vii) Aesthetic sense and feeling of love (Shringaara) and
b) **Artistic features:**

The Chhayavad being quite imaginative in nature, it is related to some obscure and emotional world. Due to this the language also becomes very delicate and obscure. The following are the special features of its style:

i) soft and ornamented verses;
ii) Lyrical language;
iii) Onomatopoetic in selection of words;
iv) Figurative;
v) Minute and symbolic images;
vii) Use of open verse

Let us now consider the objective tendencies in the poetry of Mahadevi Varma:

3.3.1 **Personal feeling and internal emotions:**

One of the main features of the Chhayavadi poetry is that it gives premier importance to personal feeling like joy and sorrow than to the picture of the society. Prasad in his "Ansoo" flowed the tears of his own broken heart. Pant in his 'Granthi' opened up the knot of his own mind. Nirala also depicted very successfully his personal feeling directly and indirectly. Mahadevi Varma gives worldly colour to her personal agony. The poetry of Mahadevi is full of her
personal feelings as it is the personification of her heart.

On this aspect of Mahadevi's poetry, Dr. Lakshmi Kant Pamdeya writes:


All the incidents taking place in her life have influence on her writings. In the Nihar and the Rashmi, there is the expression of her smooth, tender and delightful feelings and emotions. Her agony of the heart takes formal shape in the Nirja. In the Deepsikha there is the expression of her firm faith.

6. Hindi Kavya Ka Vikas - Dr. Lakshmi Nandan Pandeya, p. 174
— "He Mere Chir Sundar Sapne,
Bhej Rahi Hun Shwase Kshan Kshan,
Subhang Mita Degi Path Se Yah Tere,
Kridu Charanon Ka Ankan.
Khoj Na Payungi Nirbhoy
Aao Jao Ban Chanchal Sapne."⁷

Many probabilities may be considered about the basis of her poetry. Because it is not clear whether her love or surrendering is for any worldly or for spiritual entity. Yet her poetry is full of personal delight, self-conceit, and agony.

— "Path Hone do Aparichit,
Pran Rahne do Akela,
Gher le Aya Ama Ban,
Aaj Kajjal Ashroon Mein,
Rimjhim Le Yah Ghira Shan
Aur Honge Nayan Sukhe
Til Bujhe Oau Palak Rukhe
Ardra Chitvan Mein Yaha,
Shat Vidyoton Mein Deep Khela
Aur Nain Jo Lautte
De Shul Ko Sankalp Sare."⁸

In most of her songs, the first person 'Main' has been used, e.g.; —

— "Deep mere Jal Akampit
Dhul Aanchal
Path Na Bhule Ek Pag Bhi
Ghar Na Khoye Laghu Vihag Bhi
Snigddh Lou Ki Tulika Se
Ank Sabki Chanh Ujjwal."⁹

⁷. Sandhya Geet - Mahadevi, p. 40
⁸. Deep Sikha - Mahadevi, p. 67
⁹. ibid, p. 65
In this manner one can find the glimpse of her personal life in the poems. She refuses to accept relationship with the mundane life. Without her life-partner, she overflowed like the clouds and gave sad verses full of agony to the world.

It is evident from her verses like —

"Vistrit Nabh Ka Koye Kona,
Mera Na Kabhi Apna Hona
Parichoy Etna Itihas Yahi
Umdi Kal Thi Met Aaj Chali." \(^{10}\)

3.3.2 Depiction of Romantic Love:

There is a covering of romanticism over the love expressed in the Chhayavadi poetry for which it has been described as a romantic poetry. The Chhayavadi poets expresses this love through symbols only. This romantic love of Chhayavadi poets is regarded as the reaction of the Ritikal emotions. But there is no worldliness of the Ritikal poetry, and on the other hand it illustrates the 'Sukshm' romantic love in place of the 'Sthula' one.

"Kya Na Tunne Dip Bala
Kya Na Iske Shit Adhara
Se Lagaye Amar Jwala?
Again Nishi Hain Yah Akela
Tuhin Patjhar vat Bela
Un Karo Kee Sajal Sudhi Mein
Pahnta Angar Mala." \(^{11}\)

The basis of Mahadevis 'love' is quite vast and romantic. In her heart this romantic feeling can be found which

\(^{10}\) Sandhini - Mahadevi, p. 109
\(^{11}\) Sandhya Geet - Mahadevi, p. 20
is given expression to in her 'agony'. But she wanted to know it perfectly.

— "Kaun Tum Mere Hriday Mein
Kaun Meri Kasak Mein Nit
Madhurata Bharta Aparichit?
Kaun Pyase Lochanon Mein
Ghumad Dhir Jharta Aparichit
Swarn Swapnon Ka Chitera
Nind Ke Sune Milav Mein
Kaun Tum Mere H."13

In most cases the poet made her feeling of love clear and pointed. It is also evident in her songs also.

In Chhayavad, love has been expressed as a grave philosophy of life. The basis of Mahadevi's romantic love is quite vast and big one.

— "Bin Bhi Hun Main
Tumhari Ragini Bhi Hun,
Nayan Mein Jiske Jalad yoh
Trishit Chatak Hun,
Shalabh Jiske Pran Mein
Woh Nithur Dipak Hun.
Ful Ko Yur mein Chhipaye
Vikal Bulbul Hun,
Ek hokar Dur Tanse Chhanh
Woh Chal Hun.
Dur Tumse Hun Akhand
Suhagini Bhi Hun."13

12. Sandhini - Mahadevi, p. 77
13. Neerja - Mahadevi, p. 27
The expression of distress, agony and Duhkhvad abounds in the poetry of the Chhayavadi poets. Duhkhvad is one of the major features of Chhayavad. In the words of Dirala:

"Duhkh Hi Jiwan Ki Katha Rahi,
Kya Kahu Aaj Jo Nahin Kahi."

The Chhayavadi poets illustrate Vedna and Duhkh as the ultimate truth which they regard as the extension of feeling of pain and pity. The Chhayavadi poets do not want such salvation which is disappointed by life. For them the world full of happiness and distress is quite beautiful and wanted salvation from this world. The philosophy of Chhayavad is quite spiritual.

The whole of Mahadevi's poetry full of the feeling of Agony. For her agony (Duhkh) is dearer her remark is quite important one:

"Sukh aur Duhkh Ke Dhupchhahi Dorese Bane Huye Jiwan
Mein Mujhe Kewal Dukh Hi Ginte Ranha Kyon Etna Priya Hain
Yah Bahut Logon Ke Ashcharyya Ka Karan Hain. ...... Sansar
Jise Duhkh Aur Abhav Ke Nam Se Janta Hain Woh mere pas Nahin Hain. Jiwan mein Mujhe Bahut Dular, Bahut Adar Aur Bahut
Matra Mein Sab Kuchh Mila hain Parantu Us par Duhkh Ki Chhaya Nahin Pad Saki. Kadachit Wah Usiki Pratikriya hain.
Vedna mujhe Etna Madhur Lagne Logi Hain."

Mahadevi does not regard Duhkhvad as the deep darkness of the evening of disappointment and agony but as the light
misty darkness of the dawn. Yet the feeling of agony inspires her sobriety and abandonment (Tyag) and binds her life to accomplishment. She expresses this idea in the following lines:

— "Main Nirbharti Duhkh Badli
Main Skhitij Bhrukuti Par
Ghir Dhumil
Chinta Ka Bhar Bani Abiral
Raj Kan Par Jal Kan Ho Barsi
Nav Jiwan Ankur Ban Aikii."

The poetess loved the feeling of agony very much. To keep it up, she neglected everything. Her agony is more imaginary than real. As such she believed that to keep the world bound in one entity, 'dukh' is quite indispensable.

— "Hisa Tera Lok Vedna Nahin,
Nahin Jisme Awasad
Jalna Jana Nahin
Nahin Jisme Jana Mitne Ka Swad.
Kya Amaron Ka Lok Milega
Teri Karuna Ka Ughar
Rahne Do He dev
Yah mere mitne Ka Adhikar."

The Buddhist philosophy has a tremendous influence over her life. Therefore, like Buddha she believes that the world is full of distress and agony and she has a great faith in agony and distress. And, therefore Mahadevi is regarded as the poet of pity and agony.

14. Sandhya Geet - Mahadevi, p. 49
15. Sandhinee - Mahadevi, p. 36
3.3.4 Personification of Nature:

The nature occupies a very important place in the Chhayavadi poetry. The poets express their age long experience through nature. During this period, all the illustrated through the means of nature. It is rather a primal gift of this era that the writers personified nature and accepted nature as a human being. The Chhayavadi poets not only accepted nature in this novel sense but also made their poetry full of nature. Chhayavad transformed the human beauty into beauty of nature also.

Mahadevijee accepts nature as living spirit. She also accepts identity with nature. She curiously looked at the vast form of nature and was charmed at it. She depicts nature in different forms. Here is a personification of the night:

— "Rajni Orde Jati thee
Jhilmil Taron Ki Jaali
Uske Bikhre Vaibhav par
Jab roti thee Ujiyali."

In one of her songs, night (Vibhavari) has been made a heroine. Here in this poem, nature in the form of night was ascribed with life very beautifully:

— "O, Vibhavari,
Chandni Ka Angarag,
Mang Mein Saja Parag,
Hashmi Tar Bandh Mridul
Chikur Shar Ri
O, Vibhavari!"
Mahadevi expresses all her emotions in the poetry through the nature; which expresses her feeling of distress; agony and happiness equally.

3.3.5 Swacchandata Vad (Romanticism):

Spontaneity is one of the major inspirations for Chhaya-vad. Revolt against tradition and classical is its major nature. In the words of Dr. Nagendra:

"Swacchandata vad vastutah Ek Jiwan Darshan hain jisme Sahityik, Kalatmak Aur Samajik Aurhivad jad Shastriyata Aur Samastigata Vastunisthata Ke Viruddh Kalpana Vaibhab Vaiyaktikata Aur Abhinab Bhabonnesh Ke Vidroh Ke Ratwa Pramukh Hain." 16

Swacchandatavad or romanticism may be taken in another sense to mean to express one's own emotion freely without binding it in traditional way or in one definite style. Prior to the Chhavvad period so much was written about the outward form of the creation that human heart was aching for its exposure.

16. Bharatiya Sahitya Kosh - Dr. Nagendra
3.3.6 Mystic feeling:

Chhayavad becomes concealed, minute and symbolic due to its individualistic views of life, confounded ideals and metaphorical writings. Chhayavad was, therefore regarded by many as romantic poetry. From mystic point of view, the Chhayavadi poets offer love to the Paramatman. In the writings of Mahadevi mystic feelings and emotions are found in abundance. She establish relationship with the supernatural and not with worldly things throughout her whole life. The mystic feeling in Mahadevi's poetry is found in the shape of her curiosity and enquiry about the supernatural entity.

— "Kumud Dal Se Vedna Ke Dag Ko Ponchi Jab Ansoonse Rashmiyan Chauk Uthti Anil Ke Nischas Chhu Tarikaye Chakit See Anjan See Tab Bula jata Mujhe Us Par Se Dur Ke Sangeet Sa Woh Kaun Lain." ⑦

Mahadevi transformed mystic feelings into a sweet pitiful relationship in accordance with her womanlike personality. In her poetry, she indulges in such a sweet imagination about the unworldly spirit that no other Chhayavadi poet could imagine.

17. Sandhinee - Mahadevi, p. 55
"Lau Ne Varti Ko Jana Hain,
Varti Ne Yah Such,
Sneh Ne Raj Ka Anchal
Pahchana Hain.
Chir Bandhan Mein Bandh
Inhe
Ghulne Ka Var De Jata
hain."18

In some places for the sake of mystic feelings, the relationship between the Atma and the Paramatma has been illustrated through symbols only.

"Bin Bhi Hun Main Tumhari Ragini Bhi Hun
Nash Bhi Hun Main Anant Vikash Ka Kvani Bhi,
Tyag Ka Deen Bhi Charam Asakti Ka Tam Bhi,
Tar Ka Aghat Bhi Jhankar Ki Goti Bhi,
Patra Bhi, Madhu Bhi, Madhup Bhi
Madhur Vismrity Bhi.
Adhar Bhi Hun Aor Smit Ki Chandni
Bhi Hun."19

She was so enamoured to the mystic entity that all her limbs and organs were devoted to the service of that mystic Lord. So she was well known as a mystic poet.

"Sneh Bhara Jalta Hain Jhilmil
Mera Yah Dipak Man re,
Mere drig Ke Tarak main
Nav Utpal Ka Unmilan Re,
Dhup Bane Urte Jate hain Pratipal
Mere Spandan Re,
Priya Priya Ape Adhar
Tal Deta Palakon Ka Barton."20

19. Nirja - Mahadevi, p. 28
20. ibid, p. 101
3.3.7 **Aesthetic Sense**

In Chhayavadi poetry, the expression of beauty or Shringaar (Love) has been regarded as indispensable. According to Sumitranand Pant — "Saundaryya Bodh Us Yug Ke Kavya Ke Liye Sabse maulik tatha Pramukh Den rahi. Chhayavad Mein Saundaryyya Chetna Ka atyant Vikasit Aur Samridhwa rup Dekhne ko Milta Hain. Eske purv Ke Kavya Mein Saundaryyya Chitron Matra Drishyon Ka Vivaran tha Par Chhayavadi Kavyon Mein Saundaryyya Ka Pratibimb Najar Ata Hain."

Mahadevi Varma depicted beauty through nature in the form of a woman:


The vision of beauty of the Chhayavadi poets is quite internal and heartfelt. They donot care for the outward beauty but are always after internal and spiritual beauty.

In the poetry of Mahadevi, beauty has been depicted as the love for the spiritual entity. Her beloved does not come nearer but her description shows as if he came to her in dreams. Because without any experience such clear illustration of love can never be presented only through imagination.

\(^{21}\) ibid, p. 29
“Jo Tum Aa Jate Ek Bar,
Kitni Karuna Kitne Sandesh
Path mein bichh Jate Ban Parag,
Gata Pranon Ka Tar Tar
Anurag Bhara Unmad Rag,
Ansoo lete Ye Pad Pakhar.”

The following piece also carries the same idea:

“Ek Bar Ao Es Path Se
Malay Anil Ban He Chir Chanchal
Tum He Tum Ho Aur Vishwa Mein
Mera Chir Parichit Sunapan
Teri Chhaya Ho Mujhmein Loy
Chhaya Mein Sansrity Ka Spandan
Main Pan Saurabh Sa Jiwan
Teri Nischason Kein Dhul Mil.”

Dr. Anand Prakash Dixit, while commenting on the feeling of beauty of Mahadevi remarked, —

“Mahadevijee Kee Samast Saundaryya-nidhi Esi Ek Ki
Aradhana Mein Arpit hain, Hriday Ke Samast Bhav Usi Ko Arpit
Main ..... Atayeb Mahadevijee Ki Uktiyan Mein Anubhuti Ka
Bhed Chahe Jaise Ho Saundaryya Mein Antar Kabhi Robin Ata,
Usi Ke Aishvaryye Se Prakrity Bhii Aishvaryyamoyee Pi Likhti
Hain.”

22. Nirja - Mahadevi, p. 59
23. Dr. Anand Prakash Dixit.
3.3.8 New Humanitarian Philosophy of life:

Great personalities like Tolstoy, Mahatma Gandhi, Rabindranath Tagore and others sing in praise of universal man; and with them begins an era of new humanitarian philosophy of life. The Chhayavadi poets also owned the theist viewpoint of some of the Indian philosophy. The highest manifestation of the philosophy of life of Chhayavadi poets is evident in their idea of welfare of the masses or in the humanitarian outlook. In it there is a deep emotion towards the downtrodden and exploited class of people. These poets also took inspiration from the nature. Their feeling for the welfare of the masses is always much more than any other feeling. These poets also gave priority to co-operation and co-ordination among the people. It is also the basic feature of Mahadevi's poetry. According to service to humanity, abandonment (Tyag), forebearance and salvation are indespensable parts of humanity. Mahadevi showed keen interest in service to humanity not only poetry but also in her own personal life. She helped the suffering humanity during the great famine of Bengal and helped families of the people who took part in the Indian movement of 1942. She also made arrangements for education of the children in the orphanage at Prayag. These show that her heart was bent towards the sufferings of the masses.

In her poetry also she supported humanitarian outlook through symbolism:
Deep Mere Jal Akampit
Dhul Achanal
Path Na Bhule Ek Pag Bhi
Ghar Na Khoye Laghu Vihag Bhi,
Snigdha Lan Ki Dhalika Se
Ank Sabki Chhanh Ujjawal. 24

Mahadevijee expresses her emotions to the suffering humanity through different elements of the nature. She was in a doubtful position whether she would serve the suffering humanity or would be after mystic affairs when she found herself amidst the troubles and difficulties suffered by the people. To her, the inspiration from the lamentation of life is in no way less than that which can be received from the smiling face of the unknown beloved. She expresses this feeling in the following way:

— "Kah De Maa Kya Ab Dekhun
Dekhun Khilti Kaliyan Ya
Pyase Sukhe Adharon Ko
Teri Chir Yauvan Sushma
Ya Jarjar Jiwan Dekhun,
Tujh Mein Amlan Hansi Hain
Esmein Ajasra Ansoo Jal
Tera Vaibhv Dekhun Ya,
Jiwan Ka Krandan Dekhun." 25

24. Dipsikha - Mahadevi, p. 35
25. Sandhinee - Mahadevi, p. 63
3.4 **Artistic Features:**

As in the case of objective features, the internal aspect Chhayavadi poetry has been considered, so also in the case of artistic features, the artistic aspect has been considered. In its external aspect we generally study about the figures, metres, and language used in the poetry.

3.4.1 **Soft and Ornamental Language:**

The Chhayavadi poetry is idealistic one; and an ornamental language has been used in it. From the point of quality, sweetness is found spreading over this poetry at the very first instance. A soft language is used in it to express a soft idea or emotion. There is seldom use of difficult language in them.

— "Pulak Pulak Ur, Sihar Sihar Ton, Aaj Nayan Aate Kyon Bhar Bhar ? Sakuch Salaj Khilti Shefali Alash Maulshri, Dali Dali, Bunte Nav Prabal Kunjon Mein, Rajat Shyam Taron Se Jali." 26

In Chhayavad, along with the softness of the verses, conduciveness to emotion or ideas is also considered. A language conducive to ideas is generally used. Therefore, their language is sweet, simple, naturally flowing and conducive to musical nature although there is the use of Tatsam words from Sanskrit.

26. Sandhinee - Mahadevi, p. 75
3.4.2 **Lyrical Language : Language full of Music :**

It is a pre-requisite of the Chhayavad, that poetry should by quite lyrical and that it should be fit for singing. Through songs the poet expresses emotions before the people. It is true that the language of a song can easily influence people. All the poetry of Mahadevijee is written in a lyric form. Music in the lyrical poetry is quite indispensable.

In this regard Mahadevijee herself said, — "avya Ka wahi Ansh Geya Kaha Jayega to Anubhuti Ki fibrata Ko Sangeet Ke Liye Upayukt Sabda-Sanyojan dwara Vyakt Var Sake." 28

Mahadevi has a good command on music. She makes the flow of music conducive to emotion and to ascending and descending scale of the notes. The following piece of song may be referred to as example here :

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27. Sandhya Geet - Mahadevi, p. 67
28. Sandhini - Mahadevi, p. 23
Due to her own personal style and her use of different verse forms she was able to give a new life to traditional songs. Her language is quite influential and flowing due the musical nature of her poetry.

— "Kahan Se Aye Badal Kale
Kajware Matwale,
Shul Bhara Jag, Dhul Bhara Nabh
Shulsi dekh Disha Ke Misprabh
Sagar Mein Kya So Na Sake Yoh
Karuna Ke Rakh Nale."

Manju Gupta remarked on the lyrical nature of Mahadevi’s poetry in the following way:

— "Mahadevi Ke Geetikavya Ki Yeh Visheshata Hai Ki Usme Kavyaka Arth Gambhiryya Aur Sangeet Ka Swar Madhuryya Santulit Rup Mein Samanwitis Hain. Bhavana Ka Tibr Beg Hone Ke Karan
Due to her artistic taste, she introduced the melody of voice in her poetry in a very excellent way. Therefore, her songs are still popular.

3.4.3 Onomatopoetic in selection of words:

In Chhayavad, more stress has been given on the fineness of sound while selecting appropriate words which adds to the elegance of the verses. The onomatopoeia of the English poets influenced the Chhayavadi poetry in this regard. In Mahadevi's poetry also attention was drawn towards this onomatopoeia in several places. Here one can hear the jingling sounds of the ornaments of the enchanted 'suklabhisarika' Spring night:

"Karmar Ki Sumadhur Nupur Dwani
Oli Sunjit Padmon Ki Kinkini
Bhar Pad Joti Mein Alas Tarangini
Taral Rajat Ki Dhar Baha de
Mridusti Se Sajani."

In another place she depicted the natural features of Pawan (Air) and Gagan (Sky) through sounds:

30. Adhunik Geeti Kavyaka Shilp Vidhan - Anju Jupta, p. 175
31. Sandhini - Mahadevi, p. 73
3.4.4 **Figurative & Rhetorical**

Both the romantic English poets and the Chhatavadi Hindi poets make their poetry figurative and rhetorical, in which both of them use nature very freely. The Chhayavadi poets use natural objects as similes to illustrate human beauty and fine sentiments.

"Priya Sandhya Sagan Mera Jivan,
Yoh Kshitij Bona Dhughla Virag,
Nav Arun Arun Mera Suhag,
Chhaya Si Kaya Vitrag
Sudhu Bhine Swapn Rangile Shan."

The use of figures made the statement more powerful. In Mahadevi's poetry figurative expressions are basically aesthetic which are expressed in her personal way. Like other Chhayavadi poets she also uses figures in large numbers but her figures are not far-fetched. These are quite natural and simple ones for which her expressions become very impressive and attractive. She did not use traditional metaphor but

31. ibid, p. 136
32. ibid, p. 99
gave birth to a new trend in metaphor:

"Fulon Ki Mithi Chitvan,
Nav Ki Ye Dipavalian,
Pile Mukh Par Sandhy
May Kiranon Ki Fuljharan,
Vidhu Ki Chandi Ki Thali
Mudak Makarand Bhari thi
Jisme Vjiari Raten Lutti
Dhulti Misri Thi." 34

A new figure came to be in use in Chhayavad, which is known as the Manavikaran Alankar i.e., the figure of personification. Mahadevi in certain places uses this figure by ascribing sensibility to nature and attaching human activities to it. In this figure there is not only a simple portraiture but also sensibility of natural objects.

Simile (Upana), Metaphor (Rupak), Euphemism (Anyokti), Pathetic fallacy (Samasokti), Personification (Manavikaran) and Hypallage (Visheshan Viparyay) are some of the figures liked by Mahadevijee.

The spring night has been personified as a woman who gets down slowly from the horizon:

"Dhire Dhire Utar Kshitij Se
Aa Vasant Rajni,
Tarakmoy Nav Venibandhan
Shish ful Kar Shashi Ka Nutan
Rashmi Valay Sit Ghan Avgunthan.
Muktahal Abhiram Bichha De,
Chitvan Se Apni
Fulkti Aa Vasant Rajni." 35

34. Ibid, p. 37
35. Nirja - Mahadevi
During the time from the Nirja to the Jeepsikha, the figures of simile and metaphor are found in abundance in the poetry of Mahadevi. In case of figures relating to similarity she did not confine herself to traditional method but her 'Upma' and 'Upmeya' are quite new and original and conducive to her creation of imagery and description of beauty.

In the poetry of Mahadevi, all the figures on dissimilarity are used for excellence, variety of emotions, acuteness of metres, and for the feeling of oneness with the mystic personality of the unknown beloved. All the figures in her poetry are used as a means and not as an end. In the figures used by her, the expression of self is primary while excellent creation, variety of thought etc. are quite secondary.

In the writings of Mahadevi some irrelevant instinctive emotions are illustrated which are guided by emotions of internal beauty.

— "Aaj Tar Mila Chuki Hun,
    Suman Mein Sanket Lipi.
    Chanchal Vihag Swar Gram Jiske,
    Bat Uthata, Airon Ke
    Nirjhar Jhuke Loy Bhar Jiske.
    Woh Anama Ragini Ab Sans Mein
    Thahara Chuki Hun." 36

Mahadevi, with some alien and irrelevant formations (Aprastut Yojana) wanted to reveal some activities of the nature. In her irrelevant form, there are some symbolic

36.
Her irrelevance follows the method of simile and metaphor or it is based on symbolism.

— "Spandon Mein Chir Nispand Bosa,
   Krandan Mein Ahat Viswa Hansa,
   Nayanon Mein Dipak Se Jalte
   Palakon Mein Nirjharini Machlee."37

In some cases she used double irrelevance in her poetry. When one irrelevant is depicted, irrelevant to describe it which makes her poetry more and more obscure.

Like other Chhayavadi poets she also uses unknown irrelevant for known form and known form for the unknown ones. She used 'Murt Aprastut', the scented 'Chandan' for an 'Amurt Pinda (unknown agony):

— Jin Paranon Se Lipoti Ho,
   Pida Surabhit Chandan Bhi
   Tufano Ki Chhaya Ho,
   Jisko Priya Alingan Shi."38

For the sake of expression of thought, Mahadevi used certain irrelevant in such a manner that it becomes quite original one. Below there is a good example of her use of foreign and far-fetched simile:

— "Avani Ambar Ki Rupholi Seep Mein,
   Taral moti Sa Jaladhi Jab Kapta,
   Tairte Ghan Mridul Hein Ke Punj Se
   Jyotsna Ke rajat Paravar Mein."39

37. Nirja - Mahadevi, p. 69
38. Nirja - Mahadevi, p. 69
39.
3.4.6 *Symbolism*:  

The use of symbols, as a part of the artistic creation is quite important in Chhayavad. They have taken 'nature' as a symbol and express their feelings and emotions through it. Mahadevi uses the symbols of 'Badli', Sandhhyagagan, Sarita, Deep, Ratri, Gagan, Pankaj, Kiran, Swapna, Prakash etc. in her poetry. There is a peculiarity in the use of her symbols that she used the same symbol in different places in different senses. In one place she describes her pitiful heart as the black clouds —

— "Main Neerbhar Dukh Ki Badli,  
Spandan Mein Chir Nispand Bosa,  
Krandan Mein Ahat Vishwa Hansa  
Nayanon Mein Deepak Se Jalte  
Palakon Mein Nirjharini Machli." 40

Since Mahadevi was a mystic poet, she used symbols in her poetry in a large number. Most of her symbols are used as metaphors and similes.

The symbols used by Mahadevi may be classified into three:

a) Traditional;

b) Symbols of Chhayavad Era;

and c) Personal or Original ones.

The first group of symbols is taken from those of the Upanishad and of the Nirgun Sants. The second is the influence of Rabindra Nath Tagore which is used throughout.

40. Sandhya Geet - Mahadevi, p. 49.
the Chhayavadi Era. And the third group is quite original one used by Mahadevi herself.

In the context of Indian culture the symbols of Suryya (the Sun), Kamal (the lotus), Tara (the Stars), Chand (the moon), Usha (the dawn), Sandhya (the evening), Murli (the flute), Shankh (the Oyster), Sanput (the pot), Deepak (the light), Keer pinjar (the cage of a parrot), Sej (Bedstead) etc. are very important.

— Keer Ka Priya Aaj Pinjar Khol do,
    Ho Uthi Hai Chacchu Chukar,
    Tiliyan Bhi Venu Baswar,
    Bandini Spandit Vyatha Le,
    Siharta Jad Maun Pinjar.41

Secondly, there is the use of symbols used by Tagore and symbols used during the Chhayavad Era. For example — the Ful (for Sukh), Shul (Duhkh), Lahar (Kamna), Madhu (Anand), Sandhya (Visad), Vasant (Youvan), Badli (Sewa Bhavna, Kshan-Bhangurata), Deepak (Sharir, Skant Sadhana), Makarand Moti (Ansoo), Veena (Hriday, Atma), Madhushala (Vishwa), Koli (Sundari), Pavan (Premi), Sandhya Sagan (Alonkik Ke Prati Anurag), Rashmi (Jnan Ki Kiran), Ratjhar (Nirasha), Manas (Mon), Timir (Ajnan, Avsad), Nabh Ki Deepawali (Tarakgan) etc. etc.

Besides these symbols Mahadevi used some symbols of her own. These symbols are not traditional but quite personal

41. Adhunik Geetikavyaka Shilp Vidhan, Manju Gupta, p. 187
and original which contain not only variety of taste but also variety of senses. They contain sarcasm and indication of sentiment which made her poetry clear and natural. She not only uses alien and new symbols but also makes them carry meaning according to their uses and changes their meaning when necessary. Although the use of symbols makes the expression of her fine emotions easy yet the extensive use of symbols makes her language unnecessarily grave and obscure. We can consider the use of Badal, Sandhya Gagan, Yamini, Os Deepak, Mrityu, Indra Dhanush, Jhanjha etc. as her personal and original symbols.

"Virah Ki Dhariyan Huye Ali Madhur Madhu
Ki Yamini Si,
Durke Nakshatra Lagte Putlian Se Pas
Priyotor
Shunya Nabhi Ki Mukata Mein Gunjta
Ahban Ka Swar.
Aj Hai Nishimata Nar Swapna Ki
Anuragini Si."

"Nishi, Aa Ansoo Poch
Arun Sandhya Ashuk Mein Aaj
Indradhanush Karne Aya Tam Ke
Shwason Mein Vas."

Mahadevijee takes the help of symbols not only to express her thought but also to signify some of her creations; and to name them. The Yama can be taken for an example.

42. Sandhya Geet - Mahadevi, p. 34
43.
of such symbolic name. The Yama is her collection of poetry which is divided into Nihar, Rashmi, Nirja and Sandhya Geet like those of four 'Yamas' of the day. Prior to the dawn there is the 'Nihar', and in the same manner there were deep 'Vedna' towards some unknown and a feeling of distress in the mind of the poet first. She had some deep feeling towards the unknown beloved. But the way for reaching the beloved was not definite and known one. The beloved was unknown and at the same time the way to reach him was not certain.

The sun rays come out by tearing off the 'nihar' gradually and this rashmi (sun rays) begins to show the ways. In the same manner during the 'Rashmi Kaal', a ray of hope and delight came to her although her mind was filled up with distress, troubles and agony. Now some thoughts which disturbed her mind so long come to light. In the Rashmi, there is a ray of hope right from the beginning to the end, in which the 'pida' has been regarded as the 'Priya' and a confidence has been established towards life. There is a clear sign of high thinking and idealism in it.

The 'Nirja' (a lotus) blooms with the touch of the rays of the sun, which indicates the development of lovely and fine sentiments of love and agony to the brim. The poet, coming to this stage of the Nirja, had her love and faith firmer and firmer, as if the lotus (Nirja) of love began to bloom in tears of separation. In her heart of hearts there is eager expectation for the beloved. In this way,
after suffering from heat of the pangs of sufferings, came evening, the Sandhya.

During the evening, people look back to their long journey of the day, and side by side, a ray of hope for rest also comes. As a result in the songs of the Sandhya the troubles of the Nirja is no longer there. There is healing hope and a mixture of happiness and distress in it.

Vishwanath Gaud in his 'Adhunik Hindi Kavya Mein Rahasyavad' concluded:


3.4.7 Use of open verse:

Mahadevi did not follow any traditional metre for her poetry but she followed the way in which her pen followed in accordance with the flow of the emotion, yet there is a harmony of melody in her poetry:

44. Adhunik Hindi Kavya Mein Rahasyavad : Vishwanath Gaud
"Jo Tum Aa Jate Ek Bar,
Kitni Karuna Kitne Sandesh,
Path mein Bich Jate Ban Parag,
Gata Pranon Ka Tar Tar,
Anurag Bhara Unmad Rag,
Ansoo Le te We Pad Pakhar." 45

In some cases a metre of the following style is also
found:

"Nahin Holahol Shesh, Taral Jwala Se Ab Pyali
Bharti Hun.
Vish to Maine Diya Sabhi Ko Vyapi Nila-
kanthata Meri.
Ghere Nila Jwar Gagan Ko Bandhe Bhu Ko
Chhah Andheri.
Sapne Jam Kar Aaj Ho Gaye Chalti
Firti Neel Shilayen." 46

According to Dr. Shridevi Kher:

"Devijee Ne matric Chhandon Ka Prayog Apne Geet
mein Kiya Hai Kintu Apke Chhand Shastriya Rudhita Se
Mukt, Loy jibi Tatha Sangitik Swar Lahariyon Ke Aroh
Avroh Mein Dhal Hain. Apne 14 matrayon Ke manav jati tatha
16 matrayon Ke Shringari jati Ke Chhandon Ka Adhikatar
Prayog Kiya Hai. Nihar aur Rashmee Ki Adhikangs Rachan-
ayen Enhi Chhando Mein Rachit Hai .... Rola Chhand Mein /
Kuch matrayon Ka Herfer Karke Devi ne Uska Sarbadhik
Prayog Kiya Hai. Khojne Par Apki Rachanayon Mein Vishnu-
pad. Sarsi, Tatnk Adi Ke Bhi Udaharan Mil jate hain.

45. Sandhini - Mahadevi, p. 47
46. ibid, p. 161

3.5 Conclusion :

After going through this study of the Chhayavad in Mahadevi's poetry, we can easily come to the conclusion that her poetry contains all the elements with which the Chhayavad began. She has very successfully applied all these elements of Chhayavadi thoughts and ideals. So, establishes herself as one of the important poets of the era.

While analysing the Chhayavadi elements in the poetry of Mahadevijee Dr. Nagendra said:

— "Mahadevi Ke Kavya Mein Hamko Chhayavad Ka Suddh Abhimishrit Rup Milta hain. Chhayavad Ki Antarmukhi Anubhuti Asharivi Prem Jo Bahya Tripti Na Pakar Amansal Saundaryya Ki Sristi Karta Hai Aur Prakitya Ke Chetan

⁴⁷. Chhayavadi Kavi Aur Kavya - Dr. Shridevi Khare, p. 264
Mahadevi wins tremendous success in the sphere of language. Her language is quite picturesque and expresses much through less words as if she confined the sea in a small pot. In her songs emotions and thoughts are placed side by side very successfully.

The following remark of Dr. Nagendra is quite aptly made:

— "Enki Bhavbhumi Geetikavya Ke Hi Upayukt Kyonki Yo Swanubhuti Ki Pratyaksh Vivrity Karti Hai." 49

Of all these specialities, the emotions of 'Karuna' and 'Vedna' in her poetry are most important. She represents Chhayavad very perfectly.

Finally we can refer to the statement of Pandit Binoy Mohan Sharma which has also been made quite aptly:

— "Chhayavad Ne Mahadevi Ko Janm Diya Aur Mahadevi Ne Chhayavad Ko Jiwan."

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48. Hindi Sahitya Ka Itihas - Dr. Nagendra
49. ibid, p. 503