

Changed Form of Woman in Hindi Poetry Tradition

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ABSTRACT

Language is a tool for expressing emotions. Through the world of letters, authors convey the hidden reality of the passing eras. Poetry has such the ability to change the world. Poetry continues to predominate over other literary genres, including drama, novels, short stories, and more. Women's poetry offers a distinctive perspective on history via the voices and viewpoints of women. Feminist theory provides the framework for study and interpretation of the poems under discussion. Indian women's standing positions vary depending on the era. Indian poets of the nineteenth century reproduced the image of burdened Indian women in their poetry. Analysis reveals that a woman with independent ideas is the main character in Indian poetry from the twenty-first century. Women's identities were continuously suppressed in a society dominated by men. Nonetheless, women began speaking up for their identities within the current condition of affairs. Women's identities shift over time from futility to fruitfulness. The study examines how literary trends, gender consciousness, and sociocultural shifts have influenced how women are portrayed, from complicated, independent characters asserting identity and resistance to mythic, idealized images.

INTRODUCTION

Personal feelings and romanticism, intricate language experiments, a dry academic tone, strong satire, and nursery rhyme are all present in contemporary Indian English poetry. It has a fresh tone and a sense of urgency. Even Nevertheless, it is impossible to fully break free from tradition. The female characters were either seeking to alter their destiny, sometimes successfully and sometimes unsuccessfully, or they were pleased with their domestic position while not always being happy with their circumstances. The female characters displayed both typical and non-traditional gender

behaviour patterns and assumed a wide variety of roles, including working women, single women, married women, and moms. Compared to her dramatic predecessors, the female voice in *Fences*, the only play set in a home, was more powerful and eloquent.

Indian English poetry from the nineteenth century, written by female poets such as Sarojini Naidu and Toru Dutt, clearly depicts a period of cultural interaction from both the inside and the outside. They have made a strong and lasting impression by expressing Indian sensibility and being committed to the multiculturalism of India's varied society. Kamala Das further expands her examination of womanhood and love via her personal poems. Her significant poetry identifies her as a woman due to her vast writing as a mother, a cherished, and a social rebel. Similarly, Sujata Bhatt skilfully conveys her unique sensitivity, societal issues, inhumanity, and horror of female feticide through a victim girl in her poem *Voice of the Unwanted Girl*. In *Udaylee*, Bhatt once more deftly examines the condition of menstruation women who, in accordance with the customs and beliefs of the Gujrati society in which she grew up, are considered untouchable during that time. Few female poets, like Taslima Nasrin, have undoubtedly gone beyond the bounds of feminism by writing the poem *Masturbation*, which ignores the role that men play in women's lives. Overall, it is impossible to underestimate the role that female poets have played in the dynamics of women's poetry.

Female Characters Representation in Indian Literature

Top 10 female Authors from India

- Jumba Lahari
- Anitha Desai
- Arundhati Roy
- Kiran Desai
- Nikita Lalwani
- Indu Sundaresan

- Chitra Banerjee
- Anuja Chauhan

The shifting social structure is the source of the gender role flexibility and alterations that are currently apparent. A preference for a nuclear family has eliminated the idea of a joint family due to economic concerns, scientific advancements, and a shift in values.

Evolution of Woman's Representation in Hindi Poetry

Over the ages, there have been substantial shifts in how women are portrayed in Hindi poetry. Every literary period has a unique sociocultural setting, transforming the representation of women from an idealized and symbolic figure to a self-aware person who claims her identity and agency. The major eras of the Hindi poetic tradition can be used to understand this change.

A. Adi Kal or Vir-Gatha kal (c. 1050 to 1375)

Before the fifteenth century CE, Adi Kal literature was created in the areas of Kannauj, Delhi, and Ajmer, which extended up to central India. [4] One of the first pieces of Bhraj Bhasha literature is the epic poem Prithviraj Raso by Chand Bardai (1149–1200). During Muhammad of Ghor's invasion, Prithviraj Chauhan, the renowned monarch of Delhi and Ajmer, had a court poet named Chand Bardai.

Women are mainly portrayed in Adikal, also known as Virgatha Kaal, as guards of clan boundaries, sources of inspiration, and symbols of sacrifice. In this period's poetry, women are portrayed as supporting forces that enhance the hero's bravery, dedication, and heroism rather than as independent entities. "Pativrata," "Ranchandi," "Veerangana," and "flag bearers of honor" are common descriptions of women. Women's status in the largely male-oriented societal structure of this era resulted in Sah

B. Bhakti Period (c. 1300–1650 CE)

The Bhakti Movement, a hidden social revolution, was a significant turning point in medieval India's cultural history. "Devotion or passionate love for the Divine" is what the term "Bhakti" represents. But like the idea of Bhakti itself, its meaning has changed throughout time. The meaning of Bhakti as

a tradition has changed since the Indo-Aryan era and the sacred scriptures, such as the Vedas. The Bhakti movement did have roots in the Vedic era, with its narrowly focused image of the rishi or seer (a visionary figure who could communicate with and about the various gods of the Vedic pantheon through a complex system of rituals; Moksha could be attained through the precise performance of these rituals), but it was obviously not the true depiction.

The Bhakti movements, the movements of the medieval saints, were the liberal stream that expanded women's horizons to some extent. The bhakti movement as a whole benefited greatly from the contributions of female poets and saints. A new class of men and women who were indifferent to gender prejudice emerged as a result of the thriving Bhakti movements of the medieval era.

They frequently chose to become nomadic bhaktas, rejecting both traditional women's roles and social conventions by completely leaving their homes and husbands. They occasionally established groups with other saints who were poets. Their complete commitment to and worship of their Divine Husbands became their new emphasis.

Along with many others, the women of the Bhakti movement made a substantial contribution to the movement by questioning social norms and promoting a closer, more intimate relationship with God. Even now, followers are still moved and inspired by their poetry and religious chants. They are honoured for their steadfast devotion and the spiritual, egalitarian, and loving lessons they have imparted.

Famous women during this period:

- Janabai: Janabai was born into a low caste Sudra household in Maharashtra sometime in the thirteenth century. One of the most respected of the Bhakti poet saints, Namdev, assigned her to labor for his upper caste family.
- Akkamahadevi: In the twelfth century CE, Akkamahadevi, sometimes called Akka or Mahadevi, was a bhakta from southern Karnataka who was devoted to Shiva.

- **Mirabhai:** According to legend, Mirabai, also known as Mira, was born into a powerful Rajput family. In her poems, Mirabai describes how she had a childhood vision of Lord Krishna and made a lifelong promise to be his bride.
- **Bahinabhai:** Bahinabai was a poet and saint from Maharashtra in the seventeenth century. composed in the style of abangas, which are songs sung by women to accompany their work, particularly in the fields. Her essays, which describe her upbringing, puberty, and married life, are very autobiographical.

C. Ritikal (c. 1650–1850 CE)

During the Ritika period, women were portrayed by poets as symbols of love and beauty, with a focus on cosmetics, beauty, and valor. Women's bodies, forms, adornments, movements, and heroic roles were all subtly and artistically portrayed in the poetry of this era, which was often affected by a masculine perspective.

Women were viewed more as objects of beauty and desire in poetry that came after Angnarrative, Nakh-Sikh narrative, and prem-leela than as emotional or intellectual creatures. The poetry of this century has greatly advanced creative refinement and aesthetic appeal, yet it often fails to depict women's autonomous consciousness, aspirations, and challenges. Ritikaal is primarily known for its romantic, idealized, and beauty-focused depictions of women, but certain poets, most notably Ghanananda, portrayed women's inner challenges and sensitivities in a more sympathetic way.

D. Dwivedi and Chhayavaad

In Hindi literature, the "Age of Dwivedi" spanned from 1900 to 1918. It bears the name of Mahavir Prasad Dwivedi, who was instrumental in developing the modern Hindi language in poetry and expanding the accepted subjects of Hindi poetry beyond the conventional themes of passionate love and religion. He promoted Hindi poetry devoted to social reform and nationalism. In 1903, Dwivedi was appointed editor of *Saraswati*, India's first Hindi monthly journal, which had been founded in 1900. He used it to advocate for changes

to Hindi literature. Maithili Sharan Gupta's *Bharat-bharati*, which recalls India's former splendor, was one of the most well-known poems of the time. Another well-known poetry from the era is *Bharatgit* by Shridhar Prathak.

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E. Progressive and Contemporary Poetry (Post-1940 CE)

Driven by the Progressive Writers' Movement and the conditions of post-Independence India, Hindi poetry saw a dramatic shift towards realism, protest, and social critique after the 1940s. Instead of restricting women to the domains of idealized love or mystical devotion, this era firmly placed women within the socio-political environment, rejecting the idealism of Chhayavaad (Romanticism). Poets like Subhadra Kumari Chauhan initially associated women's strength with the growing national consciousness, portraying them as symbols of bravery and patriotism (see, for example, her well-known poem about Jhansi Ki Rani).

Women become clearly self-aware and critical subjects in the later stages of contemporary poetry. Grand national battles gave way to domestic politics, which addressed issues like structural oppression, gender norms, and patriarchal violence. Women's autonomous identities, sexualities, and self-determination began to be affirmed by poets, who often used an open, confessional style. By challenging conventional morality and highlighting

the difficulties experienced by both rural and modern urban women, this poetry provides a straightforward and unadorned depiction of the female experience. This portrayal has evolved into a powerful feminist critique of society, putting women at the centre of both political and personal debate rather than just as objects of description.

The study's conclusion is that women have been portrayed in literature in a variety of distinctive ways during the course of its history. The way women are portrayed in various sociocultural roles in English literature makes these distinctions clear.

Conclusion

The roles of women in literature have changed with time, and until recently, the majority of authors were men, therefore the representation of women was undoubtedly prejudiced. Women's roles and representation in literature have changed historically for Cxwomen from the time of the first explorers to the present. The limited roles of women in literature are connected to the oppression and insignificance of women before the middle of the 19th century. The heroine continued to evolve as women attained equality. Examining these shifts reveals that the heroines not only become the new models that women strive to be, but they also represent the female identity.

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