A STYLISTIC ANALYSIS OF THE POETRY OF JAY SHANKAR PRASAD WITH SPECIAL REFERENCE TO KAMAYANI

ABSTRACT

A THESIS SUBMITTED TO ALIGARH MUSLIM UNIVERSITY, ALIGARH FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy IN LINGUISTICS

BY SYEDA IMRANA NASHTAR

DEPARTMENT OF LINGUISTICS ALIGARH MUSLIM UNIVERSITY ALIGARH (INDIA) 1992
A STYLISTIC ANALYSIS OF THE POETRY OF JAY SHANKAR PRASAD  
WITH SPECIAL REFERENCE TO KAMAYANI

AN ABSTRACT

THE OBJECTIVE

The objective of present study is to analyze the poetry of Jay Shankar Prasad with special reference to Kāmāyanī, a great epic of Hindi Chhāyāvādī Poetry in terms of stylistic parameters.

Stylistics is a branch of applied Linguistics. The application of Linguistics in the discipline of literature is known as stylistics or in the words of Halliday Linguistic Stylistics. It is a scientific approach to the study of literary language. It is different from the old practice, which was carried by literary critics in the form of traditional style and methods. They concentrated only on the appreciation and aestheticism of literary text. They did not focused their attention on the language of literary text.

THE SCOPE

The scope of the present study is the poetry of Jay Shankar Prasad with special reference to Kāmāyanī. Prasad is one of the greatest pillars of Hindi Chhāyāvādī poetry.
The age of chhāyāvād is from 1916 to 1935. The term 'chhāyāvād had caught on to a certain extent by 1920. The term chhāyāvād was originated as a satirical comment on this new poetry. But very soon this term was taken as the Hindi equivalent for English Romanticism and became the label for a whole new sensibility and for this new movement. Hindi chhāyāvādī poetry may have a remote relation with Romantic Poetry of English and may have got some inspiration from the Romantic poetry of Bengālī language.

Before the age of chhāyāvād did active social poetry of Dwivedī yugīn and the traditional Radha-Krishna poetry of Braj bhāshā were popular among masses and in literary world. Meanwhile on the fringes of literary Universe a group of young poets emerged and brought about a revolution in whole sensibility, art and craft, form and content, subject matter and style of their pre-decessors. Four poets which are known as pillars of chhāyāvādī poetry are Jay Shankar Prasad, Sumitrā Nandan Pant, Suryakānt Tripāthī Nirālā and Mahādēvī Verma. The aesthetic universe of this new poetry was totally different from the poetic universe of its predecessors. So it received hot and hostile criticism, from all sides. But young poets used to go ahead and ahead in these unfavourable circumstances for establishing a new poetic universe. As a result this new poetry got recognition.
Hindi chhāyāvādī poetry at the level of bhāv (sense) and śilp (form) is peculiar for many reasons, due to its sensuality, its visionary quality, its mystical overtone, its subjective authenticity, its new romantic sense for self, its dazzling images, its fluid symbolism, its new humanism, its pure nationalism, its love for nature, its flexible approach to prosody, its free adaption of meters, its euphonous sound structure, its grammatical liberty, its gender alteration, its creation of new compounds, its new and subtle diction, its semantic parallelism, its poetic figures etc.

Jay Shankar Prasad is one of the leading poets of Hindi chhāyāvādī poetry. He was versatile genius. He was a poet, play writer, fiction writer and literary critic. He has contributed Hindi a rich literary legacy for posterity. He wrote seven books of poetry, thirteen plays, three novels, five collections of short stories and one book on literary essays. He was well versed in sanskrit, Philosophy, religion and mythology. The contribution of Prasad to Hindi Poetry may be discussed as follows:

Prem Pathik (The Pilgrim of Love)

Prem Pathik is a short narrative poem. It was first written in Braj bhasha and its some portions were published in Indu Kala 1 and kiran 2 in 1909. But later on it was
translated into khariboli by Jay Shankar Prasad and published again in 1914.

Kanan-kusum (Wild flowers)

It is a collection of miscellaneous poems of Prasad which are written in Khariboli. It first edition was published in 1912 and second edition in 1918. It consists of 49 poems when are composed on different topics.

Karunālay (House of compassion)

It is a lyric-play in which the poet tried to establish the true ideal of humanism.

Jharnā (Water fall)

It is the first poem of Hindi chhāyāvādī stream. In its first edition there were 25 poems but in second edition the poet included 55 poems.

Ānsū (Tears)

Ānsū is an elegiac poem. Its first edition was published in 1925 and second edition was published in 1934. Ansu is a long poem having 190 Chandas. It is the attractive piece of art.
Lehar (Wave)

Lehar is a collection of certain miscellaneous poems of Prasad. Its first edition was published in 1923. It consists of 33 poems.

Kamayani

Kāmāyanī is Prasad's magnus opus. It is published in 1936. It is a great epic of the human psyche. It is an epic romance. In this poem Prasad tries to disentangle the intricate problems of having existence, the longing of the human spirit for the eternal.

It is a long narrative poem. In this poem Manu, Shraddhā and Iḍā, keeping their historicity intact are signifying symbolic meanings. Shraddhā is the symbol of heart, Iḍā is the symbol of intellect. And Manu is the symbol of reflection.

Kāmāyanī has fifteen cantos: Cintā (Anguish), Āshā (Hope), Shraddhā (Faith), Kāma (Eros), Vāsanā (Passion), Lajjā (Modesty), Karma (Action), Īrshyā (Jealously) Iḍā (Intellect), Svapna (Dream), Sangharsh (Struggle), Nirvēd (Remorse), Darshan (Vision), Rahasya (Mystery), Ānand (Bliss).

Manu is the hero of this epic. He is supposed to be the progenitor of the human race. Manu, the first man in the Indian history is shown at the top of Himalayan Summit and looking with mournful eyes, at the devouring and
swift Deluge. He meets shraddhā and marries her. Kāma, Vāsanā and Lajjā enter in the scene. Mānav the son of Manu and Shraddhā is born who is also the symbol of human progeny. Manu is then called upon by Karma (action) to perform sacrifice. Swayed by Īrshyā (jealousy) he abandons Shraddhā and Manav. In the course of his wandering he meets Ida, who is embodiment of intellect. Her prosperous Kingdom Sarasvat region has been ruined by the flood. Charmed by her Manu lays the foundation of a new human society. When in his over enthusiasm he tries to possess Ida, but she refuses to marry him. Then he tries to rape her. Manu's this act brings about a popular revolt. He is badly bounded. Shraddhā arrives with Mānav and sees Manu. Forgiving his betrayal she restores him to health. Ashamed of his bad behaviour, Manu is repentant and then enters nirvēd (remorse) Manu decided to renounce the world. So he slips away without informing to his wife and child, to undergo penance to have darshan (vision) of reality. Shraddhā entrusts Manav to Ida and joins Manu in this journey to achieve ānānd (bliss) in Kailash. Ida takes Manav and reaches to Kailash where 'ānānd akhānd ghanā thā' (bliss intense unified).

At the level of bhāv (sense) kāmāyanī is a great classic. In the history of Indian epics it adds a new chapter. But at the level of form it is also unsurpassed. It is the perfection of Prasad's art craft.
The Organization

Chapter I

Chapter I deals with Introduction, which comprises the objective of the present work, the scope of the study and the introduction of Jay Shankar Prasad and his beautiful poem kāmāyanī.

Chapter II

The second chapter discusses style and stylistics. Style is a broad term. It can be defined by various angles and different viewpoints. After reviewing and observing various definitions and approaches we come to this conclusion that style is a very messy and mazy, abstract and complex, controversial and elusive term. From linguistic point of view we can say that style is a choice between alternative expressions and style is a deviation from the norm. Style in linguistic analysis is not ornament but it is confined to the study of language, the aspects of language, the structure and stratum of language of a literary text. It is one of the areas where Linguistics, Poetics, Pragmatics, Rhetorics overlap. The concept of style can be meaningful only when we make a unified theory of style and it will be only possible when the linguistics and stylistics are correlated with aesthetic value and judgement of literary text.
Linguistic approach to literature is generally known as stylistics or in the word of Halliday Linguistic Stylistics.

History of literary criticism reveals that from the antiquity to present, the literary critic is busy in analyzing and theorizing literature. But the analysis of literature by the classical writers inspite of providing some deep insights lacks the systematic knowledge of Linguistics as accumulated during the 20th century.

Stylistics is closely related to other disciplines such as literary criticism, poetics, Rhetorics Aesthetics, Semiotics etc.

The stylistic achievements can be seen on the following levels of linguistics:

1. Phonological aspect
2. Grammatical aspect
3. Lexical aspect
4. Semantic aspect

In this way, stylistics can be studied by various levels.

Chapter III

Chapter III discusses Indian Poetics and the study of style. Poetics deals with the theory of literature.
Indian poetics evolved out of dramaturgy. Bharat’s *Nātya-sāstram* is the earliest known treatise on Poetics and dramaturgy, which has been remained a source of inspiration for later writers on Poetics.

In Indian Poetics, Scholars had different viewpoints, so they formed different sampradāyas (Schools of thought).

The Chief Schools of Indian Poetics are as follows:

1. Alāmkāra (poetic figures) school.
2. Rasa (aesthetic pleasure) School.
5. Dhvani (suggestion) School.
8. Aucitya (propriety) School.

The name of Bhāmah and Daṇḍin is associated with the school of Alāmkāra. The other scholars also joined to this school. The supporters of this school think that poetry is acceptable from embellishment (alāmkāra).

’Kāvyā-sōbhākaran dharmān alāmkārān pracakṣatē’.

Rudrat was earliest writer who explicitly included the rasa in his treatment of poetics. Lollaṭa, Sankuka and Bhaṭṭa-Nāyaka also associated with rasa doctrine. This
school was of the opinion that:

Vākyam rasātmakāṃ kāvy-ām (Poetry as a sentence of which the soul is rasa).

The precursor of riti school may be called Dandin. The doctrine of riti as the essence of poetry was further developed by Vāmana. Vaman lays down in clear terms

'ritir atmā kāvyasya'
(Riti as the soul of poetry)

Bharat in Natya-sastra speaks of ten Guṇās. Vāman developed the doctrine of Guṇa and classified into two types: śabda guṇās and artha guṇās. Vaman writes:

'kāvyasobhayah kar-tar-o dharmā guṇāh'

Dhavani school was formulated by Ānandavardhana, the author of Dhvanyālōka. He writes:

kāvyasyatmā dhvamir-iti budhair-yah samāmnāta - pūrvah.
(The essence of poetry is Dhvani)

The pioneer of vakrōkti school was kuntaka. According to him:

vakrokti kāvyā jīvitam'
(The essence of poetry is vakrokti)
Anumān School of poetry is associated with the name of Mahima Bhaṭṭa. His object was to comprehend all ideas of Dhvani in the process of anumān (Syllogistic reasoning) for poetry.

Aucitya School of poetry is associated with the name of kṣewendra. According to him Aucitya is the intellect of poetic body. Thus the theories of poetry which was developed by eight schools of Indian Poetics – alāṃkāra, rasa, rīti, guṇa, dhvani, vakrokti, anumāna and aucitya represent outstanding contributions to poetic theory. Indian poetics is full of logical philosophical and linguistic problems.

Chapter IV

Chapter IV discusses the phonological aspect of style in kāmāyanī. It deals with the role of sound stratum in poetry. It comprises the phonological devices such as phonetic orchestration, sound symbolism, rhyme scheme, alliteration or consonantal harmony, consonance, assonance etc in kāmāyanī. These devices play a great role in producing aesthetic effect in kāmāyanī. Thus phonological aspect of style makes its contribution to the process of expression and communication of the mystery of poetic experience.
Chapter V

Chapter V deals with the grammatical aspect of style in kāmāyanī. It discusses the role of grammatical stratum in poetry. It includes the repetition of the parts of speech, nominal, pronominal, verbal, adjectival, adverbial styles use of interjections, grammatical liberty with gender, flexibility with number, dropping of the case-sign, vocative's role in creating aesthetic effect, stylistic use of numerals, word order and poetic deviance in kāmāyanī.

Chapter VI

Chapter VI deals with lexical aspect of style in kāmāyanī. It discusses the role of lexical stratum in poetry. It covers typology of words, collocation or lexical company, lexical fore-grounding lexical choices and poetic diction etc. The lexical aspect of style in kāmāyanī is rich and full of vocabulary wealth and subtle poetic diction. It is polish, elegant, attractive, melodious, adequate, appropriate.

Chapter VII

Chapter VII deals with semantic aspect of style in kāmāyanī. It discusses the role of semantic stratum in poetry. It considers sense relations such as synonymy or
sameness of meaning, antonymy or oppositeness of, meaning etc. semantic parallelism, and figurative use of language or poetic figures. Sense relations, semantic parallelism, and poetic figures play a striking role in producing stylistic effect in kāmāyanī. Poetic figures employed in kāmāyanī are praise worthy. They are employed to convey the desired message of the poet. In kāmāyanī if śabdālmkārās heighten the sound effect, the arthālmkārās add to the meaning.

Chapter VIII

Chapter eight deals with summary and conclusion.

Bibliography, data sources and appendices are given in the end of the thesis.

Conclusion

To sumup we can say that Jay Shankar Prasad is a great poet of Hindi Chhāyāvadī Poetry. He contribute very good literature to Hindi. His Kāmāyanī is a great epic which is the perfection of his art. At the level of content (bhāv) kāmāyanī has higher pleasure, aesthetic seriousness, deepest subtleties, dazzling images, super symbolism, harmonious airs, artistic intensity, justification and aim
which established it a great epic in Hindi Literature.

At the level of form (śilp) kāmāyanī has euphonous phonological organization, melodious overtones, forceful music, sound symbolism, consonantal harmony, attractive poetic syntax, appropriate lexical fillers, rich poetic diction, marvelous semantic parallelism and adequate sense relations, and elegant poetic figures which win our hearts and stand it on the top position among the epics of Hindi literature.
A STYLISTIC ANALYSIS OF THE POETRY OF
JAY SHANKAR PRASAD WITH SPECIAL
REFERENCE TO KAMAYANI

A THESIS SUBMITTED TO
ALIGARH MUSLIM UNIVERSITY, ALIGARH
FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy
IN
LINGUISTICS

BY
SYEDA IMRANA NASHTAR

DEPARTMENT OF LINGUISTICS
ALIGARH MUSLIM UNIVERSITY
ALIGARH (INDIA)
1992
This is to certify that the present thesis entitled, *A Stylistic Analysis of the Poetry of Jay Shankar Prasad with Special Reference to Kamayani*, submitted by Ms. Syeda Imrana Nashtar as a teacher candidate, for the award of Ph. D. degree in Linguistics, is to the best of my knowledge an original work by her. I recommend that the thesis may be accepted for adjudication as per University rules.

Professor Abdul Azim
CHAIRMAN.
ACKNOWLEDGEMENT

I am extremely grateful to Prof. Abdul Azim, Chairman, Department of Linguistics A.M.U. Aligarh whose continuous encouragement and inspiration have been a vital factor in my academic achievement and well being. Words are not suffice to express my heartiest, profound and humble gratitude to him.

I am extremely grateful and thankful to Prof. Waheed Akhtar, Former, Dean Faculty of Arts and Professor in Department of Philosophy who helped me for the approval of the topic & giving a chance to work on my favourite epic kamayani. I have best regards for him and would like to express my deep and humble gratitude to him. I am immensely grateful to Prof. S.P. Singh, Dean Faculty of Arts and Chairman, Department of Sanskrit, Aligarh Muslim University, Aligarh who has given me the benefit of his precious opinions and very valuable suggestions where I needed in writing this doctoral thesis. I have a sense of deep gratitude for him.

I owe a debt of gratitude to Prof. Zakia Athar Siddiqui, Principal, Women's College, Aligarh Muslim University, Aligarh for her affectionate encouragement in my academic endeavours.
I would like to express my heartiest thanks and deep gratitude to Prof. B.C. Misra, Former Director Central Institute of Hindi Language, Agra and visiting Prof. Department of Linguistics, Aligarh Muslim University, Aligarh for giving me his very valuable time and useful suggestions relevant to my work which have been a guiding force in writing this doctoral thesis.

I am extremely grateful to Prof. R.N. Srivastava, Chairman, Department of Linguistics, Delhi University, Prof. D.S. Dwivedi, Chairman, Department of Linguistics, Kurukshetra University, Kurukshetra, Prof. Ravindra Bhartram, Department of Hindi, Aligarh Muslim University, Aligarh, Dr. S.R. Sarma, Department of Sanskrit, Aligarh Muslim University, Aligarh, Dr. Rizwanullah Department of English, Aligarh Muslim University, Aligarh, Prof. Zaki, Department of English, Aligarh Muslim University, Aligarh who gave me very useful suggestions time to time in writing this thesis.

I would like to thank Prof. Iqtidar Husain Khan who always motivated me for completion of this work.
My deep love to my father Late Mr. Syed Yadgar Husain Nashtar Khairabadi whose memory is a constant inspiration in every step of my life.

I wish to express my deep regard and profound love to my mother, who always motivated me to do better in my academic endeavours.

I am really thankful to my dear elder brothers Prof. Shahzad Ahmad Rizvi Washington D.C., Mr. Irshad Ahmad Rizvi Atlanta Georgia and my dear sister Rukhsana Waseem Lawrenceville Georgia U.S.A., whose love and affection have constantly been a vital force and zeal for me.

I wish to express my appreciation to my loving sister Naheed who is poetess as well as stylist by nature. I have benefitted a lot from her constructive criticism.

It's my pleasure to express my thanks to my dear sister Suhela and brother Mr. Zia Ahmad Rizvi who always helped me in this academic work by their valuable suggestions and discussions.

(SYEDA IMRANA NASHTAR)
# CONTENTS

**TABLE OF CONTENTS**

<table>
<thead>
<tr>
<th>ACKNOWLEDGEMENTS</th>
<th>i</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE OF CONTENTS</td>
<td>iv</td>
</tr>
<tr>
<td>NOTATIONAL CONVENTIONS</td>
<td>xi</td>
</tr>
<tr>
<td>ABBREVIATIONS</td>
<td>xii</td>
</tr>
<tr>
<td>TRANSCRIPTION KEY</td>
<td>xiii</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>xiv</td>
</tr>
<tr>
<td><strong>CHAPTER I : INTRODUCTION</strong></td>
<td></td>
</tr>
<tr>
<td>1.1. The objectives</td>
<td>1</td>
</tr>
<tr>
<td>1.2. The scope</td>
<td>2</td>
</tr>
<tr>
<td>1.2.1. The Critical overview on the existing works.</td>
<td>5</td>
</tr>
<tr>
<td>1.2.2. Poetic excellance of Jay Shankar Prasad and his kāmayanī</td>
<td>6</td>
</tr>
<tr>
<td>1.3. The Organization</td>
<td>13</td>
</tr>
<tr>
<td><strong>CHAPTER II : STYLE AND STYLISTICS</strong></td>
<td></td>
</tr>
<tr>
<td>2.1. The term style : Various approaches</td>
<td>16</td>
</tr>
<tr>
<td>2.2. Stylistics : A linguistic approach to literature.</td>
<td>26</td>
</tr>
<tr>
<td>2.3. Stylistics and related disciplines.</td>
<td>32</td>
</tr>
</tbody>
</table>
2.3.1. Stylistics and literary criticism. 33
2.3.2. Stylistics and poetics. 34
2.3.3. Stylistics and aesthetics. 35
2.3.4. Stylistics and rhetoric. 36
2.3.5. Stylistics and semiotics. 36

2.4. Stylistic achievements and the levels of linguistics.
2.4.1. Phonological aspects of style. 37
2.4.2. Grammatical aspects of style. 37
2.4.3. Lexical aspects of style. 37
2.4.4. Semantic aspects of style. 37

2.5. Concluding remarks. 38

CHAPTER III: INDIAN POETICS AND THE STUDY OF STYLE 39

3.1. Different schools of Indian Poetics.
3.1.1. Alamkāra (poetic figures) school of poetry. 40
3.1.2. Rasa (aesthetic pleasure) school of poetry. 42
3.1.3. Riti (style) school of poetry. 44
3.1.4. Guṇa (attribute) school of poetry. 45
3.1.5. Dhvani (suggestion) school of poetry. 47
3.1.6. Vakrokti (obliquity) school of poetry. 53
3.1.7. Anumāna (inference) school of poetry. 55
3.1.8. Aucitya (propriety) school of poetry.

3.2. Concluding remarks.

CHAPTER IV: THE PHONOLOGICAL ASPECTS OF STYLE IN KAMAYANI.

4.1. The role of sound stratum in poetry.

4.2. Phonological aspects of style in kamayani.
   4.2.1. Phonetic orchestration in kamayani.
   4.2.2. Sound symbolism in kamayani.
   4.2.3. Alliteration or vowel and consonantal harmony in kamayani.
   4.2.4. The Rhyme scheme in kamayani.
   4.2.5. Assonance in kamayani.
   4.2.6. Consonance in kamayani.

4.3. Concluding Remarks.

CHAPTER V: THE GRAMMATICAL ASPECTS OF STYLE IN KAMAYANI.

5.1. The role of grammatical stratum in poetry.

5.2. Grammatical aspects of style in kamayani.
   5.2.1. Repetition of the parts of speech in kamayani.
   5.2.2. Nominal style of kamayani.
   5.2.3. Pronominal style of kamayani.
   5.2.4. Adjectival style of kamayani.
   5.2.5. Verbal style of kamayani.
5.2.6. Adverbial style of kamayani 174
5.2.7. Stylistic use of Interjection in kamayani. 180
5.2.8. Grammatical liberty with gender in kamayani 184
5.2.9. Flexibility with numbers in Kamayani 187
5.2.10. Dropping of the case sign in kamayani 188
5.2.11. The role of vocative case in kamayani 191
5.2.12. The stylistic use of numerals in kamayani 193
5.2.13. Word order as poetic deviance in kamayani. 199
5.3. Concluding remarks 201

CHAPTER VI : LEXICAL ASPECTS OF STYLE IN KAMAYANI 202

6.1. The role of lexical stratum in poetry 202
6.2. Lexical aspects of style in kamayani 203
   6.2.1. Typolog of words in kamayani 204
   6.2.1.a Tatsama words 204
   6.2.1.b Tadbhava words 214
   6.2.1.c Deshi words 216
   6.2.1.d Bengali words 220
   6.2.1.e Videshi words 221
   6.2.2. Word melody in Kamayani 222
   6.2.3 Collocation or lexical company in kamayani 230
   6.2.4 Lexical foregrounding in kamayani 232
   6.2.5 Compound words in kamayani 234
6.2.6. Archaism and neologism in kāmāyani 236
6.3. Concluding remarks 240

CHAPTER VII : THE SEMANTIC ASPECTS OF STYLE IN KĀMĀYANI 241

7.1. The role of semantic stratum in poetry. 241
7.2. The semantic aspects of style in kāmāyani. 241

7.2.1. Sense relations in kāmāyani. 242
7.2.2. Semantic parallelism in kāmāyani. 259
7.2.3. Poetic Figures in kāmāyani. 261

7.2.3.a. Śabdālmkāras in kāmāyani. 261
1. Anuprāsa (Alliteration) 271
2. Yamak (Repetition) 272
3. Ślesa (Paranomasia) 272
4. Vipsā (Repetition) 273
5. Punruktivadābhāsa (Similar Tantology) 274
6. Dhvānyarth Vyāñjanā (Onomatopoeas) 275
7. Vakrokti (Equivoque) 275
8. Visēśaṇ Viparyay (Transferred Epithet) 275
9. Punrukti Prakāśa (Repetition) 276

7.2.3.b. Arthālmkāras in kāmāyani 276
1. Sāmya mulak (Similarity based) 276
2. Virōdh mulak (Contradiction based) 276
3. Atiśayōkti parak (Hyperbole) 276
4. Guṇa mulak (Attribution based) 276
7.2.3.b.1 Sāmya mūlak (Similarity based) arthālāmkāras

7.2.3.b.1(A) Tulnā parak
1. Upamā (simile)
2. vyatirēka (contrast)
3. pratīpa (converse)

7.2.3.b.1(B) Abhēd-parak
1. Rūpaka (Metaphor)
2. Ullēkha (Representation)

7.2.3.b.1(C) Sambhāvnā-parak
1. Utpreksā (Poetical Fancy)
2. Sandēh (Rhetoric Doubt)

7.2.3.b.1(D) Tark or Dristānta-parak
1. Udāharaṇa (Exemplification)
2. Drīsānta (Parallel)
3. Arthāntarñyās (Corroboration)
4. Kāvyā-linga (Poetical Reason)

7.2.3.b.1(E) Anyōkti-parak
1. Samāsōkti (Terse Speech)
7.2.3.b.2. Virōdh-mūlaka (Contradiction based) 310
Arthālāmkkāras
1. Virōdhābhās (Paradox) 310
2. Vibhāvanā (Peculiar causation) 312
3. Viṣama (in-compatibility) 313
7.2.3.b.3. Atisāyōktiparak (Hyperbole) 314
Arthālāmkkāras
1. Rupakatisayokti 315
7.2.3.b.4. Guṇa mūlak (attribution based) 318
Arthālāmkkāras
1. Parikara 318
7.2.3.c. Ubhyālāmkkāras in kāmāyani 319
1. Samsrasti (Conjunction) 320
2. Saṅkar (commixture) 321

7.3. Concluding Remarks 322

CHAPTER VIII: SUMMARY AND CONCLUSION 323
Bibliography 326
Data Sources 338
Appendices 339
1. Appendix - A: List of Ono-words in kāmāyani 339
2. Appendix - B: List of Complete reduplication in kāmāyani. 344
3. Appendix - C: List of Partial reduplication in kāmāyani 347
NOTATIONAL CONVENTIONS

A hyphen -

Oblique /

Comma ,

Inverted Commas „ „

Semi inverted Commas :,

Semi Colon ;

Colon :;

Full Stop .

Length of vowel \bar{V}:

nasalization \breve{V} ˘ ́ ́̃
### Abbreviation

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.</td>
<td>Couplet</td>
</tr>
<tr>
<td>S.</td>
<td>Stanza</td>
</tr>
<tr>
<td>l.</td>
<td>Line</td>
</tr>
<tr>
<td>Adj.</td>
<td>Adjective</td>
</tr>
<tr>
<td>Skt.</td>
<td>Sanskrit</td>
</tr>
<tr>
<td>D.A.</td>
<td>Dhvanyaloka</td>
</tr>
<tr>
<td>D.A.L.</td>
<td>Dhvanyaloka Locana</td>
</tr>
</tbody>
</table>
TRANSCRIPTION KEY

Vowels

a  ā  ī  u  ū  ē  ē  o  ē ō

Diphthongs

ai  au

Nasalization

~

Consonants

k  kh  g  gh  ĝ
c  ch  j  jh  ŋ
t  th  d  dh  ŋ
t  th  d  dh  ŋ
p  ph  b  bh  m
y  r  l  v/w
s  s̯  ŝ  h
r  rh
### LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>Dhvani chart</td>
<td>51</td>
</tr>
<tr>
<td>7.1</td>
<td>Classification of Alamkāras</td>
<td>262</td>
</tr>
<tr>
<td>7.2</td>
<td>Shabdālāmākāra</td>
<td>263</td>
</tr>
<tr>
<td>7.3</td>
<td>Arthālāmākāra</td>
<td>264</td>
</tr>
<tr>
<td>7.4</td>
<td>Sāmya mūlaka Alamkāra</td>
<td>265</td>
</tr>
<tr>
<td>7.5</td>
<td>Virōdh-mūlaka Alamkāra</td>
<td>266</td>
</tr>
<tr>
<td>7.6</td>
<td>Shraṅkhalā-mūlaka Alamkāra</td>
<td>267</td>
</tr>
<tr>
<td>7.7</td>
<td>Guna-mūlaka Alamkāra</td>
<td>268</td>
</tr>
<tr>
<td>7.8</td>
<td>Vyāŋgyārtha-mūlaka Alamkara</td>
<td>269</td>
</tr>
<tr>
<td>7.9</td>
<td>Udbhayaḻamākāra</td>
<td>270</td>
</tr>
</tbody>
</table>
CHAPTER-I

INTRODUCTION

1.1 THE OBJECTIVES

The objective of present study is to analyze the poetry of Jayshankar Prasad with special reference to kamāyanī a great epic of Hindi chāyāvādī poetry in terms of stylistic parameters.

Stylistics is a branch of applied Linguistics. The application of Linguistics in the discipline of literature is known as stylistics or in the words of Halliday 'Linguistic stylistics.' It is a scientific approach which takes language of literature into consideration. It is different from old practice, which was carried by literary critics in the form of traditional style and methods. These critics have focus-ed their attention on the forms of literature without due attention to its medium language. They concentrated only on the appreciation and aestheticism of literary text. The selection of the poem kamāyanī in purely personal, though naturally I was guided by what seemed to me to give a good yield of stylistic features.
1.2 THE SCOPE

The scope of the present study is the poetry of Jay Shankar Prasad with special reference to kamā yanī. Prasad is one of the greatest pillars of chhāyāvādī poetry.

The age of chhāyāvād is from 1916 to 1935. The term 'Chhāyavād' had caught on to a certain extent by 1920. The term 'chhāyāvād' was coined to suggest that this new poetry was vague, insubstantial and confused. The term chhāyāvād was originated as a satirical comment on this new poetry. But very soon this term was taken as the Hindi equivalent for English Romanticism and became the label for a whole new sensibility and for this new movement.

Hindi chhāyāvādī poetry may have a remote relation with Romantic Poetry of English and may have got some inspiration from the romantic poetry of Bengali language.

Before the age of chhāyāvād, didactic social poetry of Dvivedi yugīn and traditional Rādhā Krishna poetry of old Brij bhasha were popular among masses and in Literary world. Meanwhile on the fringes of literary universe, a group of young and bold poets emerged and brought about a revolution in sensibility and craft, form and content, subject matter and style of their predecessors. Four poets which are known as pillars of chhāyāvādī poetry are Jay Shankar 'Prasad', Sumitra Nandan 'Pant', Sūryakānt Tripāthī 'Nirālā' and Mahādevī Vermā. These poets, though,
having little contact with one another in initial stage, but showing commonality in their outlook. They were bold innovators of this new movement. They were against the narrowness and superficiality of Riti poetry, earnest purposiveness of Dvivedi poetry and traditional colour of Radha-Krishna poetry of Braj bhasha. The aesthetic universe of this new poetry was totally different from the poetic universe of its predecessors. So it received hot and hostile criticism, drew a critical reaction from all sides in the forms of sharp satires, personal attacks. Hindi departments, literary associations and magazines were great enemies of this new poetry. But young blood, fresh minds and firm steps used to go ahead and ahead in these unfourable circumstances for establishing a new poetic universe. They wanted to give final phase, final shape to this new movement. By their bold efforts, this new movement came into existence. As a result this new poetry got recognition.

Hindi chhāyāvādī poetry at the level of bhāv (sense) and śilp (form) is peculiar for many reasons — due to its sensuality, its visionary quality, its mystical overtone, its subjective authenticity, its new romantic sense of self, its dazzling images, its fluid symbolism, its new humanism, its pure nationalism, its love for nature, its flexible approach to prosody, its free adaptation of meters, its
grammatical liberty, its gender alteration, its creation of new compounds, its new and subtle diction, its euphonious sound-structure etc. A very fine literature was produced in this poetry. The frustration and despair of life turned inward and started creating a personal world of imagination. This personal world of imagination was full of love and beauty.

The pillars of Hindi chhāyāvādi poetry and their valuable contributions are discussed below:

1. **Jay Shankar Prasad**

Jay Shankar Prasad was born in Banaras in 1897 and died in 1937. His early romantic works are *Prem Pathik* (The Pilgrim of Love) in 1909, *kānan kusum* (Wild flowers) in 1918. But with the publication of *Ānsū* (Tears) in 1926, he came to be recognized as a major poet. After these he contributed *Lahar* (Wave) in 1933 and *Kāmāyanī* (The damsel of kama) in 1936. Prasad is essentially a poet of love and beauty.

2. **Sumitra Nandan Pant**

Sumitra Nandan Pant was born in kosānī in 1900. His poetic collections are *Pallav* (New leaves) in 1926, *viṇā* (Lute) in 1927, *Granthi* (the Bond) in 1929, *Gūnjan*
(The Hum) in 1932. Pant is essentially a poet of Nature.

3. **Suryakant Tripathi Nirala**


1.2.1 **Critical overview on existing works**

*Kāmāyanī* has received a good attention of many scholars. We may mention here the following note-worthy books on *Kāmāyanī* which are relevant from the point of view of the analysis of language and literature. Ramesh
Gupta wrote कामायनी की भाषा which is really a good book from language point of view. Dr. Vimal Kumar Jain wrote कामायनी में साध-साक्षी-सामग्री. This book discusses अभिधा सांदर्भ, लाखाणिक प्रयोग, भाव व्युक्तिहशा and अलंकार योजना of कामायनी. Ramesh Gupta's another book कामायनी एक नवीन दृष्टि (in 1971). In this book the author discusses Jay Shankar Prasad from personality to poetry. But he gives great emphasis on कामायनी, its theme, its historicity, its symbolism, its rasas, its language, its style, its philosophical thoughts and epicism. He evaluates its poetical universe and established it as a great poem of चहायवाद. Gajanan Madhav Muktibodh contributed to Hindi his valuable thoughts in his valuable book कामायनी: एक पुनर्विचार. We should not ignore also Dr. Indranath Madan who contributed to Hindi कामायनी: मुल्याकां सुर-मुल्याकां. One of the important books which occupies a good place in Hindi world is Dr. Nagendra's कामायनी की आध्यात्मिक की समस्याएं. All these books have valuable thoughts on कामायनी.

1.2.2 Poetic excellence of Jay Shankar Prasad and कामायनी

Jay Shankar Prasad is one of the leading poets of Hindi चहायवादी poetry. He was versatile genius. He was a poet, play writer, novelist, story writer, and a literary critic. He led the revolt in poetry as well as
in every field. He contributed to Hindi a rich literary legacy for posterity. He wrote seven books of poetry, thirteen plays, three novels, five collections of short stories and one book on literary essays. He was well-versed in Sanskrit, mythology, philosophy and religion. His contribution to Hindi poetry may be discussed as follows:

1. **Prem Pathik**

Prem pathik is a short narrative poem. It was written in Braj bhasha and its some portions were published in Indu Kala 1 and Kiran 2 in 1909. But this poem was translated from Brajbhasha to Khariboli by Jayshankar Prasad and published again in 1914. Prasad writes:

`Pathik Prem kī rāh anōkhī bāulbhāl kar calnā hai.`

2. **Kānan Kusum (Wild-Flowers)**

It is a collection of miscellaneous poems of Prasad which are written in Khariboli. Its first edition was published in 1912 and its second edition was published in 1918. It consists of 49 poems which are written on different topics.
3. Karunālay (House of Compassion)

It is a lyric-play in which the poet tried to establish the true ideal of humanism.

4. Jharnā (Water-fall)

It is the first poem of Hindi Chhāyāvādī stream. In its first edition there was 25 poems but in its second edition the poet included 55 poems. The poet says:

"Prem ki pavitr parchāṇi mē
dlālsa harit vitapi jāhāṇi mē
    bah calā jharnā."
- Jharnā

5. Ānsū (Tears)

Ānsū is a elegiac poem. It first edition was published in 1925 and second edition published in 1934. Ānsū is a long beautiful poem having 190 chandas. It is an attractive piece of art.

sabkā nicoh lekar tum
    sukh se sūkhē jīvan mē
barsō prabhāt himkaṇ sā
     Ānsū is viśv sadan mē.
     (Ānsū, S. 190)
6. Lehar (Wave)

Lehar is a collection of miscellaneous poems of Prasad. Its first edition was published in 1933. It consists of 33 poems. Prasad says:

उथ उथ रि लघु लघु लोि लहर

(Lehar S. 1, l. 1)

7. Kāmāyanī (A damscl of kām)

Kāmāyanī is Prasad's magnus opus. It is published in 1936. It is a great epic of the human psyche. It is an epic romance. In this poem, Prasad tries to disentangle the intricate problems of human existence, the longing of the human spirit for the eternal. It is written on the pattern of Dante's Divine Comedy. This poem is completed in seven years.

It is a long narrative poem. In this poem Manu, Shraddhā and Īḍā, keeping their historicity intact are signifying symbolic meanings. Heart and mind the aspects of Manu can be easily related to Sraddhā and Īḍā respectively. Śraddhā is the symbol of faith. Īḍā is the symbol of intellect. Manu is the symbol of reflection.

Kāmāyanī has fifteen cantos:

1. Cintā (anguish)
2. Āshā (hope)
3. Shraddhā (Faith)
4. Kāma (Eros)
5. Vāsanā (Passion)
6. Lajjā (Modesty)
7. Karma (Action)
8. Īrshyā (Jealousy)
9. Iḍā (Intellect)
10. Sāpna (Dream)
11. Sangharsh (Struggle)
12. Nirvēd (Remorse)
13. Darshan (Vision)
14. Rahasya (Mystery)
15. Ānānd (Bliss)

Manu is the hero of this epic. He is supposed to be the progenitor of the human race. Manu, the first man in the Indian history is shown at the top of Himayalan summit and looking with mournful-eyes, at the devouring and swift Deluge. The civilization of the gods, based on individualism and the pleasure principle, has been destroyed by the flood, but Manu has survived. He meets Shraddhā who is the embodiment of heart and altruism. Manu begins to live with Shraddha. Kāma (eros), Vāsanā (passion) and Lajjā (modesty) enter in the scene. Shraddhā becomes pregnant and involved in preparing for the care of
the child that is to be born. Manu is then called upon by Karma (action) to perform sacrifice. Swayed by Īrshyā (jealously) he abondous Shraddhā and mānav. Mānav, the son of Manu and Shraddhā is born who is also the symbol of human progeny. In the course of his wanderings, Manu meets Iḍā who is a young woman and embodiment of intellect. Her prosperous kingdom Sārasvat region has been ruined by the flood. Charmed by her Manu lays the foundation of a new human society, helped her in rebuilding the kingdom to its former glory. When in his over enthusiasm he tries to possess Iḍā but Iḍā refuses to marry him. Then he tries to rape her. Manu's this act brings about a popular revolt. There happened Sangharsh (Struggle). Manu is badly wounded. Manu again finds himself amidst desolation. Svapna (dream) and Sangharsh take main positions in his life drama. Shraddhā arrives with Manav and sees Manu. Forgiving his betrayal she restores him to health. Ashamed of his bad behaviour and her modest behaviour Manu is repentant and then enters remorse. Manu decides to renounce the world. So he subsequently without telling anything to Shraddhā slips away to undergo penance to have darshan (vision) of reality. Shraddhā entrusts Mānav to Iḍā to rule the Kingdom and shape the new human civilization on the basis of a harmony between faith and reason, mind and matter, individualism and altruism. Shraddhā joins Manu in this
journey to unravel the whole rahasya (mystery) and achieves Anand (Bliss) in the end in Kailash. Ida also takes Manav and reaches to Kailash where in:

\[\text{'samras thē jār yā cētan}
\text{sundar sākār banā thā}
\text{centantā ek vilastī}
\text{ānand akhanḍ ghanā thā.'}
\]

(Anand, S. 80)

(Matter-mind harmonious
Beauty personified
One consciousness prevailed
Bliss intense, unified)

At the level of bhāv (sense) kāmāyanī is a great classic. In the history of Epics, it adds a new chapter. But at the level of form it is also unsurpassed. It is the perfection of Prasad's art and craft.

The poetic texture of kāmāyanī has two aspects:

1. Content
2. Form

At the level of content kamayani has higher pleasure, aesthetic seriousness, deepest subtleties, dazzling images, harmonious air, artistic intensity justification
and aim which established it a great epic in Hindi literature.

At the level of form, Kāmāyanī's phonological organization, sweet and melodious overtones, its forceful music, its grammatical skeleton, its poetic syntax, its lexical fillers its poetic diction, its semantic parallelism its sense relations win our hearts.

1.3 THE ORGANIZATION

The first chapter of the present thesis deals with Introduction — the objective, the scope, critical overview on the existing works, the poetic excellance of Jay Shankar Prasad and Kāmāyanī and the organization.

The second chapter deals with style and stylistics. It discusses style—its various senses, stylistics its nature concern and scope, stylistics and related disciplines, levels of stylistics etc.

The third chapter deals with Indian Poetics and the study of style. It discusses different schools of Indian Poetics such as alamkara (Poetic figures), rasa (aesthetic pleasure) rīti (style) guṇa (attributes) dhvani (suggestion), vakrokti (obliquity), anumāna (inference) and aucitya (propriety). These schools of thought contributed much and represented outstanding contributions to poetic theory. Indian poetics is full of logical, philosophical and
linguistic problems. Among these schools of poetics, four namely Riti, Vakrokti, Alamkāra and Dhvani demonstrate remarkable awareness and importance of linguistic elements in poetry.

The fourth chapter discusses the phonological aspect of style in kāmāyanī. It deals with the role of sound stratum in poetry. It discusses phonetic orchestration, sound symbolism, alliteration or consonantal harmony, rhyme scheme, consonance and assonance etc.

Chapter fifth deals with grammatical aspect of style in kāmāyanī. It discusses the role of grammatical stratum in poetry. Grammatical stratum may be viewed at the following problems such as repetition of the parts of speech, norminal and verbal style, adjectival and adverbial, pronominal style use of interjections, grammatical liberty with gender, flexibility with numbers, dropping of the case sign, role of vocative case, stylistic use of numerals, word order and poetic deviance in kāmāyanī.

Chapter sixth deals with Lexical aspect of style in kāmāyanī. It discusses the role of lexical stratum in poetry. It covers typology of words, collocation or lexical company, lexical fore-grounding, lexical choices and poetic diction etc.
Chapter seventh deals with semantic aspect of style in kamayani. It discusses the role of semantic stratum in poetry. Semantic aspects of style covers the role of sense relations, semantic parallelism, poetic figures in kamayani.

Chapter eighth deals with summary and conclusion.

Bibliography, data sources, and appendix A, B are given in the end of the thesis.

I have left out the metrical system of kamayani, because it cannot be stated in the confines of a small chapter. This aspect of kamayani is wide enough and has a need to write a whole book on it.

In writing this work, I have utilized the poetic translation of kamayani, translated by Mr. Satya Narayan Purohit Ex-Deputy Secretary, Govt. of Rajasthan Jaipur India. To avoid cumbersomeness, I did not mention the translator's name regularly after the translation of stanzas. For the data source I have utilized Prasad Granthavali (Prasad Vangmay Khand) edited by Ratnshankar Prasad (son of Jay Shankar Prasad) and published by Lokbharti Prakashan 15-A, Mahatma Gandhi Marg, Allahabad. Since I have based my analysis on kamayani only, so while giving the names of cantos I did not mentioned the name of book but I mentioned only the name of cantos. While giving the stanza, I have mentioned only the name of canto, stanza number and line number.
CHAPTER - II

STYLE AND STYLISTICS

2.1 The term style: Various approaches

Style is a broad term. It can be defined by various angles and different viewpoints. Some of the definitions of style are given below:

The Oxford English Dictionary (OED) defines style as:
'manner of writing, speaking or doing; or diction or artistic expression .... proper to a person or school or period or subject; and noticeably superior quality or manner.'

Goethe defines style as:
'Einfache Nachahmung der Natur, Manier, Stil.'

Goethe's definition regards style as a higher, active principle of composition by which the writer penetrates and reveals the inner form of his subject.

Henri Morier defines style as:
'Le style est pour nous une disposition de l'existence, une, manie're d'être.'

1. The Oxford English Dictionary (Oxford, 1933) VII.
2. Discussed and quoted by Emil Ermatinger in Das dichterische kunstwerk, Leipzig and Berlin, 1921, p. 199.
Henri Morier regards style as a disposition of existence, a way of being.

Shipley regards:
'Style consists in adding to a given thought all the circumstances calculated to produce the whole effect that the thought ought to produce.'

Jeremy Warburg defines style as:
'Good style, it seems to me consists in choosing the appropriate symbolization of the experience you wish to convey, from among a number of words whose meaning area is roughly, but only roughly, the same (by saying cat, for example, rather than pussy).

Cleanth Brooks and Robert Penn Warren Stated that,
'Style is used merely to refer to the selection and ordering of language.'

In another book they stated that:
'This term (style) is usually, used with reference to the poet's manner of choosing, ordering and arranging his words. But of course, when one asks on what grounds certain words are chosen and ordered, one is raising the whole problem of

---

form. Style in its larger sense, is essentially the same thing as form.'¹

Charles Hockett defines style as:
'Roughly speaking, two utterances in the same language which convey approximately the same information but which are different in their linguistic structure, can be said to differ in style.'²

Bernard Bloch stated that:
'The style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole.'³

Gray tries to define the term style as:
'Style, exists in the mind of scholars or in the theory of linguistics and critics as either exists in the field of Physics.'⁴

According to J.M. Ellis:

'Where an extra word is used to differentiate two expressions we tend in ordinary discourse to say that meaning has been added, while when an expression is replaced by another, perhaps more differentiated one, an entirely parallel change of meaning tends to be called style.'

Riffaterre defines style as choice:

'Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning, which is to say that language expresses and that style stresses.'

A.A. Hill thinks of style as choice between the equivalent items. He writes:

'It is possible to define the sum total of style as all the choices of equivalent items which the language offers the users in each linguistic situation.'

Herdan wrote:

'may not a difference in style between two writers revealed itself as a difference in the frequency of use of certain Linguistic Forms, which might then show 'frequency of use' as at least, one characteristic feature of style?'

Herdan claims that the choice of words is subject to chance to some extent.

Gleason describes style as:

'Style as the patterning of choices made within the option presented by the conventions of the language.'

In this way, most of the scholars are of the opinion that style as choice. The definitions of style as choice involves three types of selection: grammatical, non-stylistic and stylistic. Grammatical choice is that type of choice which is permitted by the rules of grammar. It distinguishes between grammatical and ungrammatical, possible and impossible utterances. Non-stylistic choice involves selection between different meanings and without stylistic consideration. For example Hindi words stri and nāri. The selection among these

two words is non stylistic choice. Stylistic choice is bound with stylistic reasons and aesthetic considerations. For example urdu words āāiyānā and ghōslā. The selection of one between these two words for aesthetic reason is called stylistic choice. Stylistic choice exists in all linguistic units such as phonemes, morphemes, words, phrases, clauses, lexis, and other larger units. The bound line between non-stylistic and stylistic choice is much difficult to draw. Both are optional.

Enkvist distinguished between non stylistic and stylistic choices in the following way:

'Stylistic choice .... involves the choice of style markers, whereas non stylistic choice involves selection from among stylistically neutral items. All neutral items are capable of occurring in the context at hand and within the style in question. Non stylistic choice is thus contextually free, stylistic choice contextually bound. In practice, most utterances are composed of style markers as well as of stylistically neutral elements.'

The another important definition of style which has been established by various modern critics and scholars is 'style as deviations from the norm.'

---

Stankiewicz remarked:
'Deviations from the accepted norm ... are not only tolerated but even expected within various poetic traditions, periods and genres. Such deviations must not be viewed as poetic licence and individual creations; they are, rather, the result of manipulations of available linguistic material and the skilful utilization of possibilities inherent in it.'

Levin points out:
'most, if not indeed all, of poetry's characteristic devices exemplify deviation in one way or another.'

Jan Mukarovsky pointed out that:
'The purposeful distortion of the components of language is the most significant distinguishing feature of poetic language. It is the intentional systematic violation of the norm of the standard language that makes possible the poetic utilization of language, without this possibility there would be no poetry.'

'A well chosen deviant utterance', says Noam Chomsky, 'may be' richer and more effective.'\(^1\)

Chomsky's concept of the 'deep' and 'surface' structures of the sentences may also provide an insight into deviation from the norm.

Charles E. Osgood defines:

'Style is defined as an individual's deviation from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in his code.'\(^2\)

Martin Joos suggested that 'The style of a text is a function of the aggregate of the ratios between the frequencies of its phonological, grammatical, and lexical items, and the frequencies of the corresponding items in a contextually related norm.'\(^3\)

Scholars and literary critics have established the significance of deviation in literary text. The concept of deviation is an important one in linguistic approaches to style. However no precise boundary can be established between what is norm and what is deviation. And it is also not easy

---

to decide upon a norm. Norms can be defined as the ordinary mode of expression. Deviation may be defined as the unusual from usual, special from normal use of language. It is the outcome of the creativity of poet or writer. A deviant feature whatever it may be, phonological, grammatical, lexical or semantic can simply be noted as an infrequent item in the total. The concepts of the norm and deviation are tentative and cannot be taken to be the sole basis of an analysis of poetic language.

Some critics have viewed that style is an expression of personality.

According to French Scholar Buffon:
"le style est l'homme meme."¹ (style is the man himself).

To Garrod,
'a man's poetry is but a part of him.'²

Gibbon stated that:
'Style is the image of character.'³

S. Ullmann agrees that:
'there is an intimate connection between writers' language and his personality.'⁴

¹. Quoted from Graham though, style and stylistics London, 1972, p. 3.
F.L. Lucas has remarked that:

'Literary style is simply a means by which personality moves others.'

He further remarked 'Style is a means by which a human being gains contact with others; it is personality clothed in words character embodied in speech.'

J.A. Symonds writes

'Whatever a man utters from his heart and head is the index of his character.'

Enkvist discusses six approaches to style which treats style as an embellishment, 'a shell surrounding a pre-existing core of thought and expression; as the choice between alternative expressions; as a set of individual characteristics; as deviations from a norm; as a set of collective characteristics; as a set of relations among linguistic entities that are stable in terms of wider span of text than the sentence.'

---

2. Ibid, p. 49.
After reviewing and observing various viewpoints and approaches to style, we come to this conclusion that style is a very messy and mazy, abstract and complex, controversial and elusive term. Style is personal ideo-syncracy, a technique of expression and exposition, the highest achievement of literature. A psychologist, an anthropologist, a literary critic, a language teacher everybody feels concerned with the phenomenon of style. It is one of the areas where linguistics, poetics, pragmatics, rhetorics overlap. Style is a link between context and linguistic form. Style in linguistic analysis is not an ornament, but it is confined to the language, the aspects of language, the structure of language of a literary text. In the study of style, psychological, statistical sociological implications play a great role. They help in classifying style exactly and accurately, in the solution of pure literary problems and from the viewpoints of the varieties of language. The concept of style can be made meaningful only when make a unified theory of style and it will be possible when the linguistics and stylistics are correlated with aesthetic value of literary text.

2.2 **Stylistics: A Linguistic approach to Literature**

Linguistic approach to literature is generally known by the name of stylistics. It is a branch of applied linguistics. The term 'stylistic' was first used in the
19th century. The First example of German Stilistik recorded by Grimm's dictionary is from Novalis. In English the noun stylistic is found as early as 1846; in French, the first example of stylistique is from 1872 in current use. Stylistics as a discipline, however, emerged in the early twentieth century mainly through the efforts of Charles Bally, a distinguished Pupil of De Saussure.

Stylistics is comparatively a very young discipline. It is called by Halliday as **Linguistic Stylistics**.

Halliday stated that:

'We can define Linguistic Stylistics as the description of literary texts by methods derived from general linguistic theory, using the categories of the description of the language as a whole and the comparison of each text with others by the same and by the different authors in the same and in different genres.'

History of Literary Criticism reveals that from the antiquity to present, the literary critic is busy in analyzing and theorizing literature. It is wrong to say that the history of literary criticism is built up only on the subjective analysis and appreciation. No doubt dictums like 'poetry is at bottom a criticism of life (Matheu Arnold), 'Poetry is the

---

spontaneous overflow of powerful feelings. It takes its origin from emotion recollected in tranquility*, (Words worth) contain a very little objective value. Nevertheless there has been a school of critics called 'Formalists' in Russia and elsewhere, who had devoted time to understand the relationship between 'sound and sense','form and content' and likewise. A whole body of knowledge has developed around these problems of Rhetorics and Prosody. Actually what goes under the name of 'Poetics' covers these vary problems.

But the analysis of literature and poetry by the classical writers inspite of providing some deep insights lacks the systematic knowledge of linguistics as accumulated during the 20th Century. These writers had a very crude knowledge of phonetics and had no concept of phonemes and morphemes, and had a very outworn notions about the word-classes and their syntactical arrangements. In fact their whole notion of grammar was based on certain types of logical and philosophical notions. Therefore they could not go deep into the structure of language. Two major concepts which governed their rhetorics and prosodies were the concept of word as against morpheme and the concept of letter as against phoneme. Their whole analysis was bound up with these notions.

The development of linguistics goes back to De Saussure, who is called the 'father of modern linguistics'. His early work established him as a distinguished comparative philologist
of the old school. But between 1906 and 1911 he gave three courses in general linguistics, which brought a new turn in the field of modern linguistics. His lectures were published by his two pupils Charles Bally (1805-1947) and Albert Sechehaye (1870-1946) in the name of "Cours de linguistique générale", after the death of Saussure in 1916.

Saussure was not interested in the study of style. But his concepts were carried on much further by his pupil Charles Bally, who invented the term 'la stylistique' but did not use this term in current sense. He defined style from the point of view of expression.

We can not neglect the activities of formalists in Russia who were taking interest in formalism. In 1915, a group of students at Moscow University Founded the Moscow Linguistic Circle. Roman Jacobson is a great name of this circle. He wrote a paper on 'Xlebnikov's poetic language'. This paper shows the current linguistic analysis of the structure and effects of material pattern. Jacobson moved to Prague from Soviet Union. So the focus of Linguistic Poetics had shifted to Prague. Prague Linguistic Circle was Founded in 1926. The contributors of this school were Roman Jacobson, Nikolai Troubetzkoy and J. Mukarovsky.

In the conference on style held at the University of Indiana in 1958, Roman Jacobson summed up what are the
main effects of the language revolution on the understanding of literature.

Jacobson stated that:

'All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are, equally flagrant anachronisms.¹

Troubetzkoy distinguished two major aspects of phonological study: the study of the role of speech sounds in carrying out the representative functions of language, and the study of their role in carrying out the other two functions, namely the expressive and the appeal functions. The former field of study is phonology for which American current term is 'phonemics'. The other field of study is called 'phono-stylistics'. Most of Troubetzkoy's work is concerned with phonology rather than phono-stylistics.

Jan Mukarovsky discussed the aesthetic function of language. He gave the concept of foregrounding as against the backgrounding. His fore-grounding is 'the aesthetically intentional distortion of the linguistic components'. He

also presented the concept of 'prosodic line' of a poem, that is the choice of the prosodic features that characterized a particular work of poetry.

Modern linguistics in the United States has developed for more than a half century in close association with anthropological studies. In the earlier stages of its development modern linguists did not care much for literature inspite of the brilliant writings of Edward Sapir about literature. After Sapir, Bloomfieldian behaviorism became the Fashion of the day. The main concern of linguists of this period was the structure of the language and the development of a methodology for analysis. At this stage the linguists carefully avoided the problem of meaning. Meaning and literature were in the realm of metalinguistics for them. It is for this reason, that Bloomfield has nothing to say about literature. However the interest of linguists about literature could not be postpone much longer. Many linguists have entered in this field via literature. In the early 60's even the structuralists like A.A. Hill began to take interest in the application of linguistics for the analysis of literature. But people like Hall and Hockett kept them strictly structuralists. They sought to define and understand literature in terms of structuralism. There was an another group of linguists who tries to analyze literature in its own terms, taking as much help as it could from linguistics. This is laid by Fowler and Levy. A revolution was brought by
Noam Chomsky's Transformational Generative Grammar theory. The theory of Generative Grammar gives us the most precise instrument for the analysis of grammatical structure and thus for the analysis of that aspect of style. It has new bearing on the analysis of literary style of language as well.


Indian scholarship adopted this new trend of applied linguistics. Several scholars entered into the field of stylistics and contributed many brilliant papers and dissertations on the stylistic analysis of Indian languages. The chief among them are R.N. Srivastava, Suresh Kumar, R.S. Gupta, R.C. Sharma, Ashok Kelkar, H.R. Dua, Masud Husain Khan etc.

2.3 **Stylistics and related disciplines:**

Linguistic stylistics is closely related to other disciplines such as literary criticism, Poetics, Rhetorics, Aesthetics, Semiotics etc.
2.3.1 **Stylistics and literary criticism**:

A piece of literature is an artifact and linguistic stylistics provides an objective outlook, analytical inquiry, scientific methodology, theoretical framework and necessary tools for the analysis of the texture of this artifact. Linguistic stylistic approach is precise, verifiable, predictive, tentative and systematic approach which has facts, methods, principles, observations, inferences and generalizations. It is based on phonoaesthetic effect, intersentence linkage, textual organization, text-typology, and text-corpora and linguistic description of literary text. Thus it is separated from old practice carried out under the term literary criticism. Value judgement, subjectivity, aestheticism, interpretation, verbosity, intellectual gymnastics, vague generalizations, nebulous epithets, ulterior considerations and unsubstantiated personal opinions are the parts of literary criticism.

As a discipline it is parallel to literary criticism but as a technique it is complementary to literary criticism.

Enkvist stated that:

'A recognition of the dual and complementary value of intuitive judgement of language use on the one hand, and the more objective techniques of description of language phenomena which modern linguistics makes available on the other, is necessary and
indeed fundamental to this view of stylistic study.¹

Stylistics is not opposed to literary criticism.

According to Gray:

'Between true literature and linguistics there is no conflict
the real linguist is at least half a litterateur and the real
litterateur at least half a linguist.'²

Stylistics provide a method of description, Literary
Criticism provides a method of evaluation. Stylistics serves
the study of literature, it aims at investigating the aesthetic
effects of language. Stylistics is an aid to literary criticism.

2.3.2 **Stylistics and poetics**:

Poetics deals with the theory of literature. It is
concerned with the question what makes a verbal message a
work of art?

Roman Jacobson stated that:

'Because the main subject of poetics is the **differentia specifica**
of verbal art in relation to other arts and in relation to

---

¹ N.E. Enkvis, 'An approach to the study of style' in

² Louis H. Gray, Foundations of language, Macmillan New
York, 1939, p. 143.
other kinds of verbal behavior, Poetics is entitled to the leading place in literary studies.\(^1\)

Jacobson further shows the relationship of poetics and linguistics by saying that:

'Poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics.'\(^2\)

### 2.3.3 Stylistics and aesthetics

Aesthetics is a branch of philosophy which studies beauty in art and nature. This view relates literature with other fine arts and have a clearer view that the concept of style as choice between alternative expressions achieve a particular goal. Linguistic stylistics offers justification of aesthetic judgement of literary text through stylistic analysis. Then the study of style will be called a part of aesthetics.

---

2.3.4 **Stylistics and Rhetorics**

Rhetorics is concerned with effectiveness of language use. Rhetorics as Aristotle defines and treats it - "the art of persuasion." Rhetorics should not stop with Aristotle. But the study of rhetorics can justifiably and conveniently began with him. It has been and will continue to be productive for literary and linguistic studies to start largely from new premises that are self contained within a given canon. Style covers the area traditionally occupied by rhetorics. Rhetorics covers - clarity, vivacity, persuasiveness, figures of speech. These categories also belong to stylistics. Thus stylistics is related to rhetorics.

2.3.5 **Stylistics and Semiotics**

Semiotics is the science of linguistic signs and their relationship. This relationship is three-fold:

1. **Syntactic**
2. **Semantic**
3. **Pragmatic**

A Semio-linguistic approach looks at literature as discourse. Semio-linguistic approach extends the concept of choice, that a writer makes, including the choice of one code or the other from the verbal repertoire of the speech community. Semiotics is based on stylistic analysis of the literary text. Semiotics is the larger frame of stylistics. It has two sides expression and content. Both systems are related to each other. Thus stylistics is related to semiotics.
2.4 **Stylistics achievements and the levels of linguistics**:

We can see the stylistic achievements on the following levels of linguistics:

1. Phonological aspects of style
2. Grammatical aspects of style
3. Lexical aspects of style

Phonological aspects of stylistics comprises sound-symbolism, alliteration, consonance, assonance etc.

Grammatical aspects of style deals with the change of word order, repetition of the parts of speech, deviation in the use of affixes and grammatical categories etc.

Lexical aspects of style consists of lexical choice and lexical devices. It deals with the typology of words and style-features of lexical items.

Semantic aspects of style comprises the problems of meaning, and meaning relations. It includes figurative use of language, style markers and semantic parallelism.

In this way, stylistics can be studied at various levels of language.
2.5 Concluding Remarks

To sum up we can say that the essential of the stylistic study is setting up a series of correspondences between the linguistic principles and the content of the literary text. Technically, stylistics in the study of the linguistic features such as phonological, grammatical lexical and semantic. These features directly affect the meaning of an utterance.
CHAPTER III

INDIAN POETICS AND THE STUDY OF STYLE

3.1 Different Schools of Indian Poetics:

Poetics deals with the theory of literature. Indian Poetics evolved out of dramaturgy. Bharat's Nāṭyaśāstra is the earliest known treatise on Poetics and dramaturgy. Many scholars have contributed rich literature on Poetics in classical Sanskrit. Bharat's Nāṭyaśāstra mentions four alaṃkāras (Poetic Figures) ten guṇas (excellences), ten doṣas (defects) and thirty-six lakṣaṇas (Characteristics) of Poetic composition. Bharat's book Nāṭyaśāstra is principally concerned with Dramaturgy and Poetics was dealt in it with allied topics. In later poetic theories, dramaturgy is taken as a part of the discipline of poetics and drama is considered as a species of poetry. In the earliest works on poetics, we do not find the topics on dramaturgy and dramaturgy was excluded from the domain of poetics proper. Thus in later writers, the school of dramaturgy had an existence separated from the school of poetics. But we can say that Bharat's Nāṭyaśāstra has remained a source of inspiration for later writers on poetics.

In Indian Poetics, Scholars had different viewpoints so they formed different sampradāyas (schools of thought).
The chief schools of Indian poetics are as follows:

1. Alamkāra (poetic figures) school
2. Rasa (aesthetic pleasure) school
3. Rūti (style) school
4. Guṇa (attribute) school
5. Dhvani (suggestion) school
6. Vakrokti (obliquity) school
7. Anumāna (inference) school
8. Aucitya (propriety) school

3.1.1 Alamkāra school of poetry:

Bharat's Nātyaśāstra is the earliest work on Alamkāra now preserved. After Nātyaśāstra, the earliest works on Alamkāra are Kavyādarśa of Dandin and Kavyāalamkāra of Bhāmaha. It is very difficult to decide the relative priority of Bhāmaha and Dandin. Most probably both of them belong to the 7th century A.D. Bhāmaha stresses the importance of Alamkāras and brings all Alamkāras under the general term 'Vakrokti'. Dandin has defined and classified kāvyā more elaborately than Bhāmaha. He stresses the importance of Alamkāras by bringing everything that beautifies the Kāvyā under the general term Alamkāra. We may presume that the Alamkāra-Śāstra started as a separate technical discipline from about the commencement of the Christian era and probably flourished in a relatively developed form in the 5th and 6th Centuries A.D. The great scholar, Dandi uses the
term Alamkāra in the sense that cause beauty in poetry.

He writes: 'Kāvyā-Śobhākarān dharmān alamkāran pracaksatē'.

Vāman stated that, poetry is acceptable from embellishment (alamkāra) but he is careful to explain embellishment not in the narrow sense of poetic figures but in the broad sense of beauty. He says:

'Kāvyam grāhyam alamkārāt, Saundaryam alamkāraḥ.'

The contributors of Alamkāra school are as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Work</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bharat</td>
<td>Nāṭyaśāstra</td>
<td>2,3 Cent. B.C.</td>
</tr>
<tr>
<td>Bhāmha</td>
<td>Kāvyālāmkāra</td>
<td>7th Cent. A.D.</td>
</tr>
<tr>
<td>Danāñjīa</td>
<td>Kāvyādārśa</td>
<td>7th Cent. A.D.</td>
</tr>
<tr>
<td>Vāman</td>
<td>Kāvyālāmkāra</td>
<td>9th Cent. A.D.</td>
</tr>
<tr>
<td>Udbhata</td>
<td>Alamkāra-Saṁgraha</td>
<td>8,9th Cent. A.D.</td>
</tr>
<tr>
<td>Rudraṇa</td>
<td>Kāvyālāmkāra</td>
<td>9th Cent. A.D.</td>
</tr>
<tr>
<td>Rūṣekhara</td>
<td>Kāvyā-mimāṃsā</td>
<td>10th Cent. A.D.</td>
</tr>
<tr>
<td>Kṣemendra</td>
<td>Aucitya-vicār-carcā</td>
<td>11th Cent. A.D.</td>
</tr>
<tr>
<td>Mahimbhatṭa</td>
<td>Kāvyaprakāśa</td>
<td>12th Cent. A.D.</td>
</tr>
<tr>
<td>Ruuyaka</td>
<td>Alamkāra-Saṁvasva</td>
<td>12th Cent. A.D.</td>
</tr>
<tr>
<td>Hēm Chandra</td>
<td>Kāvyānusāsana</td>
<td>12th Cent. A.D.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Work</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vāgbhaṭa</td>
<td>Vāgbhaṭālaṁkāra</td>
<td>12th Cent. A.D.</td>
</tr>
<tr>
<td>Jāideva</td>
<td>Candraloka</td>
<td>13th Cent. A.D.</td>
</tr>
<tr>
<td>Vidyānātha</td>
<td>Alāṁkāra Śāstra</td>
<td>14th Cent. A.D.</td>
</tr>
<tr>
<td>Viśvanātha</td>
<td>Sāhityadarpaṇa</td>
<td>14th Cent. A.D.</td>
</tr>
<tr>
<td>Appaya-Diksīta</td>
<td>Citramimānsā</td>
<td>16th Cent. A.D.</td>
</tr>
<tr>
<td>&quot;</td>
<td>Kuvlayānanda</td>
<td>17th Cent. A.D.</td>
</tr>
</tbody>
</table>

A complete list of the contributors of Alāṁkāra Śāstra cannot be given here. All the scholars of Alāṁkāra School thought that alāṁkāras as the soul of poetry.

3.1.2. Rasa School of Poetry:

Bharat may be called as the originator of Rasa School of Poetry. He laid stress on the elements of Rasa which became in course established ideas in the realm of Poetics. In his book Nāṭya-Śāstra Bharat mentioned nāṭya-rasa rather than Kāvyā-rasa. But Bharat’s doctrine of nāṭya-rasa as the original source of the doctrine of Kāvyā-rasa. In the early stages of its development, the domain of poetry was entirely dominated by Rīti School and Alāṁkāra School and the aesthetic importance of rasa was ignored by Dhvanikāra and his followers. Bhamha and Dandin gave subsidiary place to rasa in their theories. Rudraṭ was the earliest
writer who explicitly included the rasa in his treatment of poetics but he devoted four chapters on rasa. At the beginning of his work kavyālāṁkāra, he praises the poets who have won eternal fame by composing kāvyas enlivened by rasa. Rudrat, in his theory of poetry stresses on alamkāra but he discusses rasa also. In figures like rasavat, the rasa and bhāva implied are taken as elements which heighten the charm of the expressed idea. Rudraṭ adds one more rasa as Prīyas (xii, 3) to nine rasas. Thus he speaks of ten rasa.

Lollaṭa, Śankuka, Bhāṭṭa - Nāyaka and others are also associated with rasa-doctrine. Ānandavardhana maintains that no system of poetics can entirely ignore the moods and sentiments as essential factors in poetry. He therefore gives an important Place for rasa in his scheme. Abhinavagupta declared rasa as the essence of poetry. Viśvanātha and Keśava Mīśra have suggested rasa as essentially the main element of poetry. According to Viśvanātha:

'Vākyam rasātmakāṁ kāvyām'. (Poetry as a sentence of which the soul is the rasa).

All the supporters of rasa-doctrine considered rasa as the essence of poetry, soul of poetry, an element of poetry. The exponents of rasa school discussed ten important rasas which are relevant for poetry. These are given below:
1. Śṛṅgāra rasa (the Erotic)
2. Vīra rasa (the Heroic)
3. Raudra rasa (the Furious)
4. Vibhatsa rasa (the Disgusting)
5. Hāsyā rasa (the Comic)
6. Adbhuta rasa (the Marvellous)
7. Karuṇa rasa (the Pathetic)
8. Bhayanak rasa (the Terrible)
9. Śānta rasa (the Tranquility)
10. Vātsalya rasa (the Parental affection)

3.1.3. Rīti School of Poetry:

The precursor of Rīti School may be called Dandin, the author of Kāvyādārsā. The doctrine of rīti as the essence of poetry was further developed by Vāmana. He wrote Kavyālāṃkār-sūtra. In five chapters of his book, he strongly supported the doctrine of rīti. He regarded rīti as the soul of Poetry. Vāman lays down in clear terms: 'rītiḥ atma kāvyasya'. (1.2.6). He defines the rīti as 'viśiṣṭa-pada-racana' or particular arrangement of words. The rīti is not, like the style, as it is generally understood by Western Critics but as literary excellence. The sabda (word) and the artha (sense) constitute the body of which the soul is the rīti. He discusses three types of rīti, viz -
(1) Vaidarbhi which has all the ten guṇas, (2) the gauḍī arounds in ojas and kānti and (3) Pāñcāli which is endowed with mādhurya and saukumarya. Rudraṭa adds laṭī to the enumeration of the three rītis of vāman. For Rudraṭa rīti means a definite usage of compound words. Bhōja adds two more types of rīti, viz, māgadhī and āvantikā. The former being an intermediate style between Vaidarbhi and Pāñcāli and the latter forming only a Khanda-rīti i.e. a defective or incomplete type. Rajaśekhara in his book, 'Kāvyamimāṃsā' gives the same three rītis as Vāman does, but in his another book he speaks of three rītis namely vacchomi (from vatsagutma), māahī (māgadhī) and Pāñcāliā (Pāñcāli).

Inspite of the great works on the rīti-doctrine, it is obvious that the fundamental theory of the Rīti School could not have been welcomed in its entirety. Viśvanātha is of the opinion that rīti is a particular kind of formal arrangement and what is called the 'soul' of poetry is something quite different.

3.1.4. Guṇa School of Poetry:

Bharat in Nāṭya-śāstra speaks of ten Guṇas. According to him Guṇās are the negation of the doṣās:

'guṇa viparyayād eṣām'.

1. Abhinava in xvi, 91.
The gunās according to Bharat are as follows:

1. Śleṣa (coalescence of words)
2. Prasād (clearness)
3. Samtā (evenness)
4. Samādhi (superimposition)
5. Madhurya (sweetness)
6. Ojas (strength)
7. Saukumārya (smoothness)
8. arthavyakti (explicitness)
9. Udāra (exaltedness)
10. Kānti (loveliness)

Vāman developed the doctrine of guṇa and classified guṇa into two types: śabda guṇas and artha guṇas. Although Bharat's guṇas are mostly of the nature of artha - guṇas and some of them can be interpreted as by Abhinavagupta as śabda guṇas. Śabda guṇas means the qualities pertaining to word form and artha guṇa means qualities pertaining to word meaning. Danḍin apparently holds that it is not the poetic figures only but the several literary excellences the guṇas, that constitute the essence of poetry.

Vaman writes in 'kāvyālāmākār sūtva' that:

'Kāvyāsobhāyah kartarōdharmaṇa guṇah'.

After Ānandvardhan the guṇās are taken as inseparable attributes and causes of excellence in composition. Guṇās were rightly and definitely propounded by Mammaṭa who reduced
the number of gunās into three only, viz; madhurya, Ojas and Prasād. Infact these three gunās are defined broadly enough to include most of the ten gunās of Bharat, Dandin, and Vāman.

3.1.5. Dhvani School of Poetry:

Dhvani School of Poetry may be regarded as meaning school. The doctrine of Dhvani is 'suggestion is the essence of poetry'. This school was formulated by Ānandavardhana who wrote 'Dhvanyālōka' in the middle of the 9th Cent. The Dhvanyālōka is divided into four chapters called Uddyōtas. In the beginning of the first Uddyōta Ānandavardhana Summarizes the purpose of writing his book:

'Kāvyasyātmā dhvanir iti būdha ir yah saṁāmnāta - pūrvah.' (The soul of poetry has already been recognized by the learned as Dhvani).

It means that the theory of dhvani is the essence of poetry was traditionally maintained by earlier thinkers.

Ānandavardhana has borrowed the term 'dhvani' from the field of grammar. The grammarians supplied the nomenclature and the intellectual speculation on the words and their senses provided the foundation of Dhvani doctrine.

Anandvardhana propounded the theory of dhvani. Abhinavagupta wrote the commentary after about a hundred years in the name of lōcana. Anandvardhana discusses all the factors connected to dhvani doctrine such as alamkāra, guna, riti, saṅghātana, vakrokti, auchitya etc. He assigns them their true place in relation to rasa and Dhvani. Abhinavagupta goes a step further. He deals all issues fully. It follows from this that the word 'dhvani' can be employed in the following ways:

1. dhvantīti dhvaniḥ: which suggests the words and the senses.

2. dhvayantine iti dhvaniḥ: That which is suggested the sense.

3. dhvananaṁ dhvaniḥ: The process of suggestion.

4. dhvani samudāyah-dhvaniḥ: The compositions pertaining to these factors of Dhvani.

The technical term Sphoṭa pertaining to Dhvani of the grammarians has been employed by the Rhetoricians in a slightly different sense. Patanjali the greatest grammarian defines sphoṭa as the all-pervading, eternal and imperishable characteristic behind the word before it actually conveys the sense.

In respect to patāñjali, we can take sphota to give rise to Nāda that leads to the Śabda which produces Dhvani. But Dhvani is used, in poetics as the element of suggestion. The supporters of Dhvani-doctrine maintain that the situation, the context, the speaker, the words and their meanings all conjointly produce the suggestion. According to Ānandvardhana a word is not only endowed with the two powers of denotation (abhidhā) and implication (laksāna) but also that of suggestion (vyāñjanā). Abhidhā is basic and the other two s'aktis rest upon it. Abhidhā may be defined as that power of words which conveys the conventional meaning. Thus the concept of the cow is given by the word 'Cow' by its power of Denotation. The second power of word is laksāna. Laksāna is secondary meaning. It is indication power. Thus one can say 'the hall was clapping', it means, it is indicated that the people of the hall were clapping. The third word power is vyāñjanā (suggestion).

The Dhvani theory, in all its minute details has five thousand, three hundred and fifty five subdivisions of suggestive poetry.

The Dhvani poetry is divided into two broad classes, viz., (1) Avivaksīta-vācyya and (2) Vivaksītānyapara-vācyya. The first is obviously based on laksāna or indication. The second is obviously based on abhidhā or denotation. Avivaksīta-vācyya disregards the conventional meaning. While Vivaksītānyapara-vācyya which relates the conventional sense.
Avivakṣītavācyā dhvani in its turn may be divided into two main types:

(1) Arthāntarasāmkramita-vāc-ya
(2) Atyantatīrskṛta-vāc-ya

In the first one, the conventional meaning does not bring out the complete sense, the intended meaning. In the second, the conventional sense has no bearing on the intended sense. Its only utility to suggest the other one. Vivaksītānyaparāvāc-ya dhvani is also of two types:

(1) Asaṅilaksyakarmavyāgga dhvani.
(2) Kramodyotita-vyāgga

In the first one, the suggested sense occupies the most important position in a composition. It is said to be the soul of Dhvani. It consists of rasa, bhāv, rasābhāsa, bhāvabhāsa and suggested by letter pada, sentence, sāṅgχaṇā, case-ending, number, gender, relation, kārakaśakti, relation, primary nominal suffix, taddhita, compound, nipātas etc.

In the second type the transition from conventional to the suggested is clearly noticed. It may be further divided into three - Šabdasaktyutha, Arthaśaktyutha, Udbhayaśaktyuth. In śabdāsaktyutha, one word is capable of denoting several conventional meanings. There is pun. eg. ghanśyām means

(1) Clouds and (2) Krishna.
DHVANI CHART

<table>
<thead>
<tr>
<th>DHVANI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avivakṣitavāchya</td>
</tr>
<tr>
<td>Arthāntarasamkramita</td>
</tr>
<tr>
<td>Padapraśā</td>
</tr>
<tr>
<td>Asānlaṃkāryakramavyaṅgya</td>
</tr>
</tbody>
</table>

(Anuranganarupa)

Rasa, Bhāva

Suggested by:

Rasabhāsa, Bhāvabhāsa

1. Letter
2. Pada
3. Sentence
4. Sanghatana
5. Case-ending
6. Number
7. Gender
8. Relation
9. Karakasakti
10. Primary Nominal Suffix
11. Taddhita
12. Compound
13. Nipatas

1-D.A.L. Page 281

Contd...
<table>
<thead>
<tr>
<th>Kramoddyotita</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Anurananarupa)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sabdasaktyutha</th>
<th>Arthasaktyutha</th>
<th>Ubhayasaktyuth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Padaprakāśa</td>
<td>Vakyaprakāśa</td>
<td>Padaprakāśa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vakyaprakāśa</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kavipraudhoktikrta</th>
<th>Kavinibaddhavaktr-praudhoktikrta</th>
<th>Swatah Sambhavi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vastudhvani</td>
<td>Vastudhvani</td>
<td>Vastudhvani</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Alankaradhvani</th>
<th>Alankaradhvani</th>
<th>Alankaradhvani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suggested by Vastu</td>
<td>Suggested by Vastu</td>
<td>Suggested by Vastu</td>
</tr>
<tr>
<td>Suggested by Alāṅkāra</td>
<td>Suggested by Alāṅkāra</td>
<td>Suggested by Alāṅkāra</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Padaprakāśa</th>
<th>Vakyaprakāśa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Padaprakāśa</td>
<td>Vakyaprakāśa</td>
</tr>
</tbody>
</table>
In Arthaśaktyutha, the conventional sense suggests another sense without the use of any special words.

In Ubhayaśaktyutha, words and conventional sense both together suggest some sense.

In Dhvani doctrine the exposition of Abhinavagupta was so well that Mahim Bhaṭṭa's criticism could not gain ground at all.

3.1.6. Vakrokti School of Poetry:

Vakrokti doctrine represents one of the most outstanding contributions to poetic theory. The term 'Vakrokti' means 'Crooked speech'. The earliest traces of the Vakrokti doctrine can be found in Bharat's Nātyaśāstra. But the pioneer of vakrokti school of poetry was kuntaka. He was the author of the 'Vakrokti Jīvita'. The idea of kuntaka's doctrine of vakrokti is that the vakrokti is the essence of poetry. According to him:

'Vakroktīḥ kāvyā jīvitam

Bhāmaha stresses the importance of vakrokti for poetry. In his book the concept of vakrokti is regarded identical as atisāyokti. Dandin uses the term as a collective term for all poetic figures except svabhāvokti.
Dandin's views on Vakrokti are, in general, similar to those of Bhāmha. They considered it as the basis of all poetic figures. In Vāman we find vakrokti in the sense of arthālāmkāra (figure of sense).

The two other scholars who have referred the term vakrokti before kuntak are Ānandavardhana and Rajaśekhara. Ānandavardhana considers Vakrokti as an expressed figure (Vācyalānkāra). Rajaśekhava has called the figure vakrokti by the name of auktika (i.e. pertaining to statement or saying). The most exhaustive treatment of vakrokti is found in kuntaka. He describes vakrokti as a 'striking denotation' (vicitra-abhidhā). Bhoja also discussed vakrokti in detail. He uses the term 'vakrokti' in three different senses: (1) the poetic expression in general (2) alāmkāras (3) one of the varieties of the verbal figure called vākovākya. He defines vākovākya as a repartee. Bhoja divided poetry into three classes (a) vakrokti, (b) svabhāvokti (c) rasōkti. He used vakrokti in the sense of the oblique term of expression, svabhāvokti as the non figurative description of nature and rasōkti for rasas and bhavas (states).

Mammaṭa discusses, vakrokti in his kāvyaprakāśa in the narrowing sense. He discussed two types of vakrokti (1) based on punning (2) based on intonation.

Ruyyaka mentioned vakrokti in both the broad and narrow senses - as a figure of speech and as a metaphor based on resemblance.
Visvanātha in his sāhityadarpaṇa regards vakrokti as a verbal figure. After Visvanātha, keśava Misra and Appaya Diksita gave brief remarks on vakrokti. Keśava said it as a verbal figure saying it vākovākya. Appaya Dixit included vakrokti in arthālāṃkāra (figures of sense).

In this way we see that the Indian doctrine of vakrokti refers to the central aspect of poetic language.

3.1.7 Anumāna School of Poetry:

Anumāna School of Poetry is associated with the name of Mahima Bhaṭṭa. He wrote 'Vyakti-vivēka'. His object was to comprehend all ideas of dhvani in the process of anumāna (syllogistic reasoning). He discussed two senses of śabda, namely, the actually expressed (vācyya) and the inferrible (anumēya). Anumēya includes both the laksya and vyānāya senses. The process of inference is very wide in its scope much wider than dhvani.

He says:

\[ Vācyas tad-anumito vā yatrārthor thāntaram prakā-sayati/ \]
\[ Saṁbandhataḥ kutaścīt sā kāvyānumitir ityuktā. \]

1. Vyakti-viveka, p. 22
M. Bhatta criticizes the Dhvani definition, propounded by its advocates, conforms to his definition of what he calls kāvyanumiti as the process through which another sense is revealed by the expressed sense or by a sense inferred from it connectedly.

Mahim Bhatṭa classified the inferable meaning into three types:

(1) Vastu
(2) Alamkār
(3) Rasa

In his opinion vastu and alamkāra may be conveyed directly but rasa must always be inferred.

The process of inference includes the two terms linga and lingin. The dhvani or suggested sense is the lingin and its suggestors (viz, word and sense) are apparently its linga. For example the existence of fire (lingin) by the smoke (linga). The knowledge of the 'lingin' and the 'linga' is nothing but inference. Thus the other sense in the lakṣānā does not proceed from words, but from the process of inference.

3.1.8. Aucitya School of poetry:

Aucitya school of poetry is associated with the name of Kṣemendra. The doctrine of aucitya was originated
and developed by Kṣemendra. Kṣemendra wrote two works: 'Aucitya-vicāra and 'kavi - kaṇṭhābharana', Kṣemendra considers aucitya as the essence of rasa (rasa-jiavitabhūta) and as having its foundation in the aesthetic pleasure (camatkāra) underlying the relish of rasa. In his opinion aucitya has its application in various parts of a poem, such as pada (word) vākya (sentence) prabhandhārtha (composition as a whole), guṇas (literary excellences), alāmākāras (Poetic figures), the rasas (sentiments), kiryā (verb) kāraka (case), linga (gender) number (vacana) Upasarga (prefixes), deśa (Place) and kāla (time) etc. Aucitya is one of the essential constituents of poetry. The chief characteristic of Aucitya is stability in comparison to guṇa, rasa and Dhvani. Kṣemendra gave 27 varieties of aucitya. Aucitya is the intellect of poetic body. Anandavardhana pointed out that the poet's sense of aucitya must pervade the entire work of art. Its impact may be felt in every part of it.

**Concluding Remarks:**

Thus the theories of poetry which are developed in eight schools of Indian Poetics - alāmākāra, rāti, guṇa, dhvani, vakrokti, anumāna and aucitya represent outstanding contributions to poetic theory. Indian poetics is full of logical, philosophical and linguistic problems.
It is a part of philosophy because the majority of the writers on it have been influenced in their theories by philosophical and ethical ideas. Further it is called the science of art because it deals with the techniques of art.
CHAPTER - IV

THE PHONOLOGICAL ASPECTS OF STYLE IN KAMAYANI

4.1 The role of sound stratum in poetry:

Poetry is a kind of discourse. Discourse may be defined as a unit of linguistic performance which stands complete in itself. We may distinguish discourse between two broad divisions - poetic discourse and non-poetic discourse. Poetic discourse is organized and structured, concentrated and novel, imaginative and expressive, figurative and metaphoric, harmonious and rhythmic. Non-poetic discourse on the other hand comprises the language of science, the language of prose, the language of commerce, the language of religion, everyday language, the colloquial language and the slang. It is merely indicative in nature and not suggestive like poetic discourse. Its primary appeal is communicative. It deals with plain truth and facts. In this way poetic discourse is qualitatively different from the language of non-poetic discourse.

Sound stratum plays a great role in poetic discourse than in non-poetic discourse. Poetry reflects a special and grand unity of sound structure.

R. Wellek and A. Warren remarked:

'Every work of literary art is, first of all, a series of
sounds out of which arises the meaning. In some literary works, this stratum of sounds is minimized in its importance; and it becomes, so to speak, diaphanous, as in most novels. But even there the phonetic stratum is a necessary precondition of the meaning.\footnote{R. Wellek and A. Warren, 'Theory of Literature', New York, 1948, Ch. XIII, p. 159.}

Alexander Pope, the 18th century poet of English literature stated that:
'the sound must seem an echo to the sense'.

Rene Wellek recognizes the importance of sound and sense relationship, though, he is not convinced of Dell Hyme's argument that the congruence of sound and meaning is a criterion of poetic value. He says:
'I am one of those students of literature who recognize and emphasize the enormous contribution of linguistics to literary scholarship. Especially in the analysis of metre, and especially again in the analysis of the phonemic principle, the contribution of linguistics has been invaluable. There can be no comparative metrics without linguistics. I agree with the linguistics about the important role of sound in literature, but I would always argue that there is a point at which literature (and poetry) goes
beyond the scope of linguistics.\textsuperscript{1}

Sisir Kumar Das emphasized that:

'I am not suggesting that only phonological analysis will be able to solve all problems of metrics and impact the linguistic approach has been criticized by the students of classical prosody. What I want to emphasize is that a proper metrical study without linguistics is not possible. Phonology alone can provide us with a framework for historical and comparative metrics.\textsuperscript{2}

Wellek and Warren stated very strongly the function of sound structure in literary art and asserted the dependence of the study of metre on phonological studies. They remarked:

'Much is still obscure and controversial; but metrics has today restored the necessary contact with linguistics and with literary semantics. Sound and meter, we see, must be studied as elements of the totality of a work of art, not in isolation from meaning.'\textsuperscript{3}

\begin{enumerate}
\end{enumerate}
Thus the phonological aspect of style comprises with the following phonological devices:

1) Phonetic Orchestration
2) Sound symbolism
3) Alliteration or vowel and consonantal harmony.
4) The Rhyme Scheme
5) Assonance
6) Consonance

4.2 Phonological aspect of style in Kāmāyanī:

When we analyze, Jay Shankar Prasad's great epic Kāmāyanī we find that sound structure plays a great role in it. Kāmāyanī stands as a remarkable poem of Hindi Literature. Phonological devices which enhance the beauty of Kāmāyanī and determines the semantic stratum of the poem are discussed below:

4.2.1 Phonetic Orchestration in Kāmāyanī:

It is already pointed out that the term 'phonetic orchestration' is used by prof. Rene Wellek after following the Russian Formalists. It is used for Phonoaesthetic effects of poetry. Stageberg and Anderson have used another term 'Phonetic Intensives' (known also as phonoaesthemes) for the same sense.

Whatever type of metre is accepted in a language it is conditioned by the phonological system of that language. The only point is that one has to consider which linguistic facts are relevant to metrical studies in a given language.

The first and most fatal mistake we can make in regard to poetry is to forget that poetry was born of music and is a form of music. Its first appeal is through the ear direct to the emotions. That is why, children's verses are recited and liked, solely for their beauty of music. In poetry, musicallity refers to euphony or 'sound nice'. Cacophony deals with harshness of sounds needs to be considered in English poets like Browning and Hopkins and Hindi poet Mukti-bodh, who aim at deliberately harsh, expressive sound effects. Prof. Wellek, following to the Russian Formalists called the musicallity melody and euphony as "Orchestration" (instrument-ovka)¹.

He further remarked:
'Among the devices of "orchestration" we have to distinguish between sound patterns, repetition of identical or associated sound qualities, and the use of expressive sounds, of sound - imitation'.²


Kāmāyanī is a beautiful epic of Jay Shankar Prasad which expresses the special and grand unity of sound structure. Dazzling images, forceful music and harmonious air of Kāmāyanī win readers' hearts. Euphony, musicalāy and melody with fine language, great vision and great message to mankind provide a high place in Hindi literature. Consider the following passages which are beautiful examples of phonetic orchestration.

mai hu, yah vardān sadras kyō lagā gujnē
kānō mē

mai bhi kahne laga, mai rahū sāsvat nabh
ekē gānō mē

--- Āśa p. 437

jab likhte the tum saras hāsī apnī, phūlō kē āncal mē
apnā kalkaṁṭh milāte the jharnō kē kōmalkal kal mē

--- kām p. 473

lalak rahī thī thī laśit laḷṣa sōṁ-pān kī pyāsī
dīvan kē us din vibhav mē jaisi bani udāsī

--- kām p. 519
Scholars hold that nasal consonants, nasalized vowels and laterals produce musicality, melody and the effect of movement. In above passages of Kāmāyanī we find the nasal consonants and nasalized vowels creating the sense of euphony and lateral consonants creating the effect of movement and melody.

4.2.2 Sound symbolism in Kāmāyanī


Otto Jesperson has remarked that:

'There is no denying, however, that there are words which we feel instinctively to be adequate to express the ideas they stand for, and others the sounds of which are felt to be more or less incongruous with their signification.'

Rene Wellek emphasized the role of sound symbolism in poetry. He stated that:
'We seem all agreed that it would be a mistake to dismiss this problem: certainly sound symbolism is a factor in much poetry'.

Sound symbolism is also realized by E.C. Traagott and M.L. Pratt. They remarked that:
'Even though sounds in themselves have no meaning and even though the associations between sounds and meanings in language are arbitrary and conventional, there are ways of using sounds to complement meaning'.

There are various theories of sound symbolism. We can divide these theories into three broad divisions. The theories are discussed below:

1) There is natural connection between sound and meaning. Such words as 'cuckoo', 'Meow', 'bhoo bhoo' are its evidences. This view is supported by many philologist as shaktayan, Tucker, Humboldt, Paget, Hilmer, Liancourt, Pincott and others.

2) The connection between sound and meaning is arbitrary. According to De Saussure:
'The bond between the signifies and the signified is

---


The association of sound and sense is accidental. The supporters of this view considers that, the association of sound, even of an onomatopoeic word with an object, situation or action is accidental.

Ferdinand de Saussure, the father of modern linguistics thinks that the relationship between sound and meaning is partly arbitrary and partly natural.

The association of a particular sound with particular meaning is recognized by Lawrence Jones and James Lynch. Jones work has not been published. James Lynch has analyzed keats sonnet "On First Looking into Chapman's Homer". He analyzed the phoneme occurrences of the poem. His goal was to discover the phonetic orchestration and to relate its findings to the meaning. In the last line of the sonnet he found a word 'silent'. This word sums up the theme of the poem and also has the dominant sound structure of it. The word, according to him is 'summative word' in this sonnet.

Dell Hymes goes even further than James Lynch. He wrote a paper entitled 'Phonological Aspects of style: some

---

1. Ferdinand de Saussure, Course in General Linguistics, 1964 p.67
English Sonnets. He analyzed a universe of twenty English Sonnets, ten by Wordsworth and ten by Keats. The analysis relates to the general question of the role of sound symbolism in poetry. Dell Hymes discussed the problem of sound symbolism with slight modifications in Lynch's proposal. He suggested certain steps for phonological analysis of poem which are as follows:

1. The poem should be written in phonetic transcription.
2. We should make a separate list of consonants and vowels.
3. We should find out the high ranking phonemes.
4. We should try to relate the dominating sounds with the theme of the poem.
5. We should try to construct a word out of the dominating sounds.
6. The constructed word will be called the "Summative word".

The summative word, according to him must be fulfilling three criteria:

(i) On the level of sound, containing dominant sounds in the poem.
(ii) On the level of meaning, expressing the theme of the poem.

(iii) Regarding position, placed so as to have a culminating effect.

When all these three criteria are met the result has been termed as **summative word**. When only the first two criteria are met, the result has been as **key word**.

Dell Hymes theory is more successfully applicable to lyric poetry than epic poetry.

The study of sound symbolism comprises with two types of phenomena.

(i) **Signification of individual sounds.**

(ii) **Onomatopoeias**

(i) **Signification of individual sounds**

As far as the signification of individual sounds are concerned scholars such as Hardeo Paulri (1959), M.H. Khan (1966), M. Tabassum (1969), M.K.A. Beg (1983) hold that certain sounds reflect particular mood of the poem. General opinion of scholars is that long vowels expresses pathetic sentiments. Nasal consonants and nasalized vowels gives the effect of musicality and melody.
Fricatives expresses the mood of silence, peace and lonliness. Laterals gives the effects of movements, flow and vibration. Fricative 'h' expresses the pathos in poetry. But there is no symmetry and uniformity of views. M.H. Khan relates fricatives to silence and peace. Tabassum relates to pathos. Ullmann thinks that laterals are particularly well-fitted to produce an impression of soft-ness. Beg feels the effects of movements, flow and vibration in lateral consonants. If we take this view that long vowels and fricative 'h' produce the effect of agoni and sadness and apply in Kāmīyānī we find:

\[
\text{tapasvī } \text{kā yā itne hō klānt?}
\]
\[
\text{vēdnā kā yā kaisā vēg}
\]
\[
\text{āh tum kītne advihkt hātō}
\]
\[
\text{batāō yā kaisā udvēg.}
\]

(Shraddha, S. 33)

The fricative h and long vowel give the effect of pleasure:

\[
\text{aḥā, kaun yā vir bāl nirbhīk hai}
\]

(Kanankusum, Bharat, p. 215)

An analysis of different poems of various moods reveals that such assumptions of signification of individual sounds do not work at all.
(2) **Onomatopoeias**

Onomatopoeia is a term used to denote the formation of words by imitation of natural sounds. Onomatopoeia literally means the making or formation of words.

In Webster's Third New International Dictionary (unabridged), under the word 'onomatopoeic', one of the meaning given is 'echoic' and the other is 'formation of words in imitation of natural sound; the naming of a thing or action by a more or less exact reproduction of the sound associated with it.

Otto Jesperson\(^1\) treats the term 'echoic' and 'onomatopoeia' as equivalent.

Echo-words are those words which refer to a situation where the second word in the paired construction does not have meaning of its own.

Bloomfield defined:

'Onomatopoeic forms as those which denote a sound or an object which gives out a sound.'\(^2\)

Bloomfield\(^3\), considers 'imitative and 'onomatopoeic' as equivalent. He does not consider 'echo' forms or 'echoic'

---

forms to describe such words.

Hockett stated that:
'Some words and phrases actually sound like that which they
mean; such forms are onomatopoeic'.

Hockett discussed the onomatopoeic words as secondary
associations.

Anvita Abbi discussed the onomatopoeic words in the
heading of mimic words. In her opinion mimic words are those
which 'Pertain to situations where, there is a complete
reduplication as other words which are in complete reduplica-
tion 'but both morphemes are onomatopoeic.' She further
remarked, 'mimic words are compounds and represent natural
sounds or emotional feelings verbally. For instance bhin bhin
'buzz', 'cip cip 'sticky', gar gar 'thunder' etc. A single
morpheme of these compounds can never be employed in a
sentence since it does not carry any meaning of its own.
Mimic words thus represent a case where sound sequence itself
is meaning. i.e. the sound directly expresses the meaning
and does not act as a sign or symbol for the meaning due to
some arbitrary association with it.'

1. Charles F. Hockett, A Course in Modern Linguistics,
New York 1958, p. 298.


3. Anvita Abbi, Semantic Grammar of Hindi : A Study of
reduplication, Bahri publications, New Delhi, 1980, p. 80.
Apte discussed two levels of onomatopoeic words in relation to Marathi: (1) formal level (2) semantic level. At the formal level the division is that (1) reduplicated onomatopoeic words (2) onomatopoeic words without reduplication. At the semantic level, we can talk of onomatopoeic words which are imitations of natural sounds and actions, i.e. words which are associated with sensory feelings and states of being.

Apte stated that, at the semantic level onomatopoeic words fall into the following categories:

1) Imitation of sound
2) Imitation of action together with the sound made by the action
3) Imitation of the manner of action
4) Sensory feeling
5) State of being.

Words which fall into the first three categories are 'imitative' words. While words which fall into the fourth and fifth categories are associated with sensory feelings and state of being. Apte says that:

'The associations involved in words of the second group are not always the same and we find that occasionally the same phoneme is associated with different concepts. The semantic criterion in this situation is not clear and ultimately it is left to the intuition of the native speaker to decide whether words which fall in the second group are onomatopoeic or not.'

Bahri discussed the semantic varieties of onomatopoeias. He classified onomatopoeias as follows:

(a) Direct imitation
(b) Action or movement
(c) Originator of the sound
(d) EClectic symbols or symbolized onomatopoeias
(e) Abstract ideas
(f) State of mind
(g) Echo words
(h) Nursery words
(i) Learned etymologies.

Bahri stated that:

'The onomatopoeias are like chemical mixtures in which all elements are distinctive in their properties. Words changed in meanings are like chemical compounds in which each element has lost some of its properties into the

If we study onomatopoeic words in kamāyanī, we find that Jay Shankar Prasad employed the following categories of onomatopoeias which are discussed below:

(a) **Direct imitation**

Direct imitation is one of the important varieties of onomatopoeias. Such words try to imitate the actual sounds. In kamāyanī we find such type of examples:

'unmād mādhav malyānil
daurē sab girtē partē;
parimal se cali mahā kar
kākli, su man thē ṭharte'

-(Ānand, S. 70)

(Tipsy spring, Malaya wind
Very hurriedly raced;
**Cuckoo's low and sweet tone**
Bathed in smell, flowers rained)

In the above stanza of, kamāyanī the word kākli 'cooing' is an onomatopoeic word which represents direct imitation.

---

b) **Action or movement**

Another variety of onomatopoeic words represents action or movement. It is quite natural that the action itself may be expressed by the word for its sound. Kāmāyanī represents beautiful examples of onomatopoeic words which represents action or movement. Consider the following lines of kāmāyanī:

'ghanihūt hō uthē pavan, phir
svasō kī gati hōtī ruddh;
aur cētnā thī bilkhāṭī
drīṣṭī viphal hōtī thī kruddh'  
(Cintā, S. 65)

(Winds again were tempestuous
And breathing was hard in anguish
And consciousness was weeping loud
Eyes seeing nothing were all peevish)

Here the word bilkhāṭī 'weeping loud' is an ono-word which represents action or movement.

c) **Originator of the sound**

This category of onomatopoeias involves the names of birds whose chirps have been imitated and the sign used to denote the signified. In Kāmāyanī this variety of onomatopoea is
found here and there. See the following kamayani:

"Kamayani was seeing her entire happiness as a dream, she was a line, which for ages was anxious, cheated rubbed clean. What was depicted by clusters of soft flowers on the wind that was today resounding in sky as 'papīhā's crykean!"

The word papīhā is an onomatopoeia which belongs to the category of the originator of the sound.

"Sāndhya āruṇ jalaj kēsār lē ab tak manthī bahlātī, murjā kar kab girā tāmras, uskō khojī kahā pātī! Kāsīti jhāl kā kumkum miṭṭā malīn kāliṁā kēkār sē, kokīl kī kākīl vṛithā hī ab kāliyō par māndrātī'.

(Dusk was up to now amusing itself with reddish pollen, how could she search that red lotus which had faded and fallen 'Kamkum' on horizon's forehead was rubbed off by hand of dark, now cuckoo's cooing over buds without gain was nevering)
The word kōkil 'cuckoo' is also an ono word which belongs to the category of onomatopoeias—the originator of the sound. The two birds 'papihā' and 'kōkil' have an important place in Hindi poetry because their sweet and melodious tone is associated with the sentiments of love. And the chief characteristic of Prasad's poetry is his love theme. So the poet used these words in kāmāyanī to express the sentiments of love and to create an aesthetic effect.

d) Eclectic symbols or symbolized onomatopoeias

This variety of onomatopoeias involves those words which represent objects or ideas, having no direct relationship with the sound. The sound might have struck a listener at one time or from one feature of that object. This type of onomatopoeias is called symbolized onomatopoeias or eclectic symbols. This type of onomatopoeias is represented in kāmāyanī beautifully. See the following lines:

'rukṭī hū aur ṭhahartī hū
d par sōc vicār na kar saktī;
paglī sī kōī antar mē;
    baiṭhī jaisē anudin baktī'.
    (Lajjā, S. 41)
(Though I stop and pause on my way,

I'm not able to cogitate;

As if insane woman in me

Sits and raves without any break).

The word bakti in above stanza of kāmāyanī is a symbolized onomatopoeia.

e) **Abstract ideas**

Some onomatopoeias represent abstract ideas. Abstract ideas may have symbolic expression. According to Bahri:

'The relation between sound and meaning in these cases is facit and shadowy. They may be said to contain only ten percent onomatopoetic value'.

Such variety of onomatopoeic words is found in kāmāyanī.

'dukh kī pichli īrajī bīc

vikastā sukha kā naval prabhāt;

ek pardā yah jhīna nīl

Chipāyē hai jismē sukha gāt'

(Śraddhā, S: 38)

---

(In last hours of night of pain
    Dawn of pleasure itself reveals;
Behind veil of light blue colour,
    Elegant pleasure it conceals).

The word jhīnā' is an ono-word which means 'thin' or 'light'. The word represents abstract ideas.

Bahārī remarked about the word jhīnā in the following way:

'we know that a thin leaf makes a jhin jhin sound. Jhīnā was, perhaps used first to denote a thin leaf or a thin piece of tin. Specialization and generalization both helped to make this sound signify 'thin'. "

The poet Jay Shankar prasad used this word to denote thinness of the veil of blue sky.

f) States of mind

Some onomatopoeias represent states of mind. In such onomatopoeic words sense is more obscure. The poet Jay Shankar Prasad used many onomatopoeic words in his poetry specially in kāmāyanī which represent states of mind

sometimes of Manu and sometimes of Śrīdā. See the following stanza of kāmāyanī:

śrīdā kā avlāmī milā phir
kritagyātā sē hriday bharē,
manu uṯh bāthē gad gad hōkara,
bole kuch anurāg bharē'

(Nirved, S. 54)

(Getting all support from Shraddhā
Heart filled with her obligation,
Manu got up with deep feeling
And said to her with affection)

The one-word gad gad 'deep feeling of gladness'
expresses the real state of mind of Manu after getting Śraddhā.

See another example in kāmāyanī:

'hriday bān raḥā thā sīṭa sā
 tum svātī kī būd bānī,
 mānas ātāl jhūṃ uṭhā tab
 tūm usmē mākrānd bānī'.

(Nirvēd, S. 73)
(Heart was as a mother-0-pearl,
You're in the form of Swati drop,
Lotus of heart began to **swing**
when you became nectar thereof).
The word **jhum** 'swing' expresses the state of mind and is an onomatopoeia.

**g) Echo words**

The echo words are imitative in nature. S. K. Chatterji has defined 'echo words' as follows:

'A word is replaced partially (partially in the sense that a new syllabale; the nature of which is fixed, is substituted for the initial one of the word in question, and the word so formed unmeaningful by itself, echoes the sense and sound of the original word), and in this way the idea et cetera and things similar to or associated with that is expressed'.

Anvita Abbi stated that:

Echo words refer to a situation where the second word in the paired construction does not have any meaning of its own. When attached to the first word an idea of generality is obtained.

---


Jesperson\(^1\) and Bahri\(^2\) have discussed 'echo words' and 'onomatopoeic words' as equivalent.

In kāmāyanī, the poet Prasad has used the echo words. But comparatively the frequency of echo-words is lesser than other varieties of onomatopoeias. See the following stanza:

'āj sāhāsik kā paurator niṣ tan par lēkhē,
raj dānā ko vajra bana sa sac-muc dékhē!.

(Sangharṣ, S. 101)

(Now feel prowess of courageous on your bodies, See royal sceptre as thunder-bolt really).

Another example of kāmāyanī:

'rātri ghani kālimā paṭī meṣ dabī-luki sī,
rah rah hōtī pragat mēgh kī jyōtī jhuki sī'.

(Sangharṣ, S. 6)

(Night was lying *hidden* in a corner of darkness, Lightning in clouds was from time to time in harness)

In above stanzas of kāmāyanī we saw the use of echo words to signify the sense.

h) Nursery words

Nursery words are those words which are formed in imitation of the sounds of a child.

Bahri stated that:

'It may be noted that the relation between word and meaning in these cases is purely arbitrary, as it is in all forms of words. All sound is national and meaning is a question of usage in each language. Every language has its own system and so has Hindi'.

In kāmāyani, the poet prasad uses only one nursery word माँ 'mother' in three or four times in the whole poem. It is spoken by Mānav, the son of Manu and Śradhā. The frequency of nursery words in kāmāyani is low and is used only on the demand of situation. See the following lines:

 már tu cal āyī dūr īdhar,
 sāndhyā kab kī cal gayī udhar;
 is nirjan mē ab kyā sundar —
 tū dēkh rahī, hā bas cal ghar'
 (Darshan, S.2)

(Mā! you’ve come here at a distance,
 Evening long back passed out of scene;
 What beauty in this loneliness
 You are seeing come to residence)

i) **Mimic words**

Mimic words are compounds and represent natural sounds or emotional feelings verbally. In mimic words both the morphemes are onomatopoeic in nature. In kāmāyanī, we find abundance of mimic words. The frequency of mimic words is more high than other words. See the following examples:

'is jyotsnā kē jalniḍhī me
bud·bud sā rūp bānāē;
ma[kṣatra dikhāyī dētē.
apnī ābhā camkāyē.'

(Ānand, S. 50)

(In this sea of moonlight
Shaped as dainty bubbles
Constellation - figures
Are seen in effulgence)

'dhu dhu kartā nāc rahā thā
anastitva kā tāndav nrity ;
ākarkṣan vihīn vidyutkaṇ
tānē bhārvāhī thē bhrity .'

(Cintā, S. 78)

(That fearful dance of Non-being,
Was being danced in the perfect swing;
Electrons without attraction,
As the carriers were then acting.)
Slowly and slowly band of waves,
Dashed at the bank, lost existence;
Sound of 'splash splash', was heard sometimes,
Light was as if in convulsions.)

The poet uses mimic words in producing style in his poetry. We see that mimic words represent natural sounds and emotional feelings. In mimic words sound sequence itself is meaning. Thus bud-bud 'bubbles', dhū-dhū 'Sound of perfect swing', chap-chap 'sound of 'splash splash' and thar thar 'trembling' are the mimic words.

In this way, in kāmāyanī, the onomatopoeic creations are natural and spontaneous. They are the result of emotions and sentiments. They are direct and immediate. They are the most popular form of word formation and handiest tool of expression. They expresses the effective style of the poet. A list of onomatopoeic forms which are used in kāmāyanī is given in the Appendix A.
4.2.3 **Alliteration or vowel and consonantal harmony in kāmāyanī**

Alliteration is a poetic figure which is based on sound. It belongs to śabdālanikāra or verbal figure.

Alliteration may be defined as the repetition of one or more similar sounds in successive words. It means the bringing together of words which begin with the same sound. Alliteration always denotes some departure from the simplicity of expression.

Bahri remarked that:

'Alliteration (anuprāṣ) produces harmony of words and meaning, sweetness, effect and emphasis and vividness.'¹

Kāmāyanī is a beautiful poem of Prasad which contains the beautiful examples of alliteration to produce vowel and consonantal harmony. They enhance the effect in poem. Alliterations, used in kāmāyanī are described below:

1) **Vowel harmony in kāmāyanī**

a-a

'are amorta ke camkile,
putlo ! tere vē jaynad;
kap rahē hai āj pratidhvani,
ban kar mānō dīn viśād.'

(Cinta, S. 22)

(Shining, immortal puppets! thine,
Cries of victory of recent past;
They tremble today verily,
As echoes of poor and sad heart.)

"āśā kī ā-lok kiran sē
kuch mānas sē lē mērē,
laghu jālāhar kā srijan huā thā
jiskō śaśī lekhā ghērē.'

(Nirvēd, S. 83)

(With the help of hope's ray of light,
And taking something from my mind,
One small cloud came in existence,
Being surrounded by moon's soft live.)

"rajat kusum kē nav parāg sī
urā na dē tū itnī dhūl;
ās jyōtsnā kī, arī bāvalī
tū īsmē īvēgī bhūl.'

(Āshā, S. 75)
(Pour not in such immensity

This moonlight like the pollen new

Of white flowers, 0 crazy thou

Wouldst else lose thyself in this view)

Ocean is agitated, Waves,
Rise and fall in distress,
Hazy line of halo round moon
Turns red under duress)

(Karma, S. 57)

(Sraddhā, S. 2)
Pleasant leisure and solitude -
   Solution of world's mystery,
Soothing silence full of kindness,
   Inertia of mind lively.)

au-au

'aurō kō haṅstē dekhō manu
   haṅso aur sukh pāō;
apnē sukh kō vistrit kar lē
   sab kō sukhī banāō.
   (Karma, S. 109)

(When you look at others laughing,
   Laugh, enjoy its pleasure,
Extend more your own happiness
   Make all yet happier.)

ā-ā

'āṅkhē priya āṅkhē me ḍūbē
   arun adhar thē rasmē
hriday kālpanik vijay me sukhī,
   cetantā nās nās mē.'
   (Karma, S. 120)

(Eyes were looking at winsome eyes,
   Red lips dipped in 'soma rasa'
Heart happy in fancied conquest,
   Stimulation in nerves.)
'vah anānt nilimā vyōm kī
jaṛtā sī jō sānt rahī;
dūr-dūr ācē sē ācē
nit abhāv mē bhrānt rahī.'

(Ashā, S. 34)

(Infinite blueness of sky was
Peaceful like inactivity,
For and wide, higher and higher,
Confused in deficiency.)

2) Consonantal harmony in kāmāyanī

k-k

'jab likhtē the tum saras hāsi
apnī, phūlō ke ācal mē;
apnā kal kanṭh milāte the
jharne ke kōmal kal kal mē.'

(Kāmā, S. 4)

(When thou wert filling thine laughter
In the inner part of flowers,
And when thou wert harmonising
With the slow flow of water-falls)
'chal vanī kī vah pravaṅγcana
hridayo kī śisūtā kō;
khēl khilāti, bhulvātī tō
us nirmal vibhutā kō.'
(Karma, S. 121)

(Deception of delusive speech
which engages in play
Innocence of the human hearts,
Makes them forget clean way - )

'śūnē giri-path me gūnjariit śrīngnād kī dhvani calti
ākāśā lahrī dukh-taṭini pulin āṅk me thī dhalti;
jāle dīp nabh kē, abhīlāgāśā śalabh ure, us ēr calē,
bhara rah gayā āṅkhōmē jal bujhī na vah jwālā jaltī.'
(Svapna, S. 21)

(Echoing in desolate hilly-path travelled sound of horn,
Wave of desire merged in bank of river having weeful shore;
Lamps of sky were lit, moths of desire flew in that direction,
Tears remained in the eyes, and that burning of flame went on)

'ghir rahē the gūghralē bāl
āns avlambit mukh kē pās,
nīl ghan śāvak sē sukumār
sudhā bharnē ko vidhu kē pās.
(Sraddhā, S. 11)
(Long, curly hair, reaching shoulders

Were surrounding that shining face,

Like delicate young of blue clouds

To drink nectar from moon with grace)

c-c

'viśva kamal kī mridul madhukarī
rajnī tū kis kone sē -
āṭī cūm cūm cal jāṭī
parhi huī kis tōnē sē.'

(Āshā, S. 71)

(Soft, female black bee of lotus

Of the universe, from which corner

Thou right comest, goest kissing,

Chanting forms of magic blacker)

ch-ch

'gir rahā nistēj gōlak jaladhi me ashāy,
ghan paṭal mē ḍūbtā thā kiran kā samudāy
karṇ kā avsād din se kar raha chāl chand,
madhukarī kā suras śāncay hō calā ab band.'

Vāsanā, S. 6)

(Lustreless orb was then setting helpless;

In clouds' crowd was sinking group of sun rays

Exhaustion of action lured the day-light;

Bee's collection of honey was out of sight)
(Karma, S. 76)

(Breasts were heaving in a rhythm
With the respiration
Tide of life was as if rising
In moon’s sportive session)

(Cintā, S. 50)

(Was it smoke in all four quarters,
Or clouds on the horizon’s bank
Terrific quivering in the sky,
Hurricane moved with yearning yank)

(Sangharsha, S. 109)
(Manu withdrew injured, took support of pillar, 
Rested for breath, twanged unerring bow in anger.)

‘tarun tapasvi sā vah baithā, 
sādhana kartā sur - śamsān;
nicē pralay sindhu lahrō kā 
hotā thā sakarun avsān.’ 
(Cintā, S. 4)

(A sage of new enlightenment, 
Lost in his vision, he heard the scream 
Of drowning gods and holy relics 
Swept seaward with the ebbing stream.)

‘phir bhi dharkan kabhi hriday mē 
hōtī, cintā kabhi navīn; 
yōhī lagā bitānē unkā 
jīvan asthir din-din din.' 
(Āshā, S. 47)

(Even then something stirred in his heart, 
Anguish appeared in new form; 
His unstable life was passing, 
Turning day after day forlorn.)
dh-dh
'dhastī dhara, dhadhaktī jwālā,
jwālā-mukhiyō ke niśvās;
aur sānkucit kramāsāh uskē
avayav kā hōtā thā hrās.'
(Cintā, S. 55)

(Land was sliding, fires were blazing,
Volcanoes were breathing hot;
And shrunken limbs of the Earth
Were undergoing process of rot.)

n-n
'nayanō kī nilam kī ghātī
dhis ras ghan sē chā jātī hō;
vah kaūndh kī jisse antar kī
sītalā thāndak pātī hō.'
(Lajja, S.22)
(With whose cloud of juice is shadowed,
Vale of sapphire of pretty eyes;
That gleam by which coolness of heart,
Gets its essence for which it strives)

P-P
'us virāṭ alōran ē, grih
tārā bud-bud sē lagte
prakhar pralay pāvas mē jagmag
jyotiringaṇō sē jagte.'
(Cintā, S. 66)
(In the great churning, the planets
   And stars looked like tiny bubbles;
They were sparkling like small glow-worms
   In the rainfall, heavy, perverse.)

ph-ph

'amā phenil phān paṭak rahā,
   maṇiyō kā jāl īūṭātā sā;
unnidra dikhāī dētā hō
   unmatt huā kuch gātā sā.'
   (Kāma, S. 28)

(As if thrusting hood, full of foam,
   Showering a netful of gems,
Were to be seen as awakened,
   Slightly tipsy, humming some rhymes.)

b-b

'vahī svarg kī ban anant- tā
   muskyātā rahtā hai;
dō ṛudō me jīvan kā ras
   lō barbas bahtā hai.'
   (Karma, S. 91)

(Goes on smiling while taking form
   Of heav'n's eternity,
In these two drops of the 'Soma rasa',
   Life's juice flows forcefully.)
'bhāv bhūmikā isi lōk kī
dhanāī hai sab pūnya pāpī;
dhalte sab, svabhāv pratikriti ban
gal jwālā sē madhur tāp kī.'

(Rahasya, S. 37)

(Emotional background of this world
Gives rise to all virtue and sin;
Melting by the fire of desires,
All're moulded by habit of mind.)

'cir nirāśā nīrdhar sē,
praticchāyit aśru sar mē;
maçhup mukhar marānd mukulit,
mai sajal jaljāt ē man.'

(Nirved, S. 52)

'to phir āo dēkhō kaisē hōtī hai bali,
raṇ yah, yaggy purōhit O kilat au'ākuli!

(Sangharsh, S. 113)

(Then, come forward and see how offering is made
Battle is sacrifice, kilat, Akuli priests.)
र-र

‘शब्द, पर्स, रस, रूप, गांध की पारदर्शित सुग्रह पुत्रिया;
कारो अर्थ्या कर्ति ज्यो,
रूप-वातिरंगिन तितलिया.’
(Rahasya, S. 26)

(Transparent and well-built puppets
Of sound, touch, taste, vision and smell
Are dancing in all directions
As butterflies colourful, swell!)

ल-ल

‘ललक राहि थिललित लालशा
सोम-पान की पयाशी;
जीवन के उस दिन विभव में
जालिब बनी उदासी.’
(Karma, S. 4)

व-व

‘मेरी उपासना कर्तेवे
मेरा संकेत विधान बनाए;
विस्त्रित जो मोह रहा मेरा;
वह देव विलास विठान तन-ा.
(Kāma, S. 40)
(They were my faithful devotees,
    My gesture was law unto them;
My intense infatuation
    Was the source of gods merriment)

s-s

'jīvan tērā ksudra ānśa hai
    vyakt nīl ghan-mālā mē;
    _saudamīni_-sāndhi sā sundar
    kśan bhar rahā ujālā mē.'

(Cintā, S. 76)

(Life is thine least important part
    Like firmament amidst clouds' crowd,
It enjoyed light for a moment
    Like the line of lightning loud.)

ś-ś

'lē makrand nayā cū partī
    ́śarad prāt ̄ kī ̄śēphālī
    bikhrātī sukh ī, sāndhyā kī
    sundar alakē ghūghrālī.'

(Nirvēd, S. 66)
(Shefālī in Sharada morning
   Scattered fresh nectar all around,
   Fine, curly tresses of evening
   Were bent on pleasing all and one)

h-h

'bha?v rājya kē sakal mānsik
sukh yō dukh mē badal rahē haï;
hīnsā sarvōṇnat hāro mē
yē akrē anu tahal rahē haï!'

(Rahasya, S. 44)

(Emotion-World's mental pleasures
Turn into pains in such a way;
Violence stirs amidst proud defeats,
Haughty molecules promenade.)
4.2.4 The Rhyme scheme in kāmaṇī

The first essential of poetry is verbal music. The poet chooses instinctively words of delightful sounds and arranges them in such a way that they together produce what is called 'music'. But verbal music does not depend only on the musical sounds or alliteration but also on rhymes. Words rhyming together give a musical sound that is why rhyme is so much used in poetry. Rhyme should not be used in prose except for the sake of emphasis.

Rhyme is an extremely complex phenomenon. It has its mere euphonious function as a repetition (or near repetition) of sounds.

The New Critics have made the readers of poetry familiar with the idea that even poems have their own tones and a perception of tone is quite essential for the right appreciation of a poem.

Henry Lanz in his book 'The Physical Basis of Rime' has shown that the rhyming of vowels is determined by a recurrence of their overtones. But it is obviously only one aspect of rhyme.
'Aesthetically far important is its metrical function signaling the conclusion of a line or verse, or as the organizer, sometimes the sole organizer, of stanzaic patterns. But, most importabtly, rhyme has meaning and is thus deeply involved in the whole character of a work of poetry. Words are brought together by rhyme, linked up or contrasted.  

Kāmāyanī presents beautiful examples of rhyming scheme. The first type of rhyming is found in kāmāyanī is that rhyming ending on vowels and rhyming ending on consonants. See the following examples:

a) Rhyming ending on vowel:

\[\text{ā/ā}\]

'hai abhāv kī capal bālikē,

rī lalāṭ kī khal lēkhā! 

harī bharī sī daur-dhūp, o

jal-māyā kī cal-rēkhā!'

(Cintā, S. 11)

(O volatile daughter of want!

O vicious line of sad forehead!

Zestful, pleasant activity,

Wavering line of the mirage ahead!)

'tō phir āō dēkhō kaisē hōtī hai balī,
raṇ yah, yaggī pūrohit! o kilāt au ākuli.'

(Then, come forward and see how offering is made,
Battle is sacrifice, kilat, Akuli priests.)

"lālī ban saral kapōlō mē
āḍkhō mē āñjan sī lagtī;
kūncit alkō sī ghūgh-rālī
man kī marōr ban kar jagtī.'

(Touching innocent cheeks with red,
Gracing eyes with collyrium;
complicated like curled tresses,
I'm wakeful like complex of mind)

"paścim kī vāgmayī śāndhyā,
ab kālī thī hō calī, kintu;
ab tak āyē na aherī vē,
kya dūr lē gayā capal jantu."

(Īrshyā, S. 14)
Reddish evening on side of West
In now darkening, but dear hunter
Has not yet come o'er to this place,
Has fleet-footed beast led him a-far!"

"us virāt āloṇān mē, grih
tārā bud-bud-sē lagtē;
prakhar pralay pāvas mē jagnēg,
jyotirīngānō sē jagnētē."

(Citnā, S. 66)

(In that great churning, the planets
And stars looked like tiny bubbles;
They were sparking like small glow-worms
In the rainfall, heavy, perverse.)

"kucal uṭhā ānand, yahi hāi
bādhā, dūr hatāō;
apnē hī anukūl sukho kō,
milnē dō mil jāō."

(Karma, S. 126)

(Pleasure disconcers, modesty’s
Obstacle be removed,
Let pleasures meet with their own type,
Let yourself be submerged.)
'aur śtru sab, yē kritaghn phir
inka kyā viś-vās karū;
pratihīṇā pratiśōdh dabākar,
manhi-man cup-cāp marū'

(Nirvēd, S. 101)

(All else enemies ungrateful
How in them can I've confidence
Repressing the urge for revenge
I may now seek death in silence)

b) Rhyming ending on consonant:

k/k

'kaun tum? samsritijalnidhi tīr
tarāgō sē phēki manī ēk,
kar rahē nirjan kā cup-cāp
prabhā kī dhārā sē abhiṣek?

(Shradhā, S. 1)

(Who art thou? A lustrous gem thrown
By waves on shore of creation,
A-dorning lonliness in silence
With flow of self-radiation?)
'kaun hō tum khīctē yō mujhē apnī ēr
aur lalcāte svayāṁ haṭṭe udhar kī ēr!
jyotsnā nirjar! ṭhahartī hī nahi yah āṅkh;
tumhē kuch pahcānne kī khō gayī sī sākh.'

(Vāsanā, S. 20)

(Who art thou, pulling me to thy-self thus
   And alluring me, makest onward rush!
Fountain of bright moonlight! Eyes are dazzled;
   Self-confidence to know thee is puzzled)

'surā suratālimay badan aruṇ vē
nayan bharē ālas anurāg;
kāl kāpōl thā jahā bichaltā
   kālp vriksā kā pīt parāg

(Cintā, S. 40)

(Faces reddened by wine, perfume,
   Eyes languid and full of eros;
Cheeks more delicate than the paste
   Of yellow pollen of Kalpavriksha).
'kyā kahu, kyā hū mai utbhānt?

vivar me nil gagan kē āj

vāyu kī bhaṭkī ēk tarāṅg,

śūnyata kā ujṛā sā rāj.

(Shraddha, S. 21)

'kāmnā kī kiran kā jisme āmilā hō āj;

kaun hō tum, īsī bhūlā hriday ki cīr khojj!

kund mandir sī hāsī jyō kulī suṣmā bāṭī;

kyō na vaisē hī khulā yah hriday ruddhkapāṭ.'

(Vāsanā, S. 25)

(Shimmer of desire thou exhibitest;

Who art thou, this forgotten heart's object,

Blooming 'Kund'flower distributes beauty;

Why my heart hasn't opened accordingly?)

'tum dūr calē jāṭē hō jab,

tab lēkar taklī yahā baīṭh;

maiśī phirāṭī rahtī,

apnī nirjanta bīc paīṭh.'

(Irshyā, S. 52)
(When you go to a distant place
I sit here with loom in my hands
And I go on rotating it,
Introspecting in loneliness)

(Shraddha, S. 18)

(I am like that unlucky block
Of snow, which doesn't flow in the fall;
Like a stone which doesn't run to meet
And embrace the sea at its call)

(Sangharsha, C. 114)

(And Asur priests fell down on earth in a moment
Ida was even now saying "stop this campaign")
(Five Elements fearful fusion
Lightnings fell scattered in pieces
Immortal powers were seeking
Lost morning in light of torches)

(World was laughing, with eyes very fair,
Moonlight pleasing, pollen in the air,
And guest was laughing, clasping Manu's hand
Both moved as love, strength in the dream land)

(Shradhā, S. 3)
(When Manu listened with pleasure
To sweet humming like that of bee
Beautiful verse of poet first
With face bent like lovely lily)

\[
dh/dh
\]

' deva dāru nikūnįj gahvar sab sudhā mē snāt
sab manātē ēk utsav jāgraṇ kī rāt
ā rahī thī madir bhīnī mādhvī kī gāndh
pavan kē ghāṅ ghirē partē thē banē madhu āndh!'

(Vāsanā, S. 30)

(Cedars and bowers and caves were bathing
In moonlight, and busy celebrating;
Intoxicating was 'madhavi's' smell;
Clouds of wind descended for the nectar)

\[
n/n
\]

' madhurīmā mē apnī hī maṅun,
ēk sōyā sāndēś mahān;
sajag hō kartā thā sāṅkēt,
Cētnā macal uthī ānjān.'

(Shraddhā, S. 29)

(Absorbed I was in my sweet dreams,
But a silent inner message
Beckoned me in its vigilance,
Consciousness suddenly took stage)

\[
\]
'manu ne dekha jab śrīdha kā
vah sahaj khēd sē bharā rūp,
apnī icchā kā dirī virōdh
jismē vah bhāv nahi anup.'

(Irshyā, S. 21)

(When he saw Shradhā's countenance
Which was replete with plain labour,
Firmly opposed to his desire,
Wonderful feelings were not there).

'ēk viśmriti kā stūp acēt,

jyōti kā dhūdhlā sā pratibīmb;

aur ḫartā kī jīvan rāśi

saphalta kā sāṅkīlīt vaiṁb'.

(Śraddhā, S. 22)

(Tower of dark oblivion,
Obscure reflection of light;
Matter with energy dormant,
Delayed success, latent in fight)
m/m

dhal gayā divas pīlā-pīlā
tum raktārun banrahē ghūṁ,
dēkhō nīrō mē vihag yugal
apnē śīśuō kō rahē cūm!

(Irshyā, S. 25)

(Day of pale hue has receded,
You've been roaming as reddish sun;
Look, pairs of birds in their nests are,
Kissing young ones with affection!)

y/y

'kahā manu nē, "nabh dharnī bīc,
banā jīvan rahasya nirupāy;
ēk ulkā sā jaltābhāṅt,
śūnny mē phirtā hū asahāy.'

(Shraddhā, S. 17)

("Between earth and sky" said Manu,
Life remains unsolved mystery;
I am roaming perplexed in void
Like streak of lightning helplessly)

r/r

'kusum kānān-āṅcal mē mānd
pavan prērit saurabh sākār,
racit parmaṇu parāg śārīr
kharaḥ hō lē madhu kā ādhār.'

(Shraddhā, S. 15)
(In the garden full of flowers,
Wafted by the wind slow-moving,
Fragrance composed of pollen grains
Was standing on base of honey).

1/1

"mṛītyu, arī cir-nidrē! tērā
āṅk himānī sā sītal,
tū anānt mē lahar banātī
kāl-jaladhi kī sī halcal."
(Cintā, S. 73)

(O Death, eternal sleep! thine lap
Is cold like ranges Himalayan;
Thou makest mark in Infinite
Like commotion in Time's ocean.)

v/v

"maun! nāś! vidhvāṃs! ādhēra!
sunny banā jō pragat abhāv,
vahī satya hai, arī amar-te!
tujh kō yahā kahā ab ṭhā-v."
(Cintā, S. 72)

(Silence! Ruin! Destruction! Dark!
Whate'er needed is clearly void,
That is real, O immortality!
Thou hast no place here to reside)
in which level of herizon
Storing so much of breath like gasp,
With air's excuse, almost breathless,
To whom art thou making thine pass).

us śakti śārīrī kā prakāś
śab śāp pāp kā kar vināś-
(Darshan, C. 43)
(Light of power personified,
Destroying curse, sin activised—)

nitty paricit hō rahē tab bhī rahē kuch śēś;
gūrhāntar kā chipā rahtā rahasya visēś.
dūr jaisē saghan van-path ānt kā ālōk;
satat hotā jā rahā hō, nayan kī gati rōk.
(Vāsanā, S. 5)
(Acquaintance increased, yet something unknown;
Some innermost secret stood all alone.
Light at the end of a dense forest tract
As if recedes arresting the sight's guest.)
h/h

'jīvan dhārā sundar pravāh
sat, satat, prakāś sukhad athāh'
(Darshan, S. 18, l. 1-2)

(Life-current has flow beautiful
True, endless, bright, sweet abysmal)

r/r

cup thē par śraddhā hī bōlī
dekhō yah to bangayā nir
par ismē kalrav karnē kō
ākul nahō rahī abhī bhīr"
(Īrshyā, S. 51)

(He was silent, but Shraddha said
"Look, this nest has now been built up,
Even then no crowd is witnessed
To be impatient to chirrup).

In rhyme scheme of kāmāyanī we also find some pair of words which are starting ending with same sound.

a....n

'dukh kē dar sē tum agyāt
jatiltāo kā kar anumān
kām sē jhijhak rahē hō āj
bhaviṣyat sē ban kar ānjan.'
(Shraddhā, S. 35)
(Inferring difficult problems
On account of fear of pains
Thou art shirking activity
Closing thine eyes of future gains.)

b...ā

'tumhē tripti kar sukh ke sādhan sakal batāyē
mainē hi śramabhāg kiyā phir varg banayē. '
(Sangharsh, S. 91)
('T was I who showed you proper means of pleasure
I devised division of labour class-structure)

s.....ē

' nīśicārī bhīṣan vicār ke
 pāṅkh bhaṛ rahē sarrāte
 sarasvātī thī calī jā rahī
 khīc rahī sī sannāte ,
 (Nirved, S. 4)
 (Night birds of the frightening ideas
 Are wizzing all round with great speed
 Sarasvati went on flowing
 As if breathing in soundest sleep)
'visv-kal-panā sa ācā vah
sukh śīta' santōś nidhan
aur dūbtī sī acala ka
avlāmban mani ratn nidhān'

(High like vision of universe
Source of pleasure coolness content;
Support to earth almost sinking
And a store of gems excellent.)

'dēkh rahā hū vasudhā kā ati bhay sē kāmpan,
aur sun rahā hū nabh kā yah nirmān krāndan?
(Sangharsh, C. 86)

(I am seeing earth trembling with excessive fear,
And I'm listening to sky's pityful blubber.)
V. ...

'akēlē tum kaisē ashāy
yajan kar saktē? tucch vicār!
tapasvī! ākarṣan ēh hīn
kar sakē nahī ātm vistār.'
(Shraddhā, S. 50)

(How canst thou alone sacrifice?
'Tis cowardly cogitation
Persons devoid of attraction
Couldn't succeed in self expression)

In some places of kāmāyanī, rhyming has phonological contrast.

a/ā: Short vowel vs long vowel

'tap nahi kēval jīvan satty
karun yah kāṇik dīn āvsād;
karal ūkākān nō hai bharaṅ
ō rūṅā āsā kā ālīhād.'
(Shraddhā, S. 45)

(Not the penance but life is truth,
Short lived distress is pitiful;
Filled with wishes evanescent
Sleeps the delight highly hopeful)
i/u: Front vowel VS back vowel

'mā! tu caḷ āyī dūr _idhar
sāndhya kāb kī caḷ gayī _udhar.'
(Darshan, S. 2, 1. 3-4)
("Mā! you've come here at a distance,
Evening long back passed out of scene;)

b/p: Voiced VS Voiceless

'nirav nisīth mē latikā sī
tūm kaun ā rahī hō _barhtī ?
Kōmal āhē phailāyē sī
ālīgśān kā jādū _parhtī.'
(Lājjā, S. 4)
(Who art thou advancing enwars
Like a creeper in silent night?
As if stretching delicate arms,
Waving want of embraces might.)

d/t Voiced VS Voiceless

'nīcē star par chāyā _durānt,
ātī cupkē , jātī _turant !
(Darshan, Darshan, S. 27, 1.7-8)
(On surface below was darkness, 
Which came in silence went at once)

n/m : Dental nasal VS bilabial nasal

'ab vah āgantuk guphā bīc
paśu sā na rahē nirvasan magn;
apnē abhāv kī jārta mē,
vah rah na sakēgā kabhī magn.'
(Irshyā, S. 57)

(Now that new person in this cave
May not live like creature naked,
Ignoring deficiency,
He won't be living contented)

l/r : Lateral VS rolled

'hai abhāv kī capal bālikē,
ri lalāṭ kī khal lēkha! 
harī bharī sī daur-dhūp, 0
jalmāyā kī cal-rēkha!' 
(Cintā, S. 11)

(O volatile daughter of want
O vicious line of sad forehead!
Zestful, pleasant activity,
Wavering line of the mirage ahead!)
The phonological contrast is found in aspirated sounds. See the examples:

**bh/ph**: Voiced aspirated VS voiceless aspirated

'sahsriti apnē mē rahī bhūl
vah gāndh vidhur amlān phūl'.
(Darshan, s. 28, l. 7-8)
(Creation was with itself busy,
Flower, non-fragrant, but blooming)

**ch/jh**: Voiceless aspirated VS voiced aspirated

prakrit sakti tumnē yantrō se sabkī chīnī
śōsan kar jīvanī bana ċar jār jhīnī
(Sangharsh, s. 97)
(By machine, you wrenched from us natural power.
Exploiting us, you made our lives poor!)

**ch/kh**: Voiceless aspirated affricate VS voiceless aspirated stop

'māyāvini ċ bas pāli tumnē aise chuṭti,
laṛkē jaisē khēlō mē karlētē khuttī.'
(Sangharsh, s. 65)
Illusive being! you have thus washed off your hands now,
Like the boys who while playing, just quit in a row.

In kāmāyani, we also find similar words in rhyme axis.
For example si/si (Cintā, S. 15) thi / thi (Cintā, S. 25)
gayē / gayē (Cintā, S. 41), Sakta / sakta (Cintā, S. 68) etc.

4.2.5 Assonance in kāmāyani

Assonance, by which we mean the similarity of vowel-sounds in syllables, is used to create an effect in poetry. As far as the kāmāyani is concerned it is used effectively.

_ari vyādhi kī sutra dhārini!
ari ādhi, madhumay abhisāp!
hriday-gagan mē dhūmkētu sī
Puṣya Sṛṣṭī mē Sundar pāp.'
(Cintā, s, 13)

(O mother of dreadful disease!
O mental malady, sweet curse!
Like a comet in the heart-sky,
Pretty sin in pure universe.)
अज अमरताकाजिवित हु वान भीम सजं जरीजः दिम्भं
अह सर्ग केम प्रथम अंक का अधिम पत्रमय सा विषकः।

(Cinta S, 70)

इस इंदिवर से गङ्ध भारी
बुन्ती जली मधु की धारा
मन - मधुकर की अनुराग-मयी
बन रही मोहिनी सी करार।

(Kama, s.13)

( Sweet nectar of the blue lotus
Weaves a fragrant and luring net
Which imprisons mind like a bee
By the bonds much affectionate.)

इ

'निसांबल होकार तिर्ति हु
इं मानस की गहराई में
जाती नाही जागरण कधी
सपने की इस सुग्राई में।'

(Lajja, s.39)

( In the depth of this mind's ocean
' I'=' swimming without any means;
I do not want to wake up from
This pleasantry of my sweet dreams )
('udvēlit hai udadhi, lahariyā
lōṭ rahi vyākul sī
cakravāl kī dhūdhali āēkhā
mānō jātī jhulsī.'

(Karma, s.57)

(Ocean is agitated, waves,
Rise and fall in distress
Hazy line of halo round moon
Turns red under duress.)

'dhumketū sā ca la rudra nārāc bhayaṅkar
liyē ālī jwālā āpāī atī pralayāṅkar.'

(Sangharsh, s.120)

(Arrow of Rudra like a comet shot out in space
In its tail was trailing greatly destructive flame.)

'ēk maṅn vēdnā vijankī, jīlī kī jāṅkār nahi,
jagī kī aspaṅt upēkṣā, ēk kasāk sākār rahi,
harīt kūṅj kī chāyā bhar thī, Vasudhā āṅggan kartī,
vah choṭī sī virah nādi thī jiskā hai ab pār nahi.'

(Svapna, s.4)
(Silent pain of loneliness, no constant chirping of cricket
World's obscure indifference, personification of torment;
She embraced the earth simply like shadow of green foliage,
Like separation's rivulet whose flow is without limit.)

This dualism, dual treatment
Is a means of dividing love
Am I beggar? No, I'm not so
I'll have to revise my resolve.

O

O nil āvraṃ jagatī ke
durbōdh na tū hī hai itnā
avgūṇthan hūtā ākhō kā
ālok rūp bantā jītnā.'

(Kāma, S. 10)

(O blue canopy of the world,
Thou art not so hard to surmise,
But light illuminating thee
Covers vision of our eyes)
"Returning tired after hunting,
Door of the cave was visible;
There was no desire to advance,
Reluctance was discernible"

4.2.6 **Consonance in kāmāyanī**

Consonance or the agreement of consonants in syllables. They can be put to the general use and can be made to link lines as rhymes do. See the following examples in kāmāyanī.

Who art thou? How can I declare?
How art thou? Also what art thou?
This burden thought cannot forbear.

(Āshā, S. 17)
'māyāvini bas pāli tumnē aise chuṭṭi
larkē jaisē khelō mē kar lētē kuṭṭtī.'
(Sangharsh, C. 65)
(Illusive being You have thus washed off your hands now,
Like the boys who while playing, just quit in a row)

'sūnē girī path mē günjarit sripnād kī dhvani calī,
akākśā lahrī dukh taṭinī pulin āṅk mē thī dhaltī.'
(Svapn, S. 20, 1-2)
(Echoing in desolate hilly path travelled sound of horn,
Wave of desire merged in bank of river having woeful shore.)
'vismriti ā, avsād ghēr lē
niravtē bas cup kardē
_cetantā_ cal jā jarta sē
āj śūnny mērā bharde.'

(Cintā, S. 17)

(Memory! depart, ennui may win!
O Stillness! keep me but silent;
O consciousness move away, stupor
May spread in my heart reficent.)

'kaun karun rahasy hai tummē _chipā_ chāvīmān?
lātā vīrudh diyā kartē jisē chāyā dān.
pāsu ki ho pāṣāṇ sab mē nṛitty kā navchand;
ēk ālīngan bulātā sabhī kō sānand.'

(Vāśanā, S. 21)

(What tender secret is hidden in thee,
Which is sheltered by the creeper and tree
Animal or stone whirling in new dance;
Embrace is providing every one chance.)

'jīvan jalnidhi kē tal sē jō
_muktā_ thē vē nikal pārē,
jag-māṅgal sāṅgīt tumhārā
gātē mērē rōm khaṛē !

(Nirvēd, S. 82)
(From underneath ocean of life
   Pearls came out what e'er available,
I was thrilled to utmost extent
   Singing your song of world-welfare.)

(Cintā, S. 50)
(Was it smoke in all four quarters,
   Or clouds on the horizon's bank!
Terrific quivering in the sky,
   Hurri-cane moved with yearning yank.)

(Nirvēd, S. 91)
(Cursed as it were I'm rambling round
   Carrying in me skeleton of life
In that same emptiness as if
   I still search with pride being rife)
When you go to a distant place,
I sit here with loom in my hands;
And I go on rotating it
In-trospecting in loneliness)

(I am like that unlucky block
Of snow, which doesn't flowin the fall;
Like a stone which doesn't run to meet
And embrace the sea at its call.)
(Creator's noble creation
    May succeed completely on earth;
Seas may be paved, planets scattered
    And volcanoes be laid to dust)

('taran tapasvi sa vah baiṭha
   sādhan kartā sur-samsān
nīcē pralay sindhu lahrō ka
   hōta thā sakarun avsaān.

(Cinta, S. 4)
(A sage of new enlightenment,
    Lost in his vision, he heard the scream
Of drowning gods and holy relics
    Swept seaward with the ebbing stream.)

('thā samarpan mē grahan kā ēk sunihit bhāv,
thī pragati, par aṛa rahtā thā satat aṭkāv.
cal raha thā vijan-path par madhur jīvan-khel;
dō aparicīt sē niyati ab cāhti thī mēl!

(Vāsanā, S. 4)
(In surrender was contained acceptance,
Progress was there but with constant hindrance
On solitary way was played life-play;
Fate wanted strangers to be intimate.)
'yah jīvan kā vardān, mujhē 
    de dō rānī apnā dulār 
kēval mērī hī cintā kā 
tav cīt vahan kar rahē bhār,'

(Irshyā, S. 43)

(Blessing of life, your affection
May be bestowed on my, sweet heart!
Then I'll be the only source of
Anguish to be borne on your part.)

'manu yah śyāmal karm lōk hai,
dhūdhla kuch kuch āndhkār sa;
saghan hō rahā avigya't yah 
des malin hai dhūm dhār sa.'

(Rahasya, S. 41)

(This is bluish world of action,
Somewhat hazy like the darkness;
Clouded is this not fully known
Country as by the smoke tarnished)

'kahā manu nē, "nabh dharṇī bīc 
    banā jīvan rahasya nirupāy 
    ēk ulkā sā jalta ṭhrānt, 
    ṇūnny mē phīrtā hū asahāy.'

(Shraddhā, S. 17)
"(Between earth and sky" said Manu,
"Life remains unsolved mystery;
I'm roaming perplexed in void
Like streak of Lightning helplessly)

'(pavan vēg pratikūl udhar thā
kahtā, 'phir jā arē baṭōhi
kidhar calā tū mujhē bhed kar ?
prānō ke prati kyō nirmohi ?'
(Rahasya, S. 3)
(Force of wind in opposition
Was saying, 'Return O Traveller!
Where d'you go tearing me apart ?
Indifferent to life you appear!)

'(udhar garajtī sindhu lahariya
kuṭil kāl ke jālō sī;
calī ā rahī phēn ugaltī
phān phailāyē vyālō sī.'
(Cintā, S. 54)
(Thither waves of sea like trapping
Nets of crooked Death were raging,
Like slimy snakes, raising their hoods,
Disgorging foam were approaching)
(Karma, S. 16)

Is there no means by which I can
Make it sumptuous meal?
So that after many days I
May play on pleasure 'bīn'.

(Shraddhā, S. 49)

Thou art one, this land extensive
Is brimful with nature's riches;
Enjoying past, causing future,
'T is inert matters' conscious bliss)

(Shraddhā, S. 3)

Is there no means by which I can
Make it sumptuous meal?
So that after many days I
May play on pleasure 'bīn'.

Thou art one, this land extensive
Is brimful with nature's riches;
Enjoying past, causing future,
'T is inert matters' conscious bliss)

Is there no means by which I can
Make it sumptuous meal?
So that after many days I
May play on pleasure 'bīn'.

Thou art one, this land extensive
Is brimful with nature's riches;
Enjoying past, causing future,
'T is inert matters' conscious bliss)

Is there no means by which I can
Make it sumptuous meal?
So that after many days I
May play on pleasure 'bīn'.

Thou art one, this land extensive
Is brimful with nature's riches;
Enjoying past, causing future,
'T is inert matters' conscious bliss)

Is there no means by which I can
Make it sumptuous meal?
So that after many days I
May play on pleasure 'bīn'.

Thou art one, this land extensive
Is brimful with nature's riches;
Enjoying past, causing future,
'T is inert matters' conscious bliss)
(When Manu listened with pleasure
To sweet humming like that of bee
Beautiful verse of poet first,
With face bent like lovely lily)

'kaha manu ne "nabh dharni bic"
banā jīvan rahasya nirupāy
ek ulkā sā jaltā bhrānt
śūnny mē phirtā hū a-sahāy.'

(Shraddha, S. 17)

"(Between earth and sky" Said Manu,
"Life remains unsolved mystery;
I’m roaming perplexed in void
Like streak of lightning helplessly.)

'kintu mi la apmān aur vyavhār bhrā thā
manstāp sē sab kē bhītar roś bharā thā.'

(Sangharsh, S. 3)

(But they were accorded insult and mal treatment
By this mental pain all of them were in ferment.)

'mā apnē manu kō khoj calī,
saritā maru nag yā kunj gali;
vah bhōlā itnā nahī chali!
mil jāyēgā, hū prem pali.'

(Darshan, S. 21 l.3-6)
(I'm going to search Manu out
In river, desert, hill, hide-out;
He's simple, not much fraudulent
I'm reared on love, he'll be found out.)

'chal vāṇī ki yah pravancanaḥ
hridayo ki ṭisutā ko
khēl khilāṭi, bhulvāṭi jō
us nirmal vibhutā ko.'
(Karma, S. 121)

'sabkuch thē svāyatt, viśva kē
bal, vaibhav, ānand apār;
udvelit lahrō sā hotā, us
samriddhi kā sukh sāṅcār.'
(Cinta, S. 28)

(World's endless power, wealth, delights,
Everything was available;
That prosperity swiftly moved
Like the waves of nature fickle.)

'manu cintit sē parē sayam par sōc rahē thē
krōdh aur śāṅkā ke śvāpad nōc rahē thē.'
(Sangarsh, S. 7)
(Manu, anxiety-stricken, was thinking in bed,
He was being flayed by anger and doubt about end.)

'pratyēk nāś viśleśan bhī
    ̄sāmālist huē, ban sristi rahī
ritupati ke ghar kusumōtsav thā
    mādak marānd kī vṛṣṭi rahī.'
    (Kāma, S. 48)
(Every ruin, dire division
    Got synthesized, world came to be;
Spring enjoyed flower festival,
    Nectar of flowers rained heavy)

'hirak giri par vidyut vīlās
    ullāsit mahā him dhaval hās.'
    (Darshan, S. 43 l. 1-8)
(Lightning on diamond-like mountain,
Laughter of Himalayas wide-spread)

'bōlā bālak "mamā na tōr"
    jannī! mujhse mūh yō na mōr!'
    (Darshan, S. 22 l. 1-2)
(Said bay, "Don't throw off affection,
Mother! please, don't plan separation.)
Concluding Remarks:

Thus in the poem kāmāyanī, phonological aspect of style makes its contribution to the process of expression and communication of the mystery of poetic experience. Phonetic Orchestration, sound symbolism, alliteration, rhyme-scheme, assonance and consonance play a great role in producing aesthetic effect in the poem.
CHAPTER V

THE GRAMMATICAL ASPECT OF STYLE IN KAMAYANI

5.1 The role of grammatical stratum in poetry

Language is a system and structure. Language is the medium of literature. Poetic discourse is necessarily a different language either in structure or in function. So an analysis of style without a proper consideration of the raw material (i.e. language) is inadequate. Every language has its own system and structure. With the increase awareness of the importance of scientific studies, it is necessary that language studies of literary texts should receive due attention and should be approached from a fresh angle. To understand the beauty of poetic discourse, it is also necessary to analyze poetic syntax. The grammar of poetry has several important points which enhance the charm and beauty of poetry.
Transformational Generative Grammar provides a theoretical base for the analysis of style. The rules of transformational grammar can not explain all constructions in a literary text, particular in poetic language. There are many transformational rules but all of them can be subsumed under one of the four basic operations, rules either delete, add, reorder or combined. Writer or poet favours specific operations in ordering of simple sentences and in the formation of complex sentences.

Redundancy and ambiguity are the chief characteristics of poetic language. Poetic language is always redundant. Ambiguity may be seen at the level of vocabulary and also at the level of syntax. Ambiguity at the level of vocabulary will be discussed in chapter VI. 'The Lexical aspect of style in kāmāyanī.' An ambiguous sentence is that where the strings of linguistic elements at the surface structure have more than one different order at the deep structure. In poetry, ambiguity can be used as a device, exploited for literary effect.

Intersentence linkage is not identical in all types of writing and is therefore, a matter of choice and thus a matter of style.

The poetic syntax is a deliberate deviation from the non-poetic syntax, but it is still accountable by the
grammatical theory of a given language. Syntactic innovation do not bring any fundamental change in the language but in a particular style of the language.

Grammatical stratum may be viewed at in two phases - morphology and syntax. Morphological processes in terms of inflection, derivation, declension, repetition, compounding do have a stylistic consideration when any of them show up in quantitative or qualitative prominence. Similarly, syntactic patterns, when deviated from the norm purposefully show quantitative or qualitative prominence. Thus grammatical stratum makes its own contribution to the study of style.

5.2 **Grammatical aspect of style in kāmāyanī**

Like phonological aspect, grammatical aspect of style plays a prominent role in the study of style in kāmāyanī. Grammatical aspect of style comprises the reduplication of parts of speech, nominal, adjectival, verbal and adverbial style, use of interjection, demonstrative and vocative, syntactic innovation in number and gender formation, change at sentence order, addition, deletion and rearrangements etc. The grammatical analysis of kāmāyanī reveals that it plays a prominent role in style, emphasis and expressiveness.
5.2.1. Repetition of the parts of speech in kamāyanī

Jay Shankar Prasad's Kamayanī shows the enough occurrence of repetition of parts of speech or reduplication. The repetitive forms in kamāyanī may be divided into four major groups:

1) Complete reduplication
2) Partial reduplication
3) Echo formation
4) Mimic words

1) Complete reduplication:

Complete reduplication is defined by Anvita Abhi as:
"The phenomenon when a single word or clause is repeated once in the same sentence without any phonological or morphological variations".

Complete reduplication involves noun, pronoun, adjective, verb adverb etc. In kamāyanī we find the abundance of reduplicative words specially of complete reduplication. These words belong to various parts of speech and are used with the view point of style and effect. Consider the following examples in kamāyanī.

a) Noun
(1) Vasudha par yah hōtā kyā hai
    anu-anu kyō macal rahe
    (Nirvēd, S. 2, l. 3-4)

(What was happening on earth below, why all atoms were in hurry)

(ii) 'chīpī sriṣṭī kē kaṁ-kaṁ mē tu,
yah sundar rahasy hai nitī'
(This is a beautiful mystery, (Chinta, S. 75, l. 3-4)
Thou art in all atoms harnessed)

In above poetic lines anu-anu 'all atoms' and kaṁ-kaṁ 'all atoms' are the complete reduplication of nouns.

b) Adjectives

(i) 'uḷḷe-uḷḷe tārak jhalmaṁ,
pratibīmbiśaritā vakṣasthāṁ
(Darshan, S. 1, l. 3-4)
(Tiny, radiant stars were twinkling,
In river-bed were reflecting)

(ii) kṣubdh nirakhtē badan iṛā kā pīla pīla
udhar prakṛti kī ruki nahī thī tādav līlā.
(Sangharsh, S. 4, l. 1-2)
(Enraged they were beholding Idā's painful face, Thither Nature's dance of destruction was a-pace)

In above poetic lines uḷḷe-uḷḷe 'radiant' and pīla-pīla 'yellow' are complete reduplication of adjectives.
c) Verbs

(i) **'nīl gagan mē uṛtī-urtī vihag bālikā sī kīrnē; svapn lōk kō calī thakī sī nīd sēj par jā girnē.'**

(Svapna, S. 5, l. 1-2)

(Rays like younger females of birds taking their flights in blue sky, Went toward dream-land in tiredness to find resting place to lie)

(ii) **'hriday ho raha thā utṭejit bātē kahtē-kahtē.'**

(Karma, S. 117, l. 1-2)

(Her heart was being much excited Saying so many things)

In above poetic lines uṛtī-urtī 'taking flights', and kahtē-kahtē 'saying' are the complete reduplication of verbs.

d) Adverbs

(i) **'manu dūb calē dhīrē-dhīrē rajnī kē pichlē pahrō mē.'**

(Kāma, S. 34, l. 3-4)

(Manu was slowly drowned in them, At the end of the night's harness)
(ii)  'mahāsūnny mē jvāl sunhali
      sab kō kahti 'nahī nahī' si'
      (Rahasya, S. 74, l. 2-3)
      (Golden fire in the great void was
       Telling 'nay, nay' to e'eryone.)

In above poetic lines dhīrē-dhīrē, 'slowly' and
nahī-nahī 'nay nay' are complete reduplication of
adverbs.

Thus in kāmāyanī, complete reduplication is used
to show emphasis and expressiveness. A complete list of
reduplicative forms is given in Appendix B.

2) Partial reduplication

Anvita Abbi has defined the partial reduplication
in the following way:

'Partial reduplication refers to the paired construction
in which the second word is not an exact repetition of the
first but has some similarity or relationship to the first
either on the semantic or phonetic level. It is to be noted
that both words individually carry a meaning of their own
and thus can be employed alone in a sentence'.

1. Anvita Abbi, op.cit, 7.
Kamayani gives good examples of partial reduplication.

(i) ‘āj sunū kēval cup hōkar, kōkil jō cāhē kah lē,
par na parāgō kī vaisī hai cahal-pahal jō thī pahle’  
(Svapna, S. 10, l. 1-2)
(I may hear in silence today whate'er cuckoomaysay,  
But there is no such merriment in pollens as used to be)

(ii) ‘parivartan kī tucch pratiṃśa pūrī kabhiī nahō saktī,  
Sāndhyā ravī dekar pātihai idhar-udhar uḍugan bikhrē!’  
(Svapna, S. 15, l. 1-2)
(Petty expectation of change can never gain fulfilment,  
Evening, on giving over the sun, gets in return glowworms)

Here cahal-pahal 'merriment' and idhar-udhar 'all over' are the examples of partial reduplication.

3) **Echo formation**

In echo-formation, the second word does not mean anything. Echo words are used to create effect in poetry consider the following example:

‘sab bāto mē khōj tumhārī  
raṭ sī lagī huī hai,  
kintu sparś sē tark karū ke  
bantā 'chui mui’ hai.’  
(Karma, S. 12)
(Thou art subject of all research,
Persons swear by thy name;
But at searching hand of logic,
Thou goest wholly lame)

4) **Mimic words in Kāmāyanī**

Mimic words are complete reduplication in which both morphemes are onomatopoeic. In kāmāyanī, mimic words are used to echo sense.

'dhīrē dhīrē lahrō kā dal,
tat sē takrā hōtā ējhal;
chap chap kā hōtā āabd viral
thar thar kāmp rahti diptī taral.'

(Darshan, S.28)

(Slowly and slowly band of waves,
Dashed at the bank, lost existence;
Sound of 'splash-splash' was heard sometimes,
Light was as if in convulsions)

Thus repetition of the parts of speech produces an unusual effect in kāmāyanī.

5.2.2 **Nominal style in Kāmāyanī**

Poetic deviance in the use of noun can be seen in kāmāyanī. Prasad uses all types of noun in this long poem.
1) **Proper noun**

In the use of proper nouns there is poetic deviance. For example:

'śraddhē tumkō kuch kamāi nahi
par mañ tō dekh raha abhāv.'

(Īrshyā, S. 27, l. 1-2)

(Šhraddhe you don't lack anything
But I feel deficiency.)

'irē mujhē vah vastu cāhiyē jō mai cāhū.'

(Sangharsha, S. 53, l. 1)

(Idā I want to get whatever I desire.)

The poet uses forms of proper nouns such as śraddhē and irē. This tendency is not found in Hindi. It is Sanskrit influence on Prasad. In Sanskrit we find sītē for sītā in vocative case. Similarly Prasad uses śraddhē and irē in vocative case.

2) **Common nouns**:

The same tendency of Sanskrit tradition is found in the use of certain common nouns in kāmāyanī. For example:

'sakhē tumul taṅgān sa ucchvasmay samvād.'

(Vāsnā, S. 39, l. 2)

(Friend Conversation of emotional kind.)

'itna na camatkrit hō bālē'

(Lajja, S. 17, 1.2)

(Don't be startled o sweet belle)
The uses of sakhe, bālē are the poetic deviance of the poet Jay Shankar Prasad.

3) **Abstract nouns**

Prasad creates poetic deviance in the use of abstract nouns. See the examples in Kāmāyanī:

'Sismriti ā, avsād gher lē
dīravō! bas cup kar dē
cēntē cal jā, jartē sē
āj sūnny mērā bhar dē.'

(Cintā S. 17)

(Memory depart, ennui may win
O Stillness! keep me but silent;
O Consciousness move away, stupor
May spread in my heart reticent.)

4) **Collective nouns**

Prasad uses collective nouns to show the strength in the following stanzas of Kāmāyanī. eg.

(simha-dvār arrāyā jantā bhītar āyī
"mērī rānī" usnē jō cītēr mācāyī.)

(Sangharsh, S. 88, 1. 1-2)

(Main gate gave way, and then people entered palance,
And they cried, "Our Queen" with utmost turbulence.)
5) **Material nouns**

'**nicē jal thā, upar him thā.**'

(Citna, S. 2, l. 1)

(Alone, the stillness of the *snows*;
Below, the *waters* surged immense)

Nominal style of kāmāyanī consists of repetition of
the noun. We find the several examples at the repetition
of common noun in kāmāyanī. For example:

"ma-phir ēk kilak dūrāgat, gūj uṭhī kuṭiyā sūnī,
ma uṭh dauri bharē hriday mē lēkar utkāṇṭhā dūnī."

(Svapna, S. 22, l. 1-2)

("Mother"—with this shout of joy that love cottage
was resounded,
Mother got up, ran at once, carrying in heart longing
doubled)

'**mā nē kahā 'are ā tu bhī**

dēkh *pita* hāī paṛē huē

*pita*! ā gayā lo yah kahte

uskē roē kharē huē.'

(Nirvēd, S. 44)
(Mother said to him, "Come o'er here
    Behold, your own father is lying,
    'Father! I've come', while he said this,
    His hair stood on their ends for prying)

5.2.3 Pronominal style in Kamāyanī

The pronominal style of kamāyanī is noteworthy.
In kamāyanī, we find the six types of pronouns:

1) Personal pronoun
2) Demonstrative pronoun
3) Reflexive pronoun
4) Relative pronoun
5) Indefinite pronoun
6) Interrogative pronoun

1) Personal pronoun

The personal pronouns are used for 'the person speaking', 'the person spoken to' and 'the person or thing spoken about', In Hindi mai 'I', ham (we) (First person) tu, tum and āp (Second person), vah, yah, 'he, she, it' (Singular) and vē and yē 'those, these' (plural).

In kamāyanī, the poet uses the repetition of personal pronouns very beautifully.
maï 'I'

"mañ hāṣṭi ṭu ṭu lēṭī ṭu
mañ pāṭī ṭu kho dēṭī ṭu.'

(Darshan, S.10, l. 3-4)

(I laugh and then sometimes I weep
I achieve and I fail to keep)

ham 'we'

"ham anñy na aur kuṭumbi
ham kēval ēk hamī ṭaṅī.'

(Ānand, S. 47, l. 1-2)

(Neither strangers nor kin.
We are simply ourselves)

tum 'you'

"he sarvamāṅgale ( tum mahti,
sabkā dukh apnē par sahti,
kalyāṃmayī vanī kahi
†um kṣamā nilay mē hō rahtī.'

(Darshan, S.34.)

(O all auspicious! you are great,
All persons' misery you tolerate;
With welfare you talk does pulsate
you reside in the parden-nest)
तु 'thou'

'ो तरकमयि! तु गिने लहर,
प्रतिबिम्बित तारा पकर त्हाहर
तु रुख रुख देखें अथ पहर
वह जर्ता की स्थि भुल ना कर।'

(Darshan, S. 18, l. 3-6)

(O rationalist) you are counting waves,
You stop and grasp reflected stars,
You look at them all eight 'prahars,
Don't forget it is inertia)

वह 'she', 'he', 'it'

'वह सुंदर आलोक किरण सी ह्रिदय भेदनी द्रष्टि लिये,
जन्नर देखती, खुल जाते हai तम नेजो पार्थ बंद किये!\nमानु की सहात सपहलताकी वह उदय विजयी ताराथि,
ासराय की भुक्की जाता नी नी श्रमके उपहर दिये!'

(Svapn, S. 29)

(She was like a beautiful ray of light which could see through heart,
Wherever she casts a glance, paths are opening closed by dark!
She was resplendent star of victory in Manu's success,
People, starving of shelter, gave him presents of labour hard.)
2) **Demonstrative pronoun**

Demonstrative pronouns are used to 'pointing out' a relatively remote or proximate person or thing. In Hindi demonstrative pronouns are : vah 'that' ve 'those', yah 'this' and ye 'those' vah and ve denoting remote and yah and ye for the proximate. Demonstrative pronouns are often accompanied with a gesture i.e. 'pointing out'.

In kāmāyanī, we find abundant use of demonstrative pronouns. But which creates style is the repetition of the demonstrative pronouns. Consider the following examples of kāmāyanī.

1. **ve and vah 'those' and 'that'**

'\textit{ve phūl sur vah hāsī rahi,}
\textit{vah saurabh, vah niśvās chanā,}
\textit{vah kalrav, vah sāṅgīt arē}
\textit{vah kolāhal ēkānt banā}.  
(Kāma, S. 8)
(Those flowers and peal of laughter,
Also fragrance exulted by them,
Chirping of birds, and the music,
And that clamour was silenced them!)

2. **yah 'this'**

'\textit{yah dvait, arē yah dvividhā tō}
\textit{hai prēm baṭnē kā prakār!}  
(Īrshyā, S. 65, 1. 1-2)
(This dualism, dual treatment
Is a means of dividing love)

3) **Reflexive Pronoun**

Hindi has only three Reflexive pronouns: ēp 'self' oblique forms apnē and apnē, and a compound of these two, apnē-āp, āpas meaning 'each other'. There is repetition of reflexive pronoun in the following stanza of Kāmāyani.

'rūth gayā thā apnē pan sé
apnē saki na uskō māi
van tō mērā apnē hī thē
bhalā manāti kiskō māi.

(Mirvēda, S. 29)

(Immersed in self he felt displeased,
I could not try to possess him,
As he was already my own,
Whom I was to persuade and win!)

4) **Relative pronouns**

Relative pronouns in Hindi has the forms such as jo 'who, which, that, what'. Consider the following example:

'jō kuch hō māi na samhāl sakūgā
is madhur bhār kā jīvan kē.'

(Kāma, S. 29, l. 1-2)
(Whate'er may be, I won't take up
Life's sweet burden on my shoulders)

5) **Indefinite pronouns**

Indefinite pronouns refer to an unknown or unidentified person or thing. Hindi has only two Indefinite pronouns कोई 'someone', and कुछ 'something'.

Prasad used indefinite pronouns in कामयानी:

मनु ने कुछ मुस्क्याकर कालश और दिखलाया;
बोले "देखो की यहाँ पर कोई भी नहीं पराया"

(Anand, S. 46)

(Manu, somewhat smiling,
Indicated Kailash;
And said, "Look here, none is
Thought to be extraneous)

6) **Interrogative pronouns**

Interrogative pronouns are used in asking questions. Hindi has only two Interrogative pronouns, कौन 'who' usually referring to a person and क्या 'what' usually referring to things either in singular or plural.
'kaun tum? saṃsṛiti-jalānīdi tīr
taraṅgō se phākī manī ēk,
kur rahē nirjan kā cupcāp
prabhā kī dhārā se abhiśāk.'
(Shraddhā, S. 1)
(Who art thou? A lustrous gem thrown
By waves on shore of creation,
Adorning loneliness in silence
With flow of self-radiation?)

5.2.4 Adjectival style in Kāmāyanī

In the use of adjectives Jay Shankar Prasad has no match in Hindi Literature. In Kāmāyanī, the use of adjectives reveals Prasad's poetic genius, his proper and stylistic selection and deviation from the norm. They are rhythmic in nature. Consider the following examples:

1. arun adhar¹ 'red lips'
2. kuṭil kāl² 'crooked Death',
3. Cāṇcal citra³ 'lively picture'
4. nasikā nukīlī⁴ 'thin nostrils'

1. Karma, S. 120, 1.2
2. Cintā, S. 54, 1.2
3. Īdā, S. 6, 1.7
4. Īdā, S. 26, 1.3
5. tarun tapasvī¹ 'a sage of new enlightenment'
6. pit parāg² 'yellow pollen'
7. phēnil phan³ 'hood full of foam'
8. dō din⁴ 'two days'
9. mridu malayaj⁵ 'soft spring breeze'
10. rupchālī rāt⁶ 'silver night'
11. laghu lahri⁷ 'Riplet'
12. vakā vikal⁸ 'heart turbulent'
13. sunhalī sāri⁹ 'golden sari'
14. śithlith śarīr¹⁰ 'tired body'

Some adjectives were very dear to the poet and he used these adjectives in his poetry specially in kāmāyani and These adjectives are as follows:

1. Cintā, S. 4, l. 4
2. Cintā, C. 40, l. 4
3. Kāma, S. 28, l. 1
4. Karma, S. 99, l. 3
5. Īrshyā, S. 60, l. 1
6. Svapna, S. 45, l. 1
7. Cintā, S. 12, l. 2
8. Vāsnā, S. 42, l. 3
9. Āshā, S. 69, l. 3
10. Īrshyā, S. 13, l. 2
The chief characteristic of these adjectives is that they are repeated in several times and with several words. They are used for stylistic purpose. Consider the following adjectives in kāmāyanī:

**cir 'eternal***

1. cir kisör-vay¹ 'eternal youth'
2. cir nidre² 'eternal sleep'
3. cir viśād³ 'eternal grief'
4. cir vasant⁴ 'eternal spring'

**Mahā 'great***

1. mahā citi⁵ 'Great Consciousness'
2. mahā nritiy⁶ 'Destruction Dance'
3. mahā mēgh⁷ 'arrogance'

---

1. Cinta, S. 34, 1
2. Cinta, S. 73, 1.
3. Nirved, S. 49, 1
4. Rahasya, S. 39, 1
5. Shraddha, S. 36, 1. 1
6. Cinta, S. 74, 1. 2
7. Cinta, S. 21, 1. 3
4. mahāmantra¹ 'great hymn'
5. mahā hrad² 'extensive lake'
6. mahā svēt³ 'white Elephant'
7. mahā śūnny⁴ 'void'

Madhu 'sweet'

1. madhu mādir⁵ 'intoxicating'
2. madhu gūnjār⁶ 'sweet hymming'
3. madhu rākā⁷ 'full moon light'
4. madhu dhārā⁸ 'sweet current'
5. madhu nirjhar⁹ 'sweet stream'
6. madhu līlā¹⁰ 'sportine spirit'
7. madhu rajnī¹¹ 'happy night'
8. madhu mānthan¹² 'churning'
9. madhu kīran¹³ 'pleasant rays'

1. Irshyā, S. 69, 1.
2. Ānand, S. 7, 1. 3
3. Rahasya, S. 7, 1. 3
4. Rahasya, Sr. 9, 1. 2
5. Cintā, S. 44, 1. 2
6. Shraddhā, S. 3, 1. 1
7. Shraddhā, S. 16, 1. 2
8. Kāma, S. 1, 1. 2
9. Irshyā, S. 30, 1. 2
10. Lajjā, S. 38, 1. 2
11. Nirvēd, S. 87, 1. 2
12. Darshan, S. 116, 1. 1
13. Darshan, S. 117, 1. 2
madhur 'sweet'

1. madhur jāgraṇ 1 'sweet awakening'
2. madhur viśrānt 2 'pleasant leisure'
3. madhur mārūt 3 'pleasant wind'
4. madhur śraddhā 4 'sweet śraddhā'
5. madhur gān 5 'sweet song'
6. madhur virakti 6 'sweet detachment'
7. madhur nīṣā 7 'sweet night'
8. madhur pīrā 8 'sweet pain'
9. madhur snēh 9 'sweet tenderness'
10. madhur vastu 10 'sweet thing'

1. Āshā, S. 22, l. 2
2. Shraddhā, S. 2, l. 1
3. Shraddhā, S. 42, l. 2
4. Vāsanā, S. 44, l. 2
5. Irshyā, S. 45, l. 3
6. Karma, S. 49, l. 1
7. Īrshyā, S. 1, l. 3
8. Īrshyā, S. 19, l. 3
9. Īrshyā, S. 23, l. 2
10. Īrshyā, S. 27, l. 3
mridu 'sweet and delicate'

1. mridu malyā nil¹ 'sweet Malay-wind'
2. mridu ālas² 'sweet inaction'
3. mridu muskyān³ 'sweet smile'
4. mridu mahima⁴ 'sweet significance'
5. mridu mukul⁵ 'delicate buds'
6. mridu dhār⁶ 'honey dribbles'

madhumay 'sweet'

1. madhumay cūmban⁷ 'sweet kiss'
2. madhumay niśvās⁸ 'sweetened breaths'
3. madhumay smiti⁹ 'sweet smile'
4. madhumay abhishāp¹⁰ 'sweet curse'
5. madhumay tān¹¹ 'lilting tune'

1. Kāma, S. 50, l. 4
2. Karma, S. 44, l. 4
3. Karma, S. 101, l. 2
4. Nirvēd, S. 70, l. 4
5. Ānand, S. 73, l. 2
6. Lajjā, S. 5, l. 4
7. Cintā, S. 43, l. 3
8. Cintā, S. 26, l. 2
9. Cintā, S. 60, l. 2
10. Cintā, S. 13, l. 2
11. Āshā, S. 67, l. 4
6. madhumay sandēś 'happy message'
7. madhumay vasānt 'sweet spring'

sundar 'beautiful'

1. Sundar maun 'soothing silence'
2. sundar chand 'beautiful verse'
3. sundar sāgīt 'lilting music'
4. sundar sātī 'beautiful truth'
5. sundar vēś 'beautiful dress'
6. sundar pāp 'pretty sin'
7. sundar rahasya 'beautiful mystery'
8. sundar anurāg 'sweet affection'

1. Āshā, S. 67, 1. 4
2. Kāma, S. 1, 1. 1
3. Shraddhā, S. 2, 1. 3
4. Shraddhā, S. 3, 1. 4
5. Shraddhā, S. 4, 1. 3
6. Shraddhā, S. 27, 1. 4
7. Shraddhā, S. 34, 1. 4
8. Cintā, S. 13, 1. 4
9. Cintā, S. 75, 1. 4
10. Kāma, S. 45, 1. 4
nav 'new'

1. nav prabhāt¹ 'new dawn'
2. nav ras² 'sweet ways'
3. nav parāg³ 'new pollen'
4. nav utṣān⁴ 'fresh eagerness'
5. nav chand⁵ 'new verse'
6. nav paṭṭikā⁶ 'new strip'
7. nav māla⁷ 'new garland'

nil 'blue'

1. nil nalin⁸ 'blue lotus'
2. nil āvraṇ⁹ 'blue canopy'
3. nil kūṇj¹⁰ 'blue bowers'
4. nil paridhān¹¹ 'blue garment'

---

1. Āshā, S. 21, l. 4
2. Āshā, S. 66, l. 4
3. Āshā, S. 75, l. 4
4. Shraddhā, S. 10, l. 1
5. Vāsnā, S. 21, l. 3
6. Irshyā, S. 17, l. 1-2
7. Idā, S. 23, l. 7
8. Cintā, S. 45, l. 2
9. Kāma, S. 10, l. 1
10. Kāma, S. 12, l. 1
11. Shraddhā, S. 8, l. 1
5. nil ghān¹ 'blue clouds'
6. nil āvrāṇ² 'blue canopy'
7. nil gagan³ 'blue sky'
8. nil vasān⁴ 'blue wear'

In spite of these adjectives we find many new formations of adjectives. See the following example:

narm may 'tenderness'

'dhūm latikā sī gagan taru par na caṛhtī dīn,
dabī śisīr nisīth mē jyōō ṭī bhār navīn.
jhuk calī savrīr vah sukumārtā kē bhār,
lad gayī pākar puruṣ kā narm may upcār.'

(Vāsnā, S. 50)

(In cold night, dew-laden creeper of smoke
In humbleness can’t rise high on sky-oak
Burdened by the weight of delicateness
She bowed down to charm of man’s tenderness)
5.2.5 **Verbal style in Kāmāyanī**

When we study kāmāyanī from stylistic viewpoint we find some verbs were very dear to Jay Shankar Prasad. Such verbs are abundant in kāmāyanī. These verbs are as follows:

**nac (the root) 'dance'**

1. 'kīrti, dīpti, sōbhā thī nactī.'
   
   (Cintā, S. 29, l. 2)

   (Glory, glamour and splendour danced)

2. 'caplāye aśākkhhy nactī.'
   
   (Cintā, S. 62, l. 2)

   (Innumerable lightenings then danced)

3. 'tum bhī nācō apni dvayatā mē vismriti mē.'
   
   (Sangharsh, C. 44, l.2)

   (You may dance carefree in duality in rhythm)

4. 'Saghān ghūm kundal mē kaisī
   nāc rahī yah jwālā !'
   
   (Karma, S. 58, l. 1-2)

   (In the ring of thickening smoke
   How is the flame ablaze)

5. 'kaluṣ cakr sī nāc rahī hai
   ban ākho kī kriṣā.'
   
   (Karma, S. 60)
(They are **whirling** before my eyes

**Like** the actions sinful)

6. 'kśamā aur pratisōdh āh rē
daunō kī māyā nactī.'

(Nirved, S. 12, l. 3-4)

(Ah **Pardon** and also **revenge**

Power of both was in **harness**)

7. 'jisīṁe jīvan marāṇ baṇā thā
bud-bud kī māyā nactī.'

(Nirved, S. 75, l. 3-4)

(Where in life had turned to death

Bubble's illusory did *rejoice*)

**baras** 'to shower'

1. 'Uṣā sunhalē tīr barasti
jay-lakŚmī sī udit huī.'

(Asha, S. 1, l. 1-2)

(Showering golden shafts arose

Dawn like Goddess of Victory)

2. 'madhu barasti vidhu kīran hai kāptī sukumār.'

(Vasana, S. 34, l. 1)

(Dainty, trembling moon-rays **shower** honey)
3. 'aur jalad vah rimjhim barsā
man vanasthalī huī hari.'

(Nirvēd, S. 84, l. 3-4)
(And that cloud rained rhythmically
Grove-land of mind could gain verdure)

*vitar* 'to distribute'

1. 'tum den sīltā se apnī
ban sajal jalad vitrō na. ūndu.'

(Īrshyā, S. 66, l. 1-2)
(Moved by charity you may not
*Shower* drop as cloud watery)

2. 'ākarsāṇ ghān sā vitrē jal
nirvāsīt hō sātāp sakal.'

(Darshan, S. 24, l. 5-6)
(May rain as cloud of attraction
All troubles may meet expulsion)

*bichal* 'to slip'

'kal kapōḷ thā jahā bichaltā
kalpvrikṣa kā pīt parāg.'

(Cintā, S. 40)
(Cheeks more delicate than the paste
Of yellow pollen of Kalpvrikṣa)
One peculiarity of Prasad's verbal style is that he skilfully uses verb-roots in kāmāyanī for example:

'ḥimgiri ke uttūng ṣīkhar par
baith śilā ki śītal chān.'

(On the high Himalayan summit
Was shelter where the cold cliff stood)

In kāmāyanī both forms first causal and second causal of causative verbs are used. For example:

<table>
<thead>
<tr>
<th>Simple</th>
<th>1st causal</th>
<th>2nd causal</th>
</tr>
</thead>
<tbody>
<tr>
<td>gir-nā</td>
<td>girānā</td>
<td>girvānā</td>
</tr>
</tbody>
</table>

The first causal forms are made by appending an-ā to the root which, in some cases, is slightly modified. The second causal is formed by appending-va to the root, or to its modified form. The modification of the root is similar in both cases.

Consider the first causal and second causal in kāmāyanī:

'varṣā ke ṣhaṇ nād kar rahē
taṭ kūlo kō sahaḷ girāti.'

(Rahasya, S. 56, l. 1-2)

(Swelling clouds are thundering aloud
River of accomplishment flows)
‘yaha sāsanādes ghōṣnā
vijyō kī hūṅkār sunātī;
yahā bhukhsē vikal dalit kō
padtal mē phir phir girvātī.’

(Rahasya, S. 50)

(Here government's declaration cites
Exciting news of great victories
Causes repeated vanguishment
Of people hungry, impoverished)

The first causal of girnā 'to fall' is girānā
'to fell', which denotes an activity on the part of the
person, who fells, and not merely "directing or persuading
to fall". This accordingly, can have a second causal
girvānā which would mean to get felled. Some "false"
second causals are formed on the analogy of true second
causal like girvānā. There is 'bhulvānā'. See the following
stanza of kamayani:

‘yah hānsā itnī hai pyārī
dō bhulvātī hai dēn-gēn.’

(Irshyā, S. 23, l. 3-4)

(This violence is so lovable
That it makes yen forget all else)

Simple verb and the first causal can be seen in
the following poetic lines of kāmāyanī:
'हँसता था और हासाता था उनका माँ'।
kritimay jivan tha.'
(Kāma, S. 41, l. 3-4)
(Laughed and made them burst in laughter,
Helped them live life of creation.)

Here हँसता is simple verb and हासाता is 1st causal.

The root verb लेना 'to take' has the exceptional form लिवाना. It is also used by the poet in kāmāyanī.

'थाहरो कुछ तो बल अनेदो
liva cañghi turāntumhe.'
(Nirvēd, S. 61, l. 1-2)
(Tarry for time you regain strength
Then I'll take you from here at once)

Kāmāyanī has a large number of compound verbs. There are some examples:

'jisē khōjtā phirtā mai
himgiri ke aṅcal me.'
(Karma, S. 103, l. 1-2)
(What I have been alway searching
In Himalayan range)

'usī khökhlē pan mē jaisē
kuch khōjtā ataktā hū.'
(Nirvēd, S. 91, l. 3-4)
(In the same emptiness as if
I still search with pride being rife)

‘jalnidhi ke tal vāsī jalcar
vikal nikalte utrāte.’
(Cintā, S. 64, 1. 1-2)

(Aquatic animals of deep sea
Were diving and rising distressed)

Reduplication and repetition of verbs is also one of the characteristics of Prasad’s style. We can see it in his beautiful poem kāmāyanī.

‘pītā hū, hā maī pītā hū.’
(Kama, S. 32, 1. 1)

(I’m receptive, indeed I’m so)

‘sab kahtē hai’kholo’ kholo’.’
(Kāma, S. 26, 1. 1)

(All of them say ‘Raise the curtain)

‘nīl gagan mē urti-urti vihag bālikā sī kirṇē’
(Svapna, S. 5, 1. 1)

(Rays like younger females of birds taking their flights in blue sky)

‘hriday hō raha thā uttejīt bāte kahtē kahtē’
(Karma, 119, 1. 1-2)
(Her heart was being much excited
Saying so many things)

Some times the poet uses two verbs of similar meaning.

\[ \text{'rukti hū aur thaharti hū} \]
\[ \quad \text{par sōc vicār na kar saktī.'} \]
\[ \text{Lajjā, S. 41, l. 1-2} \]

(Thou I \underline{stop} and \underline{pause} on my way
I'm not able to \underline{cogitate}.)

Both the passive and the active forms now exist as independent verbs, the passive usually having short vowels and the active having the corresponding long vowels. See the following stanza of kāmāyanī:

\[ \text{'mai jahī tōlnē kā kartī} \]
\[ \quad \text{upcār svayaṃ tul jātī hū.'} \]
\[ \text{(Lajjā, S. 42, l. 1-2)} \]

Here \underline{tolna} is active form while \underline{tulna} is passive.

5.2.6 \textbf{Adverbial style in Kāmāyanī}

Jay Shanker Prasad is skilful master in the use of adverbs. Various types of adverbs are used in kāmāyanī. There are following types of adverbs:
1. Adverbs of Time

We find the abundant use of adverbs of time in kāmāyānī such as usā 'dawn', āj 'today', bārbār 'again and again', nitty 'daily' phir 'again' etc. Consider the forms of adverbs of time in kāmāyānī.

'cēntā cāl jā, jārtā sē
āj śūnny mera bhar dē.'
(Cintā, S. 17, l. 3-4)
(O consciousness! move away stupor
May spread in my heart reticent)

'usā sunhalē tīr barasti
jay-lakṣmī sī udit huī.'
(Āshā, S. 1, l. 1-2)
(Showering golden shafts arose
Dawn like Golden of Victory)

'jālādhī lahariyō kī āgṛāī
bār bār jātī sonē.'
(Āshā, S. 5, l. 3-4)
(Waves of the sea stretching their limbs
Were subjected to drowsiness)

2. Adverbs of Place

Adverbs of place consist of forms such as āge 'before'
pīchē 'behind', āspās 'on all sides', ādur 'far' āupar 'above'
nīcē 'below' bāhar 'outside' āndar 'inside' etc. All these
forms are used in kāmāyāni. Consider the following stanzas:

'nīcē jal thā, āupar him thā
ēk taral thā ēk saghān.'

(Cintā, S. 2, l. 1-2)
(Above, the stillness of the snows;
Below, the waters surged immense)

'yah kaisā tērā dukhaṅ dusah
jō bāhar bhītar dēta dāh.'

(Darshan, S. 3, l. 5-6)
(What an intolerable torment
Which burns body, mind incessant)

'ghir rhāṅ thē ghūghrālē bāl
ās avlāmbit mukh kē pās.'

(Shraddhā, S. 11, l. 1-2)
(Long, curly hair, reaching shoulders,
Were surrounding that shining face.)
3. Adverbs of Manner

Adverbs of manner consist of forms such as sahsa 'suddenly', dhīrē dhīrē 'slowly' jaldi 'quickly' sacmuc 'truely etc. In kāmāyanī adverbs of manner are used for the sake of stylistic effect e.g.

'ek din sahsā sindhu apār
lagā ṭakrānē nag tal kṣubdh.'
(Shraddhā, S. 31, l. 1-2)

(One day the sea without warning
Dashed against Himalaya enraged)

'dhīrē dhīrē him ācchādan
hatnē lagā dharātal sē.'
(Āshā, S. 4, l. 1-2)

(Slowly, slowly snow-covering
Began to lift from earth's surface)

'āj sāhsik kā pauruṣ nij tan par lēkhē
rājdanḍkō vajr banā sā sacmuc dēkhē.'
(Sangharsha, S. 101 l. 1-2)
(Now feel prowess of courageous on your bodies, 
See royal sceptre as thunder-bolt really)

4. **Adverbs of Degree**

The forms such as bālkul 'completely', lagbhaṅg 'almost' sur 'more', prāyaḥ 'almost' jara ‘a little' kēval 'only' etc. are called adverbs of degree. In kāmāyani, we find these forms:

"nārī tum kēval śraddhā hō"  
(Lajjā, S. 45, l. 1)  
(O woman! Thou art faith only)

"bas! ab sur na isē dikhā tū."  
(Rahasya, S. 57, l. 1)  
(Enough of it! Show it no more)

5. **Adverbs of Affirmation and Negation**

The adverbs of affirmation and negation consist of the forms such as hā, jī, jīhā, hā jī ‘yes' and na, nahi, mat 'no' etc. The poet prasad uses these forms in kāmāyani.

"hā aprādh kintu vah kitnā  
ek kele bhīm banā,"

(Nirved, S. 15, l. 1-2)
(Yes, it was crime! But this one
By itself was inordinate)

'mahā sūnny mē jawāl sunhali
sabhī kahī 'nāḥī nāḥī sī'
(Rahasya, S. 74, l. 3-4)

(Golden fire in the great void was
Telling 'nay, nay' to every one)

The form mat 'no' is used in kāmāyanī. It is
used only in the imperative and is somewhat curt. See
the example:

'daro mat are amrit santān'
(Shraddhā, S. 56, l. 1)
(Immortal being shed thy fear)

The negative form na 'no' is also used in
kāmāyanī.

'ira santéci udhar kharī thi
yah adhikār na chin sakī,'
(Nirvēd, S. 62, l. 1-2)
(Diffident Ida was standing,
She could not say 'no' to this right)
5.2.7. **Use of Interjections in Kâmâyâni**

Interjections play a great role in creating style in literary text. As far as poetry is concerned its relevance cannot be ignored. It is used to express emotions, sentiments and the feelings of pain, pleasure, anger, surprise, dislike and disgust. An interjection, like a noun in the vocative case, has no grammatical relation with any other word in the sentence. It is in fact a sentence itself. e.g. Oh = 'I am surprised'. In Hindi most of the interjection are used as independent words. Some, however, are prefixed to a noun in the vocative case.

As far as the poem kâmâyâni is concerned, we find striking use of interjections. The following are the important interjections used in kâmâyâni. These interjections are _o, ari, are, ah, ha, e_ etc.

_0_

'_{o} cîntā kī pahlī rekha._'

(Cîntā, S. 10, l. 1)

(_0_ first trace of the harsh anguish!)

'_{o} jîvan kī maru maricikā._'

(Cîntā, S. 71, l. 1)

(_0_ thou sandy mirage of life.)

'_{o} nīl āvraṇ jagtī ke._'

(Kāma, S. 10, l. 1)

(_0_ blue canopy of the world)
'āḥ ghīrēgī hriday lahlahē.'  
(çıntā, S. 15, l. 1)  
(Thou wilt tower like thundering cloud)

'āḥ sarg kē agradūt tum.'  
(Cıtta, s. 19, l. 1)  
(O harbinger of Creation! thou)

'āḥ! vah mukh paścim kē vyōm.'  
(Shraddhā, S. 9, l. 1)  
(Ah! that face in the western hemisphere)

'tum dēvī! āḥ kitnī udār.'  
(Darshan, S. 34, l. 1)  
(O devi! you are much liberal)

'bölē "ramni" tum nahi āḥ.'  
(Darshan, S. 31, l. 1)  
(He said, "You are not a woman")

'āḥ prajāpati yah na huā hai, kaḥī na hōgā.'  
(Sangharsh, C. 34, l. 1)  
(O Ruler! It hasn't happened, it'll never happen)

'āḥ prajāpati hōnē kā adhikār yahi kya?'  
(Sangharsh, C. 49, l. 1)  
(Ah! Is this right of mine as ruler of people?)
'अह! वासथि हिरि दयि कां बन रहि पारि। मि।'  
(वासना, S. 49, l. 1)
(Ah! Similar is the state of my heart)

'अह! यह पासू अरू इतना सारल सुंदर सनेह!'  
(वासना, S. 14, l. 1)
(Ah! Animal receives such affection!)

'अह सून्यः स्वरूप खाड़ी मे  
तु क्यों इति catur हुि।'  
(अष्ट, S. 68, l. 1)
(Ah void! why art thou so clever,  
In maintaining complete silence)

अरी  

'अरी व्याधि की सूत्र-धारिणि!'  
(किन्ता, S. 13, l. 1)
(O mother of dreadful disease!)

'अरी आ-धियों | ओ बिजली की  
दिवार-रात्रि तेरा नर्तन।'  
(किन्ता, S. 20, l. 1-2)
(O tempests! (fleeting lightning!  
Thou wert dancing infulfilment)

'अरी उपेक्षा धारी आमरे  
री अतिपति | निर्वांध विजस।'  
(किन्ता, S. 42, l. 1-2)
(O indifferent immortality!  
O craving! limit-less luxuries!)
'mrityu, ari cir-nidre tērā āgk himānī sa sītal.'
(Cintā, S. 73, l. 1-2)

(O Death, eternal sleep! thine lap,
Is cold like ranges Himalayan)

'ari apsarē! us atīt kē
nūtan gān sunāō.'
(Karma, S. 8, l. 3-4)

(O angel! Sing in sweet voice
New songs of past history.

are

'are amartā kē camkī-lē
Putlō tērē we jay-nād.'
(Cintā, S. 22, l. 1-2)

(Shining, immortal puppets| thine
Cries of victory of recent past)

'are madhur hai kaś-pūrṇ bhī jīvan kī bītīghāriyā.'
(Svapna, S. 12, l. 1)

(Oh! Even painful moments of past life are sweet
in content)

'are pītā kē pratinidhi, tūnē bhī sukh dukh to diyā
ghanā.'
(Svapna, S. 23, l. 2)

(Father's own representative, you've given much
pleasure, pain)
he

'he anánt ramnīya | kaṅn tum?'

(Āshā, S. 17, l. 1)

(O infinitely beautiful
Who art thou?)

'he virāṭ | hē viśva-dev tum.'

(Āshā, S. 18, l. 1)

(O splendour | Spirit Embodied)

e

*e tum phir bhi yahē āā kaise cal āyi. '

(Sangharsh, C. 31, l. 1)

(Oh how you've managed to come here again today.)

In this way Prasad uses interjections in kāmāyanī for expressing emotions and sentiments.

5.2.8 Grammatical liberty with gender in Kāmāyanī

One finds in the poetry of Jay Shanker Prasad, specially in kāmāyanī, a considerable flexibility about gender. In its formal characteristics, chhāyāvād poetry displays important departures from the poetry of the Dvivedi period. In kāmāyanī we find the instances of gender usages as feminine treated as masculine, for example:
'ēk sajīv tapasyājaisē
   patjhar mē kar vās rahā'
   (Āshā, S. 46, l. 1-2)
   (Penance personified as if
   Resided in autumn season)

'par tumnē tō pāvā sadaiv uskī sundar jar dēh mātr,'
   (Īdā, S. 13, l. 4)
   (But you managed to get always only her beautiful
   person)

'āŋkh band kar liyā kāōbh sē.'
   (Nirvēd, S. 56, l. 1)
   (Closing eyes in resentment.)

Inspite of this in Hindi the word kāmpan is used
as masculine but in kāmāyānī it is used as feminine. For
example:

'sikūraṇ kauśēy vasan kī,
   thī viśva sundarī tan par;
   yā madan mridutam kāmpan,
   chāyī sampūrṇ srijan par.'
   (Ānand, S. 71)
   (Crease of silken clothing
   Of universe—beauty,
   Or delicate tremor
   Spread on creativity)
The words agni and paridhi are used in Hindi as feminine gender but in kāmāyanī they are used as masculine gender.

'pahlā sāncit agni jal rahā
pās malin dyuti ravi kar sē.'
(Āshā, S. 37, l. 1-2)

"mai tumhārā hō rahā ḫū" yahi sudriph vicār,
cētnā kā paridhi banta ghūm cakrākār.'
(Vāsnā, S. 33, l. 3-4)

('I am becoming thine' this distinct thought
In my mind is continually tossed)

The gender alteration may be seen in the following stanzas of kāmāyanī:

'madhumay vasānt jīvan van kē
bah antriṅ kī lahrō mē.
kab ayē thē tum cupkē sē
rajni kē pichṅē pahrō mē.'
(Kāma, S. 1)

"Pleasant Spring of the life-forest,
When thou didst arrive keeping quiet,
Flowing in the waves of the space,
In the late hours of the night!"
In above stanzas, the poet is talking about Sraddha, the heroine a Kāmāyanī the great epic of Jay Shankar Prasad. Thus we see that gender alteration is a peculiarity of Prasad's poetry.

5.2.9 **Flexibility With Numbers in Kāmāyanī**

Jay Shankar Prasad took grammatical liberty with numbers in using plurals as singulars e.g.

'ri ādhiyā! o bijli kī
divā-rātri tērā nartan.'

(Cintā, S. 20, l. 1-2)

(O tempests! O Fleeting lightning!
Thou wert dancing in fulfilment)

'svarṇāliyā kī kalmē thi
dūr dūr tak phail rahi.'

(Āshā, S. 26, l. 1-2)

(Plants of golden rice were spreading
Wherever one's eyes could see)
In above poetic lines the poet uses tērā (pronoun) with ādhīyō and phail rahī with kalmē. In this way the poet taking grammatical liberty with numbers.

5.2.10. **Dropping of the case sign in Kāmāyanī**

Dropping of the case-sign is also one of the peculiarities of the poetry of Jay Shankar Prasad.

In kāmāyanī there are several examples which show the dropping of the case sign. See the following:

\[ \text{nil paridhān bīc sukumār} \\
\text{khul rahā mridul adhkhulā añg} \\
\text{khilā hō jyō bijlí kā phūl} \\
\text{mēgh-van bīc gulāthi rāng.} \]

*(Shraddhā, S. 8)*

(Amidst soft and blue garment was
Partly bare body visible;
As if pink flower of lightening
Was blossoming in clouds' jungle.)

In the above poetic lines of kāmāyanī there is dropping of genetive case-sign ke after nil paridhān and mēgh-ban.

\[ \text{manu nē kuch muskyākar} \\
\text{kailāś ōr dikhāyā.} \]

*(Ānand, S. 46, l. 1-2)*
(Manu, somewhat smiling
Indicated kailash.)

Here is also the dropping of Genitive case-sign - kī
after kailas.

’him giri kē uttung śikhar par
baīṭh śilā kī sītal chāh
ek purūṣ, bhīgē nayanō sē,
dēkh rahā thā pralay pravāh.’

(Cintā, S. 1)

(On the high Himalayan summit
Was shelter where the cold cliff stood,
And one man seated, mournful-eyed,
Stared at the swift devouring Flood)

Here is the dropping of the locative case sign - mē
after chāh.

’mad bharī jaise uthe salajj
bhūr kī tārak dyuti kī gōd’

(Shraddhā, S. 14, l. 3-4)

(Modestly moved in ecstasy
In the star light adumbrated)

In these lines there is the dropping of the locative case sign - mē after god.

The dropping of the case signs here are due to the obligation of metre but it also shows the individual style of the poet.
Besides this the poet takes grammatical liberty in putting the case sign. In kāmâyāṇī we find the alteration of case-sign in many places. See the following examples:

'bahut dīnō par ēk bār tō
sukh kī bīn bajāū,'

(Karma, S. 16, l. 3-4)

(So that after many days I May play on pleasure 'bīn'.)

'dhīrē dhīrē jagat cal rahā
apnē us riju path mē. '

(Karma, S. 45, l. 1-2)

(Slowly, slowly world was moving On its course of action.)

'mai is nirjān tat mē adhīr
sah bhūkh vyathā tīkhā samīr.'

(Darshan, S. 35 , l. 1-2)

(Cn lonely bank, I impatient, Forbearing hunger, slashing wind)

In the above examples grammar allows to write dīnō mē, path par, tat par. But there is particular exploitation of grammatical possibilities. Here we find departures from some expected patterns. This is poetic deviance.
5.2.11 **The Role of Vocative Case in Kamāyāni**

The vocative case plays a great role in kamāyāni to convey such ideas as 'listen to me', 'pay attention', 'be careful' etc. in accordance with the situation and the intonation of the vocative word. See the following examples:

'niravte | bas cup kar de'
(Cintā, S. 17, l. 2)
(O Stillness | keep me but silent)

'tapasvī | kyo ītnē hō klānt ?'
(Shraddhā, S. 33, l. 1)
(Ascetic | why art thou so sad?)

'mērī aksay nidhi | tum kyā hō'
(Kāma, S. 19, l. 1)
(What thou art, eternal treasure!)

'jyōtsnā nirjhār | thaharti hī nahi yah āngkh.'
(Vāsanā, S. 20, l. 3)
(Fountain of brightmoonlight | Eyes are dazzled)

'lāri | tum kēval śraddhā hō.'
(Lajjā, S. 45, l. 1)
(O woman | Thou art faith only)

'manu | kyā yahī tumhārī hōgī,
ujjval nav mānavtā ?'
(Karma, S. 98, l. 1-2)
(Manu! Is this your conception
Of new humanity?)

'kahā rahā naṭkhāṭ! tū phirtā ab tak mērā bhāgṣybanā!'
(Swapna, S. 23, l. 1)

(O naughty boy! Where have you been roaming so far as my Fate!)

'Iṛē! mujhe vah vastu cāhiyē jō māi cāhū.'
(Sangharsh, S. 53, l. 1)

(Ida! I want to get whatever I desire)

'sāvdhān māi śubhākāśīnī aur kahū kyā?'
(Sangharsh, S. 64, l. 1)

(Be careful! What more can I tell as well-wisher?)

'māyāvini! bas pālī tumnē aise chuṭṭī.'
(Sangharsh, S. 65, l. 1)

(Illusive being! You have thus washed off your hands now)

'sraddhā! tū ā-gayī bhalā tō.'
(Nirvēd, S. 55, l. 1)

(Shraddha! It is well you have come)

'bhagvati! vah pavan maḍhu dhārā!'
(Nirvēd, S. 77, l. 1)

(O Devi! That sacred, sweet stream!)
‘jannī! mujhse mūn yō na mōr.’
(Darshan, S. 22 1.2)
(Mother! please, don't plan separation)

‘mere sūt! sun mā kā pukār.’
(Darshan, S. 23 1.8)
(Son! this is my wish all above)

‘priyatam! yah nāt nistabdhn rāt.’
(Darshan, S. 36 1.4)
(O dear! This hovering, soundless night)

‘kāmāyani! batāō usmē
kyā rahasyārahtā visēś hai’
(Rahasya, S. 40, 1.3)
(Kamayani! tell me in details,
This is abode of what mystery?)

5.2.12. The Stylistic use of numerals in Kāmāyani

Numerals are adjectives indicating numbers. There may be three numbers cardinal such as ēk 'one', dō 'two', ordinal such as pahīla 'first', duśra 'second' and multiplicative such as dugūnā 'double', tīgunā 'three-fold' etc.

We find the abundance of the use of ēk 'one' in kāmāyani. This is the striking feature of the poetry of Jay Shankar Prasad. See the following examples:
'एक पुरुष, भीमे नयानो से
देख रहा था जल प्रवाह।'
(Cinta, S. 1, l. 3-4)
(And one man seated, mournful-eyed
Stared at the swift devouring Flood)

'एक तत्त्व की ही प्राधंताः
कहो उसे जर या सृजन।'
(Cinta, S. 2, l. 3-4)
(Matter or Mind, one element ruled
The stillness and the turbulence.)

'एक नाव थी, अर ना उसमें
दारे लगते या पत्वार।'
(Cinta, S. 60, l. 1-2)
(A boat was seen with no supply
Of the oars or pole, very plain)

'एक यावनिका हाती, पवन से
प्रेरित मया पत्र जाती।'
(Āshā, S. 25, l. 1)
(That scene changed, as if illusive
Curtain was removed by the wind)

'एक करुणामय सुंदर मून
ाँचल मन कालस्य।'
(Shraddhā, S. 2, l. 1-2)
(Soothing silence full of kindness
Inertia of mind lively.)

'ek jhiṅkā saś laga saharṣ
nirakhnē lage lute se, kaūn.'
(Shraddhā, S. 4, l. 1-2)
(He felt shock of pleasant surprise,
Began to look in enchantment)

'ek ulkā saś jalta bhvānt,
sunny mē phirtā hū asahāy.'
(Shraddhā, S. 17, l. 3-4)

'ek din sahsā sindhu apar
lagā ṭakrānē nag tal kṣubdh.'
(Shraddhā, S. 31, l. 1-2)
(One day the sea without warning
Dashed against Himalaya enraged)

'ek tum, yah vistrit bhū khāṇḍ
prakriti vaibhav sē bhara amānd.'
(Shraddhā, S. 49, l. 1-2)
(Thou art one, this land extensive
Is brimful with nature's riches)

'ek jīvan sindhu thā, tō vah lahar laghu lōl;
ēk naval prabhāt, tō vah svarṇ kiran amōl.
ēk thā akāś varṣā kā sajal uddām;
dūsrā rāṇjit kiran sēśrī kalit ghān ś-yam.'
(Vāsanā, S. 2)
One was sea of life, other lively wave,
One was fresh dawn, and other golden ray.
One was the sky, in rains violently wet;
Other blue cloud, coloured by the sun-set.)

'एक मया! आ रहा था पशु अतिथि केसाथ!'

(Vasana, S. 10, l. 1)

(Illusion! Animal was led by guest)

'एक विसेस प्रकार कुठुहल
होगा श्रद्धा को भी।'

(Karma, S. 31, l. 1-2)

(Shraddha, will also feel thereby
Special curiosity.)

'अर एक फिर व्यकुल छुमबन
रक्त कहलता जिसी।'

(Karma, S. 127, l. 1-2)

(And then impatient, amorous kiss
With which passion runs riot.)

'एक चित्र बस रेखाओं का, अब उस्में हाई रंग कहाँ?

(Svapna, S. 2, l. 3)

(Picture in outlines only, where was now their-in
that colour!)

'एक मून वेदना विजन की, जहिलैं की जहांकर नाहीं
जागतीं की अस्पष्ट अपेक्षा, एक कसक सकार रही।'

(Svapna, S. 4, l. 1-2)
(Silent pain of loneliness, no constant chirping of cricket
world's obscure indifference, personification of torment.)

'kintu virahinī kē jīvan mē ek ghari viśrām nahi.'
(Svapna, S. 5, l. 3)
(But in the life of lovelorn woman respite is not in sight.)

'ek viśv apnē ā-varṇō mē hai nirmīt.'
(Sangharsh, S. 35, l. 2)
(Universe built up in its own awareness.)

The use and high frequency of the number ēk 'one'
produces a stylistic effect in kāmāyānī. Besides this the
poet uses pair of numerals such as do car1, which
denotes approximation.

The use of the numeral do 'two' is also found in
kāmāyānī in such forms as dō būdo2 'two drops', dō din3
'two days' dō kāthō4 'two logs' dō bijliyō5 'two lightnings'
dō khulē nayan6 'two open eyes', dō aparicit 'two strangers'
etc.

1. Cintā, S. 5, 1. 2.
2. Karma, S. 91, l. 3.
5. Vāsanā, S. 3, l. 2.
The ordinal numeral dusra 'second' is also used in kāmāyanī, which can be used as pronouns e.g.

'dūṣrā apūrṇaḥ ahaṁ tīmē apnē kā samajh rahā pravīṇ.'

(Ida, S. 10, l. 2)

(Other in his egoism was thinking himself to be skilful.)

Prasad also uses dōnō 'both' tīnō 'all three' which denote aggregation. They are aggregatives and are not affected by gender and case. See the following lines:

' tum dō-nō dēkhō rāṣṭra niti '

(Darshan, S. 21, l. 1)

(You two look to national government)

've tīnō hi kśan ēk maun.'

(Darshan, S. 25, l. 1)

(All three silent for one moment)

Sometimes the poet repeated the numerals for the sake of style. See the following lines:

'daunō kā haṭḥa durnivār, daunō hi the visvās hīn.'

(Ida, S. 10, l. 3)

(Both were devoid of belief, with obstinacy in curable.)

The numeral cār is also used in kāmāyanī. See the lines:
A repeated numeral ek ek 'all, everyone, each one' is also used in kāmāyānī.

\[
\text{\textit{\' ēk ēk kō sthir hō dēkhō}} \\
\text{icchā, gyān, kriyā vālē yē.}}
\]

(Rahasya, S. 24, l. 3-4)

(See them with care, they represent Desire, knowledge, activity.)

In this way, the use of numerals in kāmāyānī, creates unusual effects.

5.2.13. Word order as poetic deviance in Kāmāyānī

There can be certain other parameters for consideration of poetic deviance. Change of word order on syntagmatic level is one of them. In best poetry it is the word order that is violated. Poetic deviance through the change of word order is due to poet's keenness to present his thoughts and feelings in a novel way. Kāmāyānī has good examples of this characteristic.
'hai sparś malay kē jhilmil sā,'
(Kāma, S. 22, l. 1)
(Delicate touch like Malay air)

'hai vahā mahahrañd nirmal
jō man kī pyās bujhātā.'
(Ānand, S. 23, l. 1-2)
(One extensive lake there,
Which quenches thirst of mind.)

'hū bhaṭak rahā astitva liyē.'
(Kāma, S. 54, l. 3)
(I'm roaming, being in existence)

'thā samarpañ mē grihañ kā ēk sunihit bhāv.'
(Vāsaṇā, S. 4, l. 1)
(In surrender was contained acceptance)

'thā pavan hindōlē rahā jhūl.'
(Darshan, S. 28, l. 2)
(Wind was then riding on swing high)

'thā som latā sē āvrit
vriṣ dhaval dharm kā pratinidhi.'
(Ānand, S. 2, l. 1-2)
(White bull, religious mark,
Covered with 'Soma' creeper.)
In above poetic lines the change of word-order creates an unusual effect in poetry. **Concluding Remarks:**

Thus the grammatical aspect of style includes all devices that aim to achieve emphasis or explicitness through the syntactical patterns and arrangements and grammatically deviant utterances. Poetry is a special kind of discourse in which the poet tries to communicate his vision or ideas in a highly individualized medium by resorting to a particular and unique use of language. In this respect, the stylistic analysis of Kamāyana reveals that grammatically deviant utterances creates an unusual effect in poetry. By the analysis of grammatical aspect we come to this conclusion that a striking effect is achieved precisely by means of a departure from a grammatical regularity and poet's choice of patterns.
6.1 The role of lexical stratum in poetry

The lexical stratum plays a striking role in poetry. Poetry is a highly organized form of verbal behaviour. 'The order of words in a poem is the best order' as Coleridge called it. The order is based on poetic choice, poetic deviance and context of situation. Poetic deviance is the outcome of the poet's creativity. Lexis in poetry involves close scrutiny of the lexical choices in relation to the overall meaning of the poem. Lexical units have form and content. Form and content coexist in a poem. Poetry conveys its meaning through its vocabulary.

Wallace Stevens remarked that: "Every poem is a poem within a poem: the poem of idea within the poem of the word". Lexical aspect of style consists of poetic diction. The term poetic diction is used to indicate a recurring phenomenon of poetry and the use of certain words, phrases, grammatical forms, syntactical turns of expression, which are bound to poetry writing and used only along with what is accepted as the metre and rhyme, stress and alliteration etc. Poetic words move between two extremes: words

The poetic diction consists of the following points for consideration:

1. Typology of words
2. Word Melody
3. Collocation or lexical company
4. Lexical foregrounding
5. Archaism and neologism.

6.2 **Lexical aspect of style in कामायणि**

Jay Shankar Prasad is one of the leading poets of the romantic chhāyāvād movement that revolutionized Hindi poetry. The revolutionary spirit of chhāyāvādī poets may be seen in his treatment of lexicon. Modern Hindi, at first was used only for prose writings. As a result, the new literary Hindi that evolved in the course of the 19th century was rough and lacked flexibility, sweetness, and polish. Before the age of chhāyāvād, the diction of Dwivedī poetry was clumsy and unattractive. Chhāyāvadī poet contributed much to the poetic diction that influenced all subsequent poetry. Jay Shankar Prasad, one of the pillars of Hindi Chhāyāvadī poetry, contributed stateliness and solemnity to poetic diction. His beautiful poem 'कामायणि' represented
the grand and subtle poetic diction of Prasad. The poetic diction, in kamāyanī, is drawn from several different lexical strata.

6.2.1. Typology of words in kamāyanī

The typology of words, in kamāyanī, is discussed below:

1) Tatsama words

The term 'tatsama' literally means "the same as that" i.e. borrowed from Sanskrit and preserved intact. In kamāyanī Prasad cultivated a Sanskritized poetic diction in favour of archaic words which are not current in Modern Hindi. The majority of these words are nouns and adjective, a few are adverbs, prepositions and conjunction; but hardly any verbs and pronouns. The tatsama words of kamāyanī may be classified into two categories:

(a) Philosophical tatsamas
(b) Literary tatsamas

a) Philosophical tatsamas

Dr. Ganga Prasad Pandey, the eminent Hindi Scholar is of the opinion that:
"A reflective poet as he (Prasad) is, he has analyzed the deepest subtleties of human mind. And, thus it is said that we find Prasad sometimes as a poet philosopher and sometimes a philosopher-poet. In kāmāyanī the fusion of poetry and philosophy reaches its zenith".

In kāmāyanī Prasad represents Shaiv darshan so this beautiful epic consists the vocabulary of Shaiv Philosophy. Consider the following stanzas of kāmāyanī:

'samras \text{the } jār \text{ yā } cētan
sundar sākar banā thā
\text{cētanta } ēk vilastî
\text{ānānd akhand ghanā thā.}'

(Ānand, S. 80)

(Matter-Mind harmonious,
Beauty personified;
One Consciousness Prevailed,
Bliss intense, unified)

'kar rahi \text{līlāmay } ānānd
mahāciti sajag huṅ \text{sī } vyakt
viśv kā unmiḷan abhirām
\text{isi mē } sab hōte anurakt.'

(Shraddhā, S. 36)

(Great Consciousness, seen vigilant,
Revels in sportive diversion,
Words blossoming is beautiful
To which're devoted all and one.)
Kam mangal se mandit sreya,
sarg, icchā kā hai pariṇām;
tiraskrit kar uskō tum bhūl
banāte hō a-saphal bhav dhām.

(Shraddhā, S. 37)

(Happiness thrives on worthy work,
Creation, result of desire;
Thou art failing in worldly life,
Ignoring it in wrong manner)

Jīse tum samjhē hō abhisāp,
jagat kī jwālāsā kā mūl,
īs kā vah rehassy vardān
kabhi mat iskō jāō bhūl.

(Shraddhā, S. 39)

(Whom thou thinkest to be a curse,
Source of all suffering of world,
That is God's mysterious boon,
In thine mind this should not be blurred.

Visamta kī pīrā sē vyast,
hō rahā spandit visv mahān,
yahī dukh sukh vikās kā satty,
yahī bhūmā kā madhumay dān.

(Shraddhā, S. 40)

(Stirred by the pang of dissonance,
This great universe is throbbing,
Pain - pleasure, evolution's truth,
'Tis God's sweet, beautiful blessing.)
In above stanzas of kāmāyani we find philosophical tatsamas such as:

samras 'harmonious', jar 'Matter'
cētan 'Mind', sākār 'personified'
cetanta 'Consciousness', ānand 'bliss'
akhand 'unified' līlāmay 'sportive'
mahā-citi 'Great Conscious' viśv 'world', unmīlan 'blossoming, samrasta 'harmony', jaladhi 'ocean' etc.

Prasad's philosophical tatsamas have statelines and harmony.

b) Literary tatsamas

Another type of tatsama words is literary tatsamas.
These tatsamas fall into two groups:
1) Tatsamas which are not current in modern Hindi.

2) Tatsamas which are current in modern Hindi.

1) **Tatsamas - not current in Modern Hindi**

The poem *kāmāyanī* has a long list of such tatsamas which are not current in modern Hindi. Examples are as follows:

<table>
<thead>
<tr>
<th>Words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>ुर्जस्वित ¹</td>
<td>'strong-sinewed'</td>
</tr>
<tr>
<td>स्पित ²</td>
<td>'grown, blown up'</td>
</tr>
<tr>
<td>व्याली ³</td>
<td>'viper'</td>
</tr>
<tr>
<td>शणिः ⁴</td>
<td>'intellect'</td>
</tr>
<tr>
<td>तिमिंगसिल ⁵</td>
<td>'a colossal fish'</td>
</tr>
<tr>
<td>व्योम ⁶</td>
<td>'scattered in pieces'</td>
</tr>
<tr>
<td>उभ-सुभ ⁸</td>
<td>'the sky'</td>
</tr>
<tr>
<td>विलोरित ⁹</td>
<td>'perplexed'</td>
</tr>
<tr>
<td>ज्योतिरिंगान ¹⁰</td>
<td>'agitated'</td>
</tr>
<tr>
<td>मरिकिकाः ¹¹</td>
<td>'glow-worm'</td>
</tr>
</tbody>
</table>

---

1. *Cintā*, S. 6, l. 2.
2. *Ibid*, S. 6, l. 3.
9. *Ibid*, S. 64, l. 3.
indrīḷī
mahā caṣak
bhṛū bhāṅg
indīvar
ākāśa - randhr
nisvan randhr
purōdāś
nīśithini
nirnimes
akāmātha
dvānt
mumūraśa
nikāś
yogaksēm
śvāpād
alambuṣa
mamakhiyō
's·pphire'
great wine-cup'
'the contraction of the eye, brows'.
'blue lotus'
'opening of the sky'
'Sweet-toned echo'
an oblation offered to the god
the right
unwinking
'pride'
'gloom, darkness'
'desire for death'
'touch stone'
'possessions'
'animals'
'a kind of plant'
'bees'

1. Āsha, S. 8, l. 1.
2. Ibid, S. 8, l. 1.
5. Ibid, S. 16, l. 1.
6. Ibid, S. 25, l. 3.
9. Idā, S. 8, l. 5.
10. Ibid S. 18, l. 3.
11. Darshan, S. 78, l. 2.
13. Ibid, S. 69, l. 4.
16. Rahasya, S. 29, l. 3.
17. Ibid, S. 65, l. 4.
ii) Tatsamas - current in modern Hindi

In Kāmāyanī, Prasad cultivated the abundance of such tatsamas which are current in literary Hindi. A few examples are given below:

<table>
<thead>
<tr>
<th>words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>nayan¹</td>
<td>'eyes'</td>
</tr>
<tr>
<td>tarun²</td>
<td>'young'</td>
</tr>
<tr>
<td>paurus³</td>
<td>'vigour'</td>
</tr>
<tr>
<td>cintā⁴</td>
<td>'anguish'</td>
</tr>
<tr>
<td>ālōk⁵</td>
<td>'light'</td>
</tr>
<tr>
<td>nētr⁶</td>
<td>'nayan'</td>
</tr>
<tr>
<td>sītal⁷</td>
<td>'coal'</td>
</tr>
<tr>
<td>savitā⁸</td>
<td>'sun'</td>
</tr>
<tr>
<td>ramnīya⁹</td>
<td>'beautiful'</td>
</tr>
<tr>
<td>sāṅgīt¹⁰</td>
<td>'music'</td>
</tr>
</tbody>
</table>

1. Cintā, S. 1, 1. 3
2. Ibid, S. 4, 1. 1
3. Ibid, S. 7, 1. 2
4. Ibid, S. 10, 1. 1
5. As-ā, S. 3, 1. 1
6. Ibid, S. 5, 1. 1
7. Ibid, S. 7, 1. 4
8. Ibid, S. 10, 1. 1
9. Ibid, S. 17, 1. 1
10. Shraddhā, 4, 1. 3
paridhān\(^1\) 'garments'
rajnī\(^2\) 'night'
nabh\(^3\) 'sky'
nidhi\(^4\) 'treasury'
mridul\(^5\) 'delicate'
bindu\(^6\) 'point'
jalad\(^7\) 'a cloud'
karn\(^8\) 'ear'
grih\(^9\) 'house'
dīpak\(^10\) 'lamp'
abhinandan\(^11\) 'welcome'
karm\(^12\) 'action'
svarg\(^13\) 'heaven'
varuna\(^14\) 'the deity of the waters'
sānt\(^15\) 'cool'
dwār\(^16\) 'door'

1. Śraddhā, S. 8, l. 1
2. Ibid, S. 10, l. 4
3. Ibid, S. 17, l. 1
4. Kāma, S. 19, l. 1
5. Ibid, S. 23, l. 1
6. Ibid, S. 58, l. 1
7. Vāsanā, S. 3, l. 1
8. Ibid, S. 6, l. 3
9. Ibid, S. 8, l. 3
10. Lajjā, S. 1, l. 4
11. Ibid, S. 25, l. 2
12. Karma, S. 21, l. 1
13. Ibid, S. 21, l. 2
14. Ibid, S. 26, l. 1
15. Irshyā, S. 5, l. 4
16. Ibid, S. 26, l. 4
prakās 'light'
pravin 'expert'
srīsti 'creation'
vasudhā 'the earth'
kōkil 'cuckoo'
prajā 'a subject'
mahanāś 'great destruction'
viś 'poison'
śunny 'void'
pavan 'wind'
kānti 'splendour'
giri 'hill'
ūṣma 'heat'
pulin 'alluvium'
dharm 'religion'

1. Idā, S. 4, 1. 1
2. Ibid S.10, 1. 2
3. Ibid S.15, 1. 1
4. Svapn, S. 5, 1. 2
5. Ibid S.10, 1. 1
6. Sangharsh, C. 1, 1. 1
7. Ibid C. 28,1. 1
8. Nirvēd, S. 1, 1. 4
9. Ibid S. 9, 1. 1
10. Darshan, S. 2, 1. 4
11. Ibid C. 21,1. 1
12. Rahasya, S. 1, 1. 4
13. Ibid S. 20,1. 1
14. Anand, S. 1, 1. 3
15. Ibid S. 26,1. 1
Prasad's Sanskrit tatsama words are subtle and polish. Tatsamas are used for higher forms of thought and more generalized conceptual expression. One of the peculiarities of Prasad's Poetry is that he took liberty with Sanskrit to depart slightly from the rigid rules of Sandhi.
b) **Tadbhava words**

The term tadbhava means simplified Sanskrit lexion. In kāmāyanī Prasad cultivated tadbhava words to express more specific and intimate meaning. Tadbhava words, which are used in kāmāyanī are as follows:

<table>
<thead>
<tr>
<th>Tadbhava words</th>
<th>Tatsama words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 bīn</td>
<td>vīṇā</td>
<td>'The (Indian) Lute'</td>
</tr>
<tr>
<td>2 vasan</td>
<td>vastr</td>
<td>'apparel'</td>
</tr>
<tr>
<td>3 nibal</td>
<td>nirbal</td>
<td>'weak'</td>
</tr>
<tr>
<td>4 bhūkha</td>
<td>bhūkśā</td>
<td>'hunger'</td>
</tr>
<tr>
<td>5 rāja</td>
<td>rājya</td>
<td>'reign'</td>
</tr>
<tr>
<td>6 pīra</td>
<td>pīra</td>
<td>'affliction'</td>
</tr>
<tr>
<td>7 āg</td>
<td>agni</td>
<td>'fire'</td>
</tr>
<tr>
<td>8 sac</td>
<td>satty</td>
<td>'truth'</td>
</tr>
<tr>
<td>9 nāc</td>
<td>nṛtty</td>
<td>'dance'</td>
</tr>
</tbody>
</table>

---

1. Cintā, S. 35, l. 4  
2. Ibid, S. 36, l. 3  
3. Āshā, S. 11, l. 4  
4. Ibid, S. 58, l. 2  
5. Ibid, S. 60, l. 4  
6. Shraddhā, S. 28, l. 4  
7. Sangharsha, C. 102, l. 2  
8. Kāma, S. 3, l. 4  
9. Ibid, S. 17, l. 2
<table>
<thead>
<tr>
<th>Tadbhava words</th>
<th>Tatsama words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>bansī¹</td>
<td>vansī</td>
<td>'flute'</td>
</tr>
<tr>
<td>hāth²</td>
<td>hast</td>
<td>'hand'</td>
</tr>
<tr>
<td>āsu³</td>
<td>aśru</td>
<td>'tears'</td>
</tr>
<tr>
<td>kām⁴</td>
<td>karm</td>
<td>'action'</td>
</tr>
<tr>
<td>mūh⁵</td>
<td>mukh</td>
<td>'face'</td>
</tr>
<tr>
<td>dhām⁶</td>
<td>dharm</td>
<td>'religion'</td>
</tr>
<tr>
<td>nakhat⁷</td>
<td>nakṣatr</td>
<td>'stars'</td>
</tr>
<tr>
<td>sās⁸</td>
<td>svās</td>
<td>'breathing'</td>
</tr>
<tr>
<td>suhāg⁹</td>
<td>saubhāggy</td>
<td>'auspiciousness'</td>
</tr>
<tr>
<td>rat¹⁰</td>
<td>rajni</td>
<td>'night'</td>
</tr>
<tr>
<td>tikhā¹¹</td>
<td>tikṣān</td>
<td>'sharp'</td>
</tr>
<tr>
<td>āth¹²</td>
<td>aṣṭ</td>
<td>'eight'</td>
</tr>
<tr>
<td>yajan¹³</td>
<td>yaggy</td>
<td>'sacrifice'</td>
</tr>
</tbody>
</table>

1. Kāma, S. 25, l. 4
2. Ibid, S. 07, l. 1
3. Lajjā, S. 47, l. 1
4. Karma, S. 6, l. 2
5. Ibid, S. 121, l. 4
6. Irshyā, S. 36, l. 4
7. Svapna, S. 7, l. 2
8. Nirvēd, S. 72, l. 3
9. Ibid, S. 87, l. 1
10. Darshan, C. 1, l. 1
11. Ibid, C. 103, l. 2
12. Ibid, S. 53, l. 3
13. Karma, S. 25, l. 1
c) **Deśi words**

Deśi words denotes local words, whose origin is obscure or unknown. These words originating from the sub-regional spoken dialects of India, convey a colloquial, rural and sub-regional flavor. In kāmāyāni Prasad employed the following deśi words to express the colloquial flavor:

<table>
<thead>
<tr>
<th>Words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>bādav¹</td>
<td>'marine-fire under the sea'</td>
</tr>
<tr>
<td>dāde²</td>
<td>'a pole, an oar'</td>
</tr>
<tr>
<td>thithure³</td>
<td>'chilled'</td>
</tr>
<tr>
<td>putlō⁴</td>
<td>'puppet'</td>
</tr>
<tr>
<td>capēta⁵</td>
<td>'a blow'</td>
</tr>
<tr>
<td>thāv⁶</td>
<td>'place'</td>
</tr>
<tr>
<td>juṭ⁷</td>
<td>'joined'</td>
</tr>
<tr>
<td>mā⁸</td>
<td>'mother'</td>
</tr>
<tr>
<td>sudhar⁹</td>
<td>'very strong'</td>
</tr>
<tr>
<td>bavli¹⁰</td>
<td>'crazy'</td>
</tr>
</tbody>
</table>

1. Cinta, S. 69, l. 3
2. Ibid, S. 60, l. 2
3. Ibid, S. 5, l. 4
4. Ibid, S. 22, l. 2
5. Ibid, S. 68, l. 3
6. Ibid, S. 72, l. 4
7. Āshā, S. 13, l. 4
8. Ibid, S. 7, l. 3
9. Ibid, S. 35, l. 4
10. Ibid, S. 75, l. 3
<table>
<thead>
<tr>
<th>word</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jhitka</td>
<td>'shock'</td>
</tr>
<tr>
<td>Bayar</td>
<td>'breeze'</td>
</tr>
<tr>
<td>Dhār</td>
<td>'pouring'</td>
</tr>
<tr>
<td>Thōkar</td>
<td>'percussion'</td>
</tr>
<tr>
<td>Phal-bhartā</td>
<td>'fruitful powers'</td>
</tr>
<tr>
<td>Dōl</td>
<td>'roaming'</td>
</tr>
<tr>
<td>Sughrāl</td>
<td>'pleasantry'</td>
</tr>
<tr>
<td>Pagli</td>
<td>'mad'</td>
</tr>
<tr>
<td>Etthī</td>
<td>'convoluted'</td>
</tr>
<tr>
<td>Dhōti</td>
<td>'to bear'</td>
</tr>
<tr>
<td>Mice</td>
<td>'to close'</td>
</tr>
<tr>
<td>Phike</td>
<td>'tasteless'</td>
</tr>
<tr>
<td>Maror</td>
<td>'twist'</td>
</tr>
</tbody>
</table>

1. Shraddhā, S. 4, l. 1
2. Ibid, S. 23, l. 4
3. Vāsana, S. 11, l. 4
4. Lajjā, S. 28, l. 3
5. Ibid, S. 6, l. 4
6. Ibid, S. 10, l. 4
7. Lajjā, S. 39, l. 4
8. Ibid, S. 41, l. 3
9. Karma, S. 35, l. 4
10. Ibid, S. 7, l. 3
11. Ibid, S. 8, l. 4
12. Ibid, S. 97, l. 4
13. Irshya, S. 9, l. 4
<table>
<thead>
<tr>
<th>Words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>dulār¹</td>
<td>'love'</td>
</tr>
<tr>
<td>puāl²</td>
<td>'paddy-straw'</td>
</tr>
<tr>
<td>bhūr³</td>
<td>'crowd'</td>
</tr>
<tr>
<td>paith⁴</td>
<td>'reach'</td>
</tr>
<tr>
<td>aher⁵</td>
<td>'prey'</td>
</tr>
<tr>
<td>ghōl⁶</td>
<td>'to dissolve'</td>
</tr>
<tr>
<td>tēk⁷</td>
<td>'support'</td>
</tr>
<tr>
<td>paigō⁸</td>
<td>'swing'</td>
</tr>
<tr>
<td>pharak⁹</td>
<td>'throb'</td>
</tr>
<tr>
<td>jhōk¹⁰</td>
<td>'impulse'</td>
</tr>
<tr>
<td>pasār¹¹</td>
<td>'diffusion'</td>
</tr>
<tr>
<td>nat-khāṭ¹²</td>
<td>naughty'</td>
</tr>
<tr>
<td>caukārī¹³</td>
<td>'to leap'</td>
</tr>
<tr>
<td>khilvār¹⁴</td>
<td>'pastime'</td>
</tr>
</tbody>
</table>

1. Irshyā, S. 41, l. 4
2. Ibid, S. 42, l. 2
3. Ibid, S. 51, l. 4
4. Ibid, S. 52, l. 4
5. Ibid, S. 53, l. 4
6. Ibid, S. 61, l. 4
7. Irshyā, S. 67, l. 4
8. Idā, S. 17, l. 9
9. Ibid, S. 26, l. 3
10. Ibid, S. 28, l. 8
11. Ibid, S. 28, l. 8
12. Svapna, S. 23, l. 1
13. Ibid, S. 23, l. 3
14. Sangharsha, C. 61, l. 2
<table>
<thead>
<tr>
<th>words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>chutti</td>
<td>'freedom'</td>
</tr>
<tr>
<td>khutti</td>
<td>'to quit a row'</td>
</tr>
<tr>
<td>batohi</td>
<td>'a traveller'</td>
</tr>
<tr>
<td>bisraya</td>
<td>'forgotten'</td>
</tr>
<tr>
<td>khokhle</td>
<td>'hollow'</td>
</tr>
<tr>
<td>khijh</td>
<td>'irritation'</td>
</tr>
<tr>
<td>orhe</td>
<td>'covered'</td>
</tr>
<tr>
<td>doel</td>
<td>'to flit'</td>
</tr>
<tr>
<td>khadd</td>
<td>'a deep pit'</td>
</tr>
<tr>
<td>khai</td>
<td>'ditch'</td>
</tr>
<tr>
<td>sughar</td>
<td>'elegant'</td>
</tr>
<tr>
<td>ithlati</td>
<td>'promenade'</td>
</tr>
<tr>
<td>angrai</td>
<td>'twisting or stretching of the body for relaxation'</td>
</tr>
</tbody>
</table>

1. Sangharsh, 65, l. 1  
2. Ibid, C. 65, l. 2  
3. Nirvēda, S. 34, l. 1  
4. Ibid, S. 55, l. 4  
5. Nirvēda, S. 91, l. 3  
6. Ibid, S. 92, l. 4  
7. Darshan, C. 16, l. 2  
8. Ibid, C. 30, l. 2  
9. Rahasya, S. 4, l. 4  
10. Ibid, S. 111, l. 4  
11. Ibid, S. 26, l. 2  
12. Ibid, S. 27, l. 3  
13. Ibid, S. 28, l. 3
Hindi chhāyāvadī poetry is much influenced by Bengali Poetry in its form and content. So it is necessary to give a separate list of Bengali words which are employed in kāmāyani:

<table>
<thead>
<tr>
<th>words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>gairik&lt;sup&gt;1&lt;/sup&gt;</td>
<td>'ochrous'</td>
</tr>
<tr>
<td>tōne&lt;sup&gt;2&lt;/sup&gt;</td>
<td>'magic'</td>
</tr>
<tr>
<td>gail&lt;sup&gt;3&lt;/sup&gt;</td>
<td>'passage'</td>
</tr>
<tr>
<td>tarango&lt;sup&gt;4&lt;/sup&gt;</td>
<td>'waves'</td>
</tr>
<tr>
<td>kalkal&lt;sup&gt;5&lt;/sup&gt;</td>
<td>'sweet sound of a flowing stream'</td>
</tr>
<tr>
<td>ullās&lt;sup&gt;6&lt;/sup&gt;</td>
<td>'delight'</td>
</tr>
<tr>
<td>kalrav&lt;sup&gt;7&lt;/sup&gt;</td>
<td>'chirping'</td>
</tr>
</tbody>
</table>

1. Ānand, S. 55, l. 3
2. Āshā, S. 71, l. 4
3. Ibid, S. 26, l. 4
4. Shraddhā, S. 1, l. 1
5. Kāma, S. 4, l. 4
6. Ibid, S. 5, l. 2
7. Ibid, S. 8, l. 3
Videshi words are foreign words. In kāmāyanī Prasad used perso-Arabic words. But their frequency is not high. They are in numbers. They are used to give the glimpse of the Islamic cultural universe that cohabitated with the Indic for so many centuries in India. The list of perso-Arabic words in kāmāyanī is as follows:

1. Kāma, S. 14, l. 3
2. Shraddhā, S. 2, l. 3
3. Lajjā, S. 18, l. 2
4. Ibid, S. 43, l. 2
5. Karma, S. 24, l. 2
6. Svapna, S. 4, l. 1
7. Sangharsha, C. 86, l. 1
8. Darshan, C. 4, l. 1
9. Ibid, C. 80, l. 4
10. Ibid, C. 115, l. 1
11. Rahasya, S. 55, l. 1
### Words and Gloss

<table>
<thead>
<tr>
<th>Word</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>tir(^1)</td>
<td>'arrow'</td>
</tr>
<tr>
<td>dag(^2)</td>
<td>'wound'</td>
</tr>
<tr>
<td>gulabi(^3)</td>
<td>'rosy'</td>
</tr>
<tr>
<td>pardo(^4)</td>
<td>'veil'</td>
</tr>
<tr>
<td>nok(^5)</td>
<td>'point'</td>
</tr>
<tr>
<td>camar(^6)</td>
<td>'flash'</td>
</tr>
<tr>
<td>pyala(^7)</td>
<td>'cup'</td>
</tr>
<tr>
<td>nas(^8)</td>
<td>'a vein'</td>
</tr>
<tr>
<td>berok(^9)</td>
<td>'without prevention'</td>
</tr>
</tbody>
</table>

### 6.2.2. Word Melody in Kāmāyanī

Word melody is the chief characteristic of chhāyāvadī poetry. In kāmāyanī, word melody may be seen on the following points:

1. Āshā, S. 1, l. 1
2. Ibid, S. 78, l. 4
3. Shraddhā, S. 8, l. 4
4. Ibid, S. 38, l. 3
5. Vāsanā, S. 52, l. 1
6. Svapna, S. 5, l. 4
7. Karma, S. 119, l. 3
8. Ibid, S. 120, l. 4
9. Vāsanā, S. 52, l. 2
(a) word melody due to **sound change**
(b) Word melody due to **shortening of vowel**
(c) Word melody due to **simplification of consonant clusters**.
(d) Word melody due to **onomatopoeic words**
(e) Word melody due to **reduplication**
(f) Word melody due to the **exclusion of r**

a) **Sound change**

The tendency of sound change is the chief characteristic of **Braj bhasha** poetry. **Chhāyāvadi** poets embrace this peculiarity for sweetness and euphony. This tendency is also found in **kāmāyanī**. For example:

1) \( \tilde{n} \rightarrow n \)
   
   \begin{align*}
   \text{prān} & \rightarrow \text{prān}^1 \text{ 'life'} \\
   \text{kirnō} & \rightarrow \text{kirnō}^2 \text{ 'rays'} \\
   \text{kaṇ} & \rightarrow \text{kaṇ}^3 \text{ 'particle'} \\
   \text{udugan} & \rightarrow \text{udugan}^4 \text{ 'glow-worms'}
   \end{align*}

---

1. Vāsanā, S. 53, l. 4
2. Lajjā, S. 7, l. 2
3. Svapna, S. 15, l. 4
4. Ibid, S. 32, l. 4
2) \( r > r \)
    - maror > maror\(^1\) 'contortion'
    - pirā > pir\(^2\) 'affliction'
    - patjhar > patjhar\(^3\) 'autumn'

3) \( v > b \)
    - viṇa > bīn\(^4\) a (Indian) Lute
    - vansī > banī\(^5\) 'flute'
    - s > s

4) mahāsakti mahāsakti\(^6\)

b) **Shortening of vowel**

- kuhukini > kuhukini\(^7\) 'a singing bird'
- devī > devi\(^8\) 'goddess'
- mandākinī > mandākinī\(^9\) 'celestial Ganga'
- mayāvinī > mayavini\(^10\) 'a deceitful woman'

1. Nirvēd, S. 50, 1. 2
2. Shraddhā, S. 28, 1. 4
3. Rahasya, S. 39, 1. 2
4. Cintā, S. 35, 1. 4
5. Kāma, S. 25, 1. 4
6. Idā, S. 18, 1. 3
7. Idā, S. 6, 1. 6
8. Darshan, C. 46, 1. 2
9. Svapna, S. 7, 1. 1
10. Sangharsh, C. 65, 1. 1
bhagvati\[1\] ⇒ bhagvati\[1\] 'a goddess'
śāgini\[2\] ⇒ sangini\[2\] 'a female companion'
kāmāyanī \[3\] ⇒ kāmāyanī 'the daughter of kāma'

c) Cluster simplification

In kāmāyanī consonant clusters are simplified. This tendency was prevailing on the whole Hindi Chhāyāvadī poetry. Consider the following examples:

sāyukt \[4\] sāyut 'united'
nakṣatr \[5\] nakhat 'stars'
bubhukṣā \[6\] bhūkh 'hunger'
muktā \[7\] mōti 'pearl'
grih \[8\] gēh 'house'
kaśṭh \[9\] kāth 'wood'

This tendency of cluster simplification is due to two reasons

(1) Euphory as we find in sāyut, nakhat etc.
(2) Compensatory lengthening as in bhūkh, mōti, gēh, kāth etc.

---

1. Ānand, S. 44, l. 1
2. Vāsana, S. 44, l. 1
3. Svapna, S. 10, l. 4
4. Āshā, S. 18, l. 3
5. Shraddhā, S. 24, l. 1
6. Āshā, S. 58, l. 1
7. Iṣṭya, S. 23, l. 4
8. Ibid, S. 23, l. 4
9. Karma, S.128, l. 1
d) **Onomatopoeic words**

Onomatopoeic words play a great role in poetry. They provide the quality of sweetness to diction. Prasad uses ono-words in kāmāyanī to produce sweetness, elegance, naturality. Consider the following examples:

- kal kal¹ 'a rippling sound'
- jhil mil² 'flickering light'
- gad gad³ 'very happy'
- bud bud⁴ 'a bubble'
- rímjhíṃ⁵ 'the drizzling of rain'
- jhal mal⁶ 'glitter of light'
- chap chap⁷ 'sound of splash splash'
- thar thar⁸ 'trembling'
- san san⁹ 'to produce a whizzling sound'
- halā hal¹⁰ 'deadly poison'

---

1. Kāma, S. 4, l. 4
2. Ibid, S. 22, l. 1
3. Vāsaṇā, S. 52, l. 4
4. Nirvēd, S. 75, l. 4
5. Ibid, S. 84, l. 3
6. Darshan, S. 11, l. 3
7. Darshan, S. 83, l. 3
8. Ibid, S. 83, l. 4
9. Ibid, S. 86, l. 3
10. Rahasya, S. 39, l. 3
The document contains a list of words with their meanings, followed by a section on reduplication in Hindi chhāyāvadī poetry. The reduplication examples are given in the text. The references at the bottom of the page are cited for further reading.
yaggy yaggy<sup>1</sup>  'sacrifice'
nav-nav<sup>2</sup>  'new'
bār-bār<sup>3</sup>  'again and again'
urtī-urtī<sup>4</sup>  'flying'
slag-alag<sup>5</sup>  'individually'
anū anū<sup>6</sup>  'atoms'
śat śat<sup>7</sup>  'many'
dhīrē-dhīrē<sup>8</sup>  'slowly'

Partial reduplication is also found in kāmāyanī.

They are as follows:

harī bhari<sup>9</sup>  'zestful'
ūbh-chūbh<sup>10</sup>  perplexed

---

1. Karma, S. 2, l. 1
2. Īrshyā, S. 8, l. 2
3. Idā, S. 25, l. 9
4. Svapna, S. 5, l. 1
5. Sangharsh, C. 9, l. 2
6. Nirvēd, S. 2, l. 4
7. Rahasya, S. 7, l. 2
8. Ānand, S. 14, l. 4
9. Cintā, S. 11, l. 3
10. Ibid, S. 56, l. 4
Such type of words give motion to the poetry. A list of partial reduplicative words is given in Appendix C.

f) Exclusion of r

One peculiarity which is also found in kāmāyānī in the exclusion of r. For example:

- jyōtirmayī > jyōtimayī 'radiant'
- jyōtirmān > jyōtimān 'luminous'

---

1. Āshā, S. 77, l. 4
2. Karma, S. 12, l. 4
3. Darshan, C. 15, l. 2
4. Ibid, C. 15, l. 1
5. Svapna, S. 10, l. 2
6. Ibid, S. 15, l. 1
7. Kāma, S: 6, l. 3
8. Ida, S. 13, l. 3
6.2.3. Collocation or lexical company in kāmāyani

Collocation may be defined as a groups of words which occur repeatedly in a language. Collocation may be of two types:

(a) grammatical collocation
(b) lexical collocation

Grammatical collocation involves a range of different syntactic patterns. Lexical collocation on the other hand is as a recognizable lexico-semantic word meaning relation. Thus studies of collocation have tended to be within two distinct traditions: One oriented towards specifically grammatical and other towards specifically lexical patterning. The term colligation is also used for grammatical patterning.

A grammatical system is a range of choice between different classes of language items. Active and passive are the terms in the voice system. Lexical items are not terms in a system but are members of lexical sets. There is no rank scale in lexis whereas grammar has a rank scale.

Lexis in poetry involves close scrutiny of the lexical choices made in relation to the overall meaning of the poem. An item is said to collocate with another item or items. In kāmāyani we find the beatiful examples of collocation.
'tapasvī kyō itnē hō klānt
Vēdnā kā yah Kaisā vēg ?
āḥ tum kitnē adhik hatās
batāō yah kaisā udvēg .
(Shraddhā, s.33)

(Ascetic! why art thou so sad ?
How is agony incessant
Pessimism has pervaded thou
Tell, how art thou so despondent.)

Here klānt 'sad', vēdnā 'agony' hatās 'despondent'
udvē. 'pessimism' represent lexical collocation.

'Ve phūl aur vah hāsī rahī
vah saurabh, vah nīśvās chanā,
vah kalrav, vah sāngit arē,
vah kōlāhal ēkānt banā .
(Kāma, s.8)

(Those flowers and Real of laughter
Also fragrance exhaled by them
Chirping of birds and the music
And that clamour was silenced then.)

In above stanza of kāmāyani phūl, hāsī, saurabh, nīśvās,
kalrav, sāngit, kōlāhal, ēkānt etc are the example of lexical collocation.
Here vismriti, avsād, niravtē, cup, cetantā, jartā, sūnny etc etc are the example of lexical collocation.

Thus we see, that collocation enables us to group items into lexical sets. Lexical collocation refers to the syntagmatic association of lexical items. Lexical set refers to the paradigmatic relationships of lexical items. Poet can produce miraculous effects by taking liberties with lexical sets and collocation.

6.2.4. Lexical Fore-grounding in kāmāyanī

The term *foregrounding* is introduced in stylistics by JanMukarovsky. It is used as against of backgrounding. Foregrounding is 'the purposeful distortion of the components of language.' Foregrounding and poetic deviance may be seen at all levels of poetic language. The following lexical arrangements are the examples of foregrounding in kāmāyanī.
At phonological level we find in kamāyanī the recurrence of consonants:

\[ \text{dhāstī dharū, dhadhaktī jwālā,} \]
\[ \text{cintā, s.55, l.1} \]

\[ \text{karkā krānden kartī girtī.} \]
\[ \text{cintā, s.59, l.1} \]

\[ \text{gati marand manthan malyaj sī.} \]
\[ \text{Nirvād, s. 79, l.3} \]

Before chāyāvad, the Dvivedī poetry had been characterized by a paucity of adjectives but the lavish use of adjectives is one of the great characteristic of Chhāyāvadī diction. The poet Prasad bringing into use and occasional counting of adjectives with the ending -ilā, -ilē and -iya etc. Consider the following examples.

\[ \text{sprinīya}^1 \quad \text{'covetable'} \]
\[ \text{ramnīya}^2 \quad \text{'attractive'} \]
\[ \text{kamnīya}^3 \quad \text{'beautiful'} \]
\[ \text{camkīlē}^4 \quad \text{'shining'} \]

In other type of adjectives we find the poets prefer:

1. Āshā, \quad S. 20, l. 1
2. Ibid, \quad S. 17, l. 1
3. Rahasya, \quad S. 25, l. 3
4. Cintā, \quad S. 22, l. 1
for melodious sounds.

\[ \text{pit parag}^{1} \quad \text{'yellow pollen'} \\
\text{vimal vibhūti}^{2} \quad \text{'pure majesty'} \\
\text{sūnā sapnā}^{3} \quad \text{'desolate dream'} \\
\text{mridu malayānī}^{4} \quad \text{'soft Malaywind'} \\
\text{nāsikā nukīli}^{5} \quad \text{'nostrils of pointed nose'} \]

### 6.2.5 Compound words in Kāmāyanī

Compound words contribute much to imaginative meaning in poetry. In kāmāyanī Prasad uses compound words to contribute memorableness. Consider the following examples:

<table>
<thead>
<tr>
<th>Compound words</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>him - dhaval</td>
<td>'white snow'</td>
</tr>
<tr>
<td>cal - rekha</td>
<td>'Wavering line'</td>
</tr>
<tr>
<td>sūtr - dhārini</td>
<td>'manager'</td>
</tr>
<tr>
<td>karkā - ghan</td>
<td>'thundering cloud'</td>
</tr>
<tr>
<td>dēv - damāh</td>
<td>'vanity of gods'</td>
</tr>
<tr>
<td>sukh - sāncār</td>
<td>'transmission of happiness'</td>
</tr>
<tr>
<td>anānd - vibhōr</td>
<td>'happy and gay'</td>
</tr>
<tr>
<td>yauvan - smit</td>
<td>'youthful smile'</td>
</tr>
</tbody>
</table>

---

1. Cintā, S. 40, l. 4
2. Ashā, S. 29, l. 2
3. Ibid, S. 52, l. 2
4. Kāma, S. 50, l. 4
5. Idā, S. 26, l. 3
6. Cintā, S. 5, l. 3
7. Ibid, S. 11, l. 4
8. Ibid, S. 13, l. 1
9. Ibid, S. 15, l. 2
10. Ibid, S. 21, l. 3
11. Ibid, S. 28, l. 4
12. Ibid, S. 29, l. 4
13. Ibid, S. 32, l. 3
marand - utsav
madhu - madir
śakal - nipāt
cir - nidre
mahā - nritty
saudanini - śaṅdhī
himśilā
dhruv-bhaṅg

'honey feast'
'intoxicating wind'
'scattered in pieces'
'eternal sleep'
'Destruction Dance'
'loud lightning'
'snow capped rocks'
'Goddess of Victory'
'frown'

'sea of moon light'
'clouds jungle'
'mind like bee'
'pretty soft hand'
'soma - rasa'
'playful structure'
'dance of deluge'
'peaceful cottage'

1. Cintā, S. 39, l. 3
2. Ibid, S. 44, l. 2
3. Ibid, S. 52, l. 2
4. Ibid, S. 73, l. 1
5. Ibid, S. 74, l. 1
6. Ibid, S. 76, l. 3
7. Ibid, S. 77, l. 4
8. Ashā, S. 1, l. 2
9. Ibid, S. 11, l. 1
10. Ashā, S. 55, l. 4
11. Shraddhā, S. 8, l. 4
12. Kāma, S. 13, l. 3
13. Vāsanā, S. 18, l. 3
14. Karma, S. 4, l. 2
15. Ibid, S. 11, l. 3
16. Irshyā, S. 41, l. 2
17. Ibid, S. 46, l. 2
In Kamayani prasad uses compound words sonorously and with intensity.

6.6 Archaism and Neologism in Kamayani

In every language, words and phrases grow old feeble and die. But some poets use old-fashioned words in their poetry. These words are called archaic words. The obsolete expression is known as archaism.

1. Írshyí S. 69, l. 4
2. Ibid. S. 70, l. 4
3. Ida. S. 6, l. 7
4. Svapna, S. 30, l. 4
5. Ibid. S. 42, l. 3
6. Ibid. S. 44, l. 3
7. Ibid. S. 45, l. 1
One of the notable characteristics of Khamayavadi poetry is the tendency to favor archaic Sanskrit words that are not current in modern Hindi. In Kāmāyanī, Prasad uses archaic words whole heartedly. A few words are given below:

<table>
<thead>
<tr>
<th>Archaic words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>viśkabh¹</td>
<td>'interlude'</td>
</tr>
<tr>
<td>caṣak²</td>
<td>'honey'</td>
</tr>
<tr>
<td>mārūt³</td>
<td>'wind'</td>
</tr>
<tr>
<td>kōrak⁴</td>
<td>'bund'</td>
</tr>
<tr>
<td>nivir⁵</td>
<td>'dense'</td>
</tr>
<tr>
<td>nibhrīt⁶</td>
<td>'lonely'</td>
</tr>
<tr>
<td>indīvar⁷</td>
<td>'a blue lotus'</td>
</tr>
<tr>
<td>durdharṣ⁸</td>
<td>'indomitable'</td>
</tr>
<tr>
<td>eṣā⁹</td>
<td>'strong desire'</td>
</tr>
<tr>
<td>kauṣāey¹⁰</td>
<td>'silky'</td>
</tr>
</tbody>
</table>

Archaic words in Prasad are used for higher forms of thought and conceptual expressions. Prasad had great likeness for Indian culture and love for Hindu religion and classical Sanskrit.

1. Cintā, S. 70, l. 4
2. Ashā, S. 8, l. 1
3. Shraddhā, S. 42, l. 2
4. Kāma, S. 50, l. 1
5. Lajja, S. 34, l. 2
6. Karma, S. 128, l. 2
7. Īrshyā, S. 18, l. 3
8. Sangharsh, S. 55, l. 2
9. Rahasya, S. 42, l. 4
10. Anand, S. 71, l. 1
Prasad's archaic vocabulary is sweet, melodic, intimate, polish and elegant.

Neologism is another characteristic of Chhayavadi poetry. It is the special feature of Prasad's poetry. Neologism is that process by which newly coined words are born, gain currency, and are added to the language. In kamayani Jayshankar Prasad has used many new coined words for creating style.

For example.

<table>
<thead>
<tr>
<th>New coined words</th>
<th>actual words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sraddhe(^1)</td>
<td>'sraddha'</td>
<td>Shraddha</td>
</tr>
<tr>
<td>ire(^2)</td>
<td>ira</td>
<td>Ida</td>
</tr>
<tr>
<td>ambe(^3)</td>
<td>amba</td>
<td>Amba</td>
</tr>
<tr>
<td>bale(^4)</td>
<td>bala</td>
<td>girl</td>
</tr>
<tr>
<td>sunnyte(^5)</td>
<td>sunnyta</td>
<td>Voidance</td>
</tr>
<tr>
<td>niravte(^6)</td>
<td>niravta</td>
<td>silence</td>
</tr>
<tr>
<td>cir-nidre(^7)</td>
<td>cir-nidra</td>
<td>eternal sleep</td>
</tr>
<tr>
<td>kritaghnta(^8)</td>
<td>kritaghnta</td>
<td>ungratefulness</td>
</tr>
<tr>
<td>sarvamangale(^9)</td>
<td>sarvamangala</td>
<td>all auspicious</td>
</tr>
<tr>
<td>apsare(^10)</td>
<td>apsara</td>
<td>angel</td>
</tr>
</tbody>
</table>

1. Īrṣhyā, S. 40, l. 1
2. Sangharsh, C. 53, l. 1
3. Darshan, S. 8, l. 1
4. Lajjā, S. 1, l. 1
5. Ashā, S. 68, l. 1
6. Cintā, S. 17, l. 2
7. Cintā, S. 72, l. 1
8. Vāsanā, S. 15, l. 1
9. Darshan, S. 34, l. 3
10. Karma, S. 87, l. 3
Ihls e-karāntā is a special feature in Prasad's poetry which is used in vocative case.

Prasad uses different forms of verbs in Kāmāyanī. For example:

- muskyātā¹ 'smiling'
- muskyāye² 'smiled'
- muskyāte³ 'smilingly'
- muskyān⁴ 'a smile'
- muskurā⁵ 'To smile'

Prasad uses technical terms which are the product of modern age. In Kāmāyanī see the following words:

- budhīvād⁶ 'creed of intellect'
- parmanū⁷ 'molecules'
- anu anu⁸ 'atoms'

In the direction of neologism, the choice of poet Prasad was generally made in the direction of Sanskrit tatsamas than Hindi tadbhavas or perso - Arabic origin.

---

1. Karma, S. 91, l. 2
2. Ānand, S. 21, l. 3
3. Darshan, S. 21, l. 2
4. Vāsanā, S. 27, l. 3
5. Ṭrāṣyā, S. 22, l. 3
6. Idā, S. 33, l. 6
7. Darshan, S. 2, l. 3
8. Nirvād, S. 2, l. 4
6.3. Concluding Remarks

To sum up we can say that kāmāyanī's lexical aspect of style consists of Prasad's rich poetic diction. The term poetic diction is used to indicate a recurring phenomenon of poetry and the use of certain words, phrases, grammatical forms, syntactical turns of expression, which are bound to poetry writing and used only along with what is accepted as the metre and rhyme, stress and alliteration etc. Poetic words move between two extremes — words which have poetic freshness and words which have lost poetic freshness.

After analysing and observing the great poem kāmāyanī we can say that its lexical aspect of style is rich and elegant. It comprises Prasad's lexical choices and devices. It has typology of words, collocation or lexical company, lexical foregrounding word melody and its causes and effects.
7.1 The role of semantic stratum in poetry

The semantic stratum and its manifestation plays a great role in poetry. Semantic aspect in poetry is related to style. Semantic stratum consists of meaning relations such as synonymy or sameness of meaning, antonymy or oppositeness of meaning, polysemy or many meanings etc. Semantic aspect comprises with semantic parallelism and choices. It consists of poetic deviance and figurative use of language in poetry.

7.2 The semantic aspects of style in Kamayani

The semantic aspect of style in Kamayani is rich, elegant and subtle. In Kamayani, the semantic aspects of style consist of the following points which are relevant for the study of poetry.
Sense relations comprises synonymy, antonymy, hyponymy, incompatibility, polysemy, homonymy, etc.

7.2.1 (a) Synonymy or sameness of meaning

In Kāmāyanī we find the beautiful examples of sense relations. Prasad uses synonymy for poetic deviance and expressiveness. A few examples of synonymous items are discussed below:

1. śiva : natraj, natāś, rudr, bhūtnāth examples:

   'natraj svayaṁ the nritty nirat!'
   (Darshan, S. 40, l. 5)
   (Natraj himself was then dancing)

   'dekhā manu nē narttit natāś.'
   (Manu beheld Natesā dancing) (Darshan, S. 44, l. 1)

   'rudr-nayan khul gayā acānak, vyākul kāp ranī nagrī!'
   (Svapna, S. 47, l. 2)
   (Eye of Rudra, suddenly opened, city trembled in fear)
'prakriti vyast thē, bhūtnāth nē nritty-vikāmpit pad
apnā,

Udhar uṭhāya, bhūt srīṣṭi sabhone jātī thē sapnā!
(Svapna, S. 48, l. 1-2)

2. śraddhā : śraddhē, kāmāyanī, śraddhā

'sraddhē! vah bhi kuch hai!
(Karma, S. 99, l. 2)
(Shraddhā! it is something)

'sraddhā kē thē adhar sūkhtē
man kī jwālā sahītē'
(Karma, S. 117, l. 3-4)
(Shraddhā's lips were getting dried up
By her mental sufferings)

'kāmāyanī sakal apnā sukh svapn banā sā dēkh rahī!'
(Svapn, S. 27, l. 1)
(Kamayani was seeing her entire happiness as a dream)

3. mā : mā, jannī, dhātri, mātā, ambe

'mā kyō tū hai itnī udās.'
(Darshan, S. 3, l. 1)
(Ma! why are you looking so sad)

'jannī/mujhsē mūh yō na mōr,'
(Darshan, S. 21, l. 2)
(Mother! please, don't plan separation.)
'mañ usī capal ki dhātrī hū!'

(Lajjā, S. 28, l. 1)

(I, mother of that volatile)

'mātē-ē pakṛē unkō
bātē thī kartī jātī!

(Ānand, S. 8, l. 1-2)

(Mother held them secure,
In sweet talk engage them)

'ambē phir kyō itnā virāg.'

(Darshan, C. 22, l. 1)

(Mother! why are you indifferent)

4. samudr : sindhu, sāgar, udadhi, jālnidhi, pāyōnidhi

'udhar garajtī sindhu lahariyā,
kutīl kāl kē jālō sī.'

(Cintā, S. 54, l. 1-2)

(Thither waves of sea like trapping,
Nets of crooked Death were raging.)

'milan lagā hāsnē jīvān kē
urmil sāgar kē us pār.'

(Āshā, S. 59, l. 3-4)

(Across surging sea of his life
Meeting’s moment began to croon)
'jaladhī kē phūṭe kitnē uts
dvīp, kacchap dūbe utrāyā!'  
(Shraddhā, S. 61, l. 1-2)  
(Sea may bursts in many currents,  
‘Turtles, islands may sink and rise.)

'udvēlit hai udadhī lehāriyā
lauṭ rahi vyākul si.’  
(Karma, S. 57, l. 1-2)  
(Ocean is agitated, waves,  
Rise and fall in distress)

'pralay pāvōnidhi kī lehṛē bhi
lauṭ gayē hī hōgī.’  
(Karma, S. 107, l. 2-3)  
(Waves of sea in deluge also  
Might have ebbed and retired)

'jalnīdhi kē tal vāsī jalacar;
vikal nikaltē utrātē.’  
(Cintā, S. 64, l. 1-2)  
(Aquatic animals of deep sea,  
Were diving and rising distressed)

5. amrit : amrit, sudhā, sōm, pīyūś  
‘dārō mat are amrit santān.’  
(Shraddhā, S. 54, l. 1)  
(Immortal being | shed thy fear)
(Sudhā bharnē vidhu kē pās.)
(Shraddhā, S. 11, 1. 4)
(To drink nectar from moon with grace)

devo kō arpit madhu māśrit
sōmadhar sē chū lō.'
(Karma, S. 92, 1. 1-2)
(Sip this 'Somārdsa', mixed with honey
And then offered to gods)

piyūs srōt sī bahā karo.

jīvan kē sundar samtal mē.'
(Lajjā, S. 45, 1. 3-4)
(Thou shouldst flow like nectar's river,
On life's pretty, picturesque plain)

6. ākāś : ākāś, nabh, gagān, āmbar, vyōm, āntar,
antarikā

'krāndān kē nij alag ēk ākāś banā lū!
(Sangharsh, C. 58, 1. 1)
(Of lamentation I may built separate sky)

' kahā manu nē nabh dharnaī bic.'
(Shraddhā, S. 17, 1. 1)
"Between earth and sky", Said Manu)
'gagan cumbinī saǐl-śreniyā.'

(Āshā, S. 32, l. 3)
(Mountain-ranges, touching the sky)

'uṣaṁ sajāl gulālī jō
ghulatī hai nīle ambar mē.'

(Kāma, S. 57, l. 1-2)
(Lingering reddishness of morn,
Is spreading itself in blue sky)

'Param vyōm sē bhautik kan sī
ghanē kuhāsū kī thī vṛṣṭī.'

(Cinta, S. 79, l. 3-4)
(Dense fogs were seen descending
From the sky like physical atoms)

'acal anānt nīl lahrī par
baitē āsan mārē.'

(Karma, S. 65, l. 1-2)
(On stead fast, eternal blue waves
Thou sittest in posture)

'āntriks mē mahāśaktī hūkār kar uthī.'

(Sangharsh, C. 121, l. 1)
(In the space, then Supreme power thundered like bolt)
7. **ankh** : netr, nayan, 'eyes'

&m̐erī ākhō kā sab pānī,

tab ban jayēgā amrit snigdh;

un nirvikār nay-nō mē jab

dēkhūgī apnā citr mugdh.'

(Īrshyā, S. 61)

(All the tears of my eyes will

Then be turned into affection,

When I behold enrapt in

Those guileless eyes my reflection)

'nētr nimīlan kartī mānō

prakriti prabuddh lagī hōnē.'

(Āshā, S. 5, l. 1-2)

(Sleeping Nature wasasī twere

Bringing herself to consciousness;

8. **prithvi** : dhartī, dharā, dharnī, vasudhā, bhu 'earth'

'apnā svarūp dhartī sundar.'

(Darshan, S. 43 , l. 5)

(Fair earth, His own form, appearing)

'dhāstī dharā, dhadhaktī jwālā.'

(Cintā, S. 55, l. 1)

(Land was sliding, fires were blazing)
'kāptī dharnī, un carnāvī se
hōkar prati din hi ākrānt.'
(Cintā, S. 30, l. 1-2)
(Earth being trampled day after day
Trembled under those very feet)

'vasudhā par yah hūtā kyā hai
anu anu kyō hai macal rahē.'
(Nirvēd, S. 2, l. 3-4)
(What was happening on earth below,
Why all atoms were in hurry?)

'rakt nadi kī bārkphailī thi us par bhū par.'
(Sangharsh, C. 122, l. 2)
(On that land the stream of blood was all over spread)

9. pagli : pagli, bāvli

'taral tarāṅgo mē uth gir kar
bahtī paglī bāraṁbār!'
(Cintā, S. 60, l. 4)
(It was falling, rising, gliding
On those whirling waves like insane!)

'is jyōtsnā kī, arī bāvalī
tū is mē jāvēgī bhūl.'
(Āshā, S. 75, l. 3-4)
Thus we see that Prasad uses synonymous words to create aesthetic effect in poetry. According to Hardev Bahri:

'A literary man's consciousness of differentiation in the meaning of synonymous words has often resulted in fineness of diction, exactness of communicability of thought, subtleness of style and masterliness of language'.

Bahri further stated:

'It is generally claimed that the workmanship of Prasad's Kāmāyanī (an epic poem of modern times) lies mainly in its semantic discrimination based on the right choice of words which are irreplaceable and indispensable'.

Thus synonymy is a very important source of enrichment of language, and style of poetry.

---

Prasad presents beautiful examples of antonymy in Kāmāyanī. Examples are as follows:

'निचे जल था ऊपर हिम था,
एक तारल था एक सघन;
एक तत्त्व की ही प्राधंता,
कहो उसे जर या चेतन।'
(Cintā, S. 2)

(Above, the stillness of the snows;
Below, the waters surged immense.
Matter or Mind, one element ruled
The stillness and the turbulence.)

'दुख की राजनी बिंच
विकास शुक्ल का नावल प्रभात
एक परदा यह जिना नील
चिपाये है जिसमें शुक्ल गात।'
(Shraddhā, S. 38)

(In last hours of night of pain
Dawn of pleasure itself reveals;
Behind veil of light blue colour,
Elegant pleasure it conceals.)
परतंता का यह निर्मोक
सहान कर्ता ना प्रकृति पाल एक
नित्य नुतंत्र का अनेंड
किये हाँ परिवर्तन में टेक।

(श्रद्धा, श. ४७)

(Nature doesn't stand for a moment
Fužile covering of old age;
Bliss of e'er-fresh novelty dwells
In the scene of changing usage.)

उल्हान प्राणों के धागों की
सुल्हान का समझु मां तुम्हें!

(काम, श. १९, ल. ३-४)

(I consider thou to be apt,
Solution of life's great pressure.)

-asu से भिगे अंचल पर,
मां का सब कुछ रखना होगा;
tumko अपनी समित रेखा से
yah सांधि पत्र लिखना होगा।

(लज्जा, श. ४७)

(On thy veil, soaked with thy tears,
Thou wilt have to put everything;
With the line of board grin thou wilt
Have to write treaty agreement,)
'sab pāp puny jisme jal jal
pāvān ban jāte hei nirmal.'

(Darshan, S. 44, l. 5-6)

(Where all the sins, good actions burn,
Are transformed into sacred, pure)

'vah candr kirīt rajat nag,
spandit sa puruṣ puratam
dekhtā mānsī gaurī
lahrō kā kōmal nartan.'

(Ānand, S. 78)

(White mountain with moon-crown
Throbbed like Puruṣ, a Prim'val;
Looked at splashing of waves
Like Gouri's dance-fest'val)

'mā ne kahā are ā tū bhi
dēkh pitā hai pāre hue.'

(Nirved, S. 44, l. 1-2)

(Mother said to him, 'come o'er here'
Behold, your own father is lying)

'divā rātri yā — mitr varun kī
bālā kā aksāy sringār.'

(Āsha, S. 59, l. 1-2)

(Days, nights, were expressing beauties
Undecaying of sun and moon)
'āndhkar kō dūr bhagātī
tah ālōk kirān sī.'
(Karma, S. 18, l. 1-2)
(She compels darkness to depart,  
Like ray of vivid light)

'sram mānō viārām kar rahā
mridu ālaś ko pākē.'
(Karma, S. 44, l. 3-4)
(Labour was then as if resting  
In stage of inaction)

'algātā 'ham tum' sē.'
(Karma, S. 125, l. 4)
(Separates two of us)

'jīvan mē jāgran satty hai
yā susuptī hī sīmā hai.'
(Nirvēd, S. 3, l. 1-2)
(Wakefulness is truth in the life  
Or sleep is its out-lying limit)

'bāhar bhītar unmukt saghan,
thā sacl mahā nīlā ānjan'
(Darshan, S. 38, l. 1-2)
(Blue mountain Anjan, immobile  
High and constituted solid)
"kaḥā manu nē nabh dharnī bīc."

(Shraddhā, S. 17, l. 1-2)

("Between earth and sky" Said Manu)

'unmukt sīkhar hāstē mujh pari,
   rōtā maĩ nirvāsit a-sānt.'

(Idā, S. 4, l. 5)

(Unbound summits then laughed at me,
   I wept exiled, agitated)

'us rūdan mē aṭṭhās hō tum kō pālu.'

(Sangharsh, C. 58, l. 2)

(In that weeping I may get you being loud laughing)

'arē sarg-aṅkurkē dōnō,
   pallav hāi ye thalē būre.'

(Nirved, S. 22, l. 1-2)

(Oh! Of the entire creation-sprout
   These two are leaves though good and bad)

'bhūltā hī jātā din rāt.'

(Shraddhā, S. 20, l. 1)

(I am forgetting day and night)

'rūdan hās ban kintu palak mē chalakrahē hai.'

(Sangharsh, S. 23, l. 1)

(But cries turning into laughter glisten in eyes)
'देना हो जितना दें तु, लेना जो कोई यह ना करे।'
(Svapna, S. 15, l. 2)
(Give all whatever you can give, taking none should try for once!)

'अति अपकेज जाती तुरांत।'
(Darshan, S. 27, l. 8)
(Which came in silence, went at once)

'यह तर्कमयितुं स्रद्धामय।'
(Darshan, S. 23, l. 3)
(She is rational, you full of faith)

'सुख स्वप्नों का दाल चाया में
पुलिक हो जागता — सोता।'
(Āshā, S. 63, l. 3-4)
(In Its shadow the happy dreams
Wake up and sleep in their grain.)

'तप नाहि केवल जीवन सत्य।
करुष यह क्षणिक दिन अयस्य,
तराल अकास से हार भरा
सो रहा आसा का आहाद।'
(Shraddhā, S. 45)
(Not the penance but life is truth,
Short-lived distress is pitiful;
Filled with wishes evanescent
Sleeps the delight highly hopeful)
I laugh and then sometimes I weep,
I achieve and I fail to keep;
I take from this, on that I heap,
I go through pain as pleasure-trip.)

(This is source of eternal Spring,
Autumn also has its own place;
Nectar, poison are mixed herein,
Pleasures and pains are joined with grace.)
Prasad is a skillful master in the use of antonyms. In kamayani antonyms beautify the form and heighten the meaning. A long list of antonyms may be seen in the above stanzas of kamayani which are used for aesthetic purposes such as:

nicē 'below' / īpar 'above'
taral 'watery' / saghan 'still'
dukh 'pain' / sukh 'pleasure'
prabhāt 'dawn' / rajni 'night'
prūtāntā 'old age' / nūtāntā 'novelty'
uljhan 'pressure' / suljhan 'solution'
āsu 'tears' / smit 'laughter'
pāp 'sins' / punny 'good actions'
mā 'mother' / pita 'father'
divā 'day' / rātri 'night'
āndhkār 'darkness' / prakāś 'light'
śram 'labour' / ālas 'inaction'
jāgran 'wakefulness' / susūpti 'sleep'
bāhar 'outside' / bhītar 'inside'
nābh 'sky' / dharṇī 'earth'
hāstā 'laughing' / rōtā 'weeping'
rōdan 'cry' / aṭṭhās 'laughter'
bhalē 'good' / burē 'bed'
Semantic parallelism is one of the important factors in the study of style. It is generally applied to the literary use of language. It refers to two possible or parallel meanings of a single item in poetry.
Marten Joos delivered a paper "Towards a First Theorom in Semantics" before the Linguistic Society of America in 29 Dec. 1953. In his paper Joos stated that in seeking, a translation or paraphrase for a given item that meaning is best which adds least to the total meaning of the context.

In kāmāyanī we find beautiful examples of semantic parallelism. For Example:

'prakrīti kē yauvan kā śīṅgār karegē kabhī na bāsī phūl.

(Shraddhā, S. 46, l. 1-2)

Here the maximum meaning of the word bāsī phūl is 'faded flowers' and least meaning is 'withered feelings'. In this example least meaning is the best meaning.

'kyā tumhē dekh kar āte yo, matwālī kōyalboli thī; us nīravta mē aḷsāī, kaliyō nē ākhē khōlī thī.'

(Kāma, S. 2)

In the above stanza the maximum meaning of the word matwālī kōyal is 'drunken cuckoo' and the least meaning is 'delight of the heart'. The word kaliyō means 'buds' but the least meaning is 'fresh feelings'. So the least meaning is the best meaning here.
7.2.3 **Poetic Figures in Kāmāyana**

Poetic figures are the ornaments of language. They always denote the departure from the simplicity of expression.

Ālaṃkāras may be classified into three types:

(a) **sabdā ālaṃkāras** (Figures of speech in words or verbal figures)

(b) **Arthālaṃkāras** (Figures of speech in sense or Ideal figures)

(c) **Udbhayālaṃkāras** (Figures of speech in words and sense)

7.2.3 (a) **Sabdālaṃkara in kāmāyana**

Sabdālaṃkāras comprises with nine ālaṃkāras which are employed in kāmāyana: such as:

1. Anuprāsa (Alliteration)
2. Yamak (Repetition)
3. Śleṣa (Paronomasia)
4. Vīpsa (Repetition)
5. punruktivādā bhāsa (Similar Tautology)
6. Dvānayarth-vyānjanā (Onomatopoea)
7. Vakrokti (Equivoque)
8. Viśeṣan viparyay (Transferred Epithet)
9. punrukti prakāśa (Repetition)
CLASSIFICATION OF ALAMKĀRAS

Śabdālamkāra (Figure of speech in words or verbal figure)

Arthālamkāra (Figure of speech in sense or Ideal figure)

Ubhayālamkāra (Figure of speech in words and sense)

Fig. 7.1
<table>
<thead>
<tr>
<th>Sabdālamkāra</th>
<th>Anuprāsa (Aliteration)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yamaka (Repetition)</td>
</tr>
<tr>
<td></td>
<td>Ślesa (Pronomasia)</td>
</tr>
<tr>
<td></td>
<td>Vīpsā (Repetition)</td>
</tr>
<tr>
<td></td>
<td>Punaruktivadabhāsa</td>
</tr>
<tr>
<td></td>
<td>(Similar Tantology)</td>
</tr>
<tr>
<td></td>
<td>Dhvānyarth-Vyāñjana</td>
</tr>
<tr>
<td></td>
<td>(Onometopoea)</td>
</tr>
</tbody>
</table>

Fig. 7.2
Sāmya-mūlaka
(Similarity-based)

Virōdha-mūlaka
(Contradiction-based)

Atisayokti-paraka
(Hyperbole)

Śrankhalā-mūlaka
(Shackle or chain based)

Guna-mūlaka
(Attribution-based)

Vyāngyārtha-paraka
(Irony)

Fig. 7.3
<table>
<thead>
<tr>
<th>Sāmya-mūlaka Arthālamkāra</th>
<th>Tulanā-paraka (Comparison-based)</th>
<th>Sambhāvanā-paraka</th>
<th>Tarka or Drīstānta-paraka</th>
<th>Anyōkti-paraka</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Upamā, Simile,</td>
<td></td>
<td>Nidarśanā (Illustration)</td>
<td>Samāsākāṭi (Terse speech)</td>
</tr>
<tr>
<td></td>
<td>Vyatirēka (Contrast)</td>
<td></td>
<td>Udāharaṇa (Exemplification)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pratīpa (Converse)</td>
<td></td>
<td>Drīstānta (Parallel)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dīpaka (The Illuminator)</td>
<td>Utpreksā (Poetical Fancy)</td>
<td>Arthāntarnyas (Expansion or Transition)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Asama (Incongruity)</td>
<td>Ullēkha (Representation)</td>
<td>Kāvya-līṅga (Poetical Reason)</td>
<td>Anyōkti (Allegory)</td>
</tr>
<tr>
<td></td>
<td>Rūpaka (Metaphor)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Apahnuti (Denial or Concealment)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ehrama (Mistake or Error)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ullekhā (Representation)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 7.4
Virodhabhāsa
(Apparent Contradiction or Paradox)

Vibhāvanā
(Peculiar Causation)

Virōḍhā-mūlaka
Arthālāmākāra

Asāṅgati
(Dis-connection)

Viṣama
(Incompatibility)

Fig. 7.5
Hyperbole and its types

Kāraṇa-māla
(Garland of causes)

Ekāvali (Necklace)

Sāra (Climax)

Fig. 7.6
Parisāṅkhyā (Special Mention or Exclusion)

Tadgūṇa (Borrower)

Guṇa-mūlaka
Arthālaṅkāra

Parikara (Insinuation, the Significant)

Tiraskāra (Discardment)

Fig. 7.7
<table>
<thead>
<tr>
<th>Vyāggyārttha-mūlaka</th>
<th>Vyāggyōkti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arthālamkāra</td>
<td>(Sarcastic)</td>
</tr>
<tr>
<td>Vyāj-stuti</td>
<td>(Artful praise or Cacophemism)</td>
</tr>
<tr>
<td>Paryāyōkti (Periphrasis)</td>
<td></td>
</tr>
</tbody>
</table>

Fig. 7.8
Samsṛṣṭi
(Conjunction)

Udbhayālāṃkāra

Saṅkara
(Comixture)

Fig. 7.9
1. **Anuprasa** (Alliteration)

Anuprāsa is the recurrence of segmental phonemes

Prasad uses anuprasa aḷaṃkāra for sweetness and melody. It gives sound effect. For example:

- **dh-dh** 'dhāsti dharā dhadhaktī jwālā.'
  
  (Cinta, S. 55, l. 1)
  
  (Land was sliding, fires were blazing)

- **k-k** 'aur sahlānē lagā kar-kamal komal kānt.'
  
  (Vasana, S. 18, l. 3)
  
  (Pretty, Soft hand lingered on his body.)

- **l-l** 'lalak rahī thī lalit lálsā.'
  
  (Karma, S. 4, l. 1)
  
  (Unquenched appetite was eager.)

- **m-m** 'mānas kē madhur milan mē.'
  
  (Anand, S. 56, l. 3)
  
  (In gay meeting with mind.)

- **c-c** 'cakravāl kō cakīt cūmtī.'
  
  (Rahasya, S. 34, l. 4)
  
  (Kiss without break this wheel in surprise.)

- **p-p** 'pānī-pād-may pānchhūt kī yahā hō rahī hai upāsnā.'
  
  (Rahasya, S. 47, l. 3-4)
  
  (Here in this place are being worshipped Physical beings with hands and feet.)
Alliteration produces harmony of word and meaning, sweetness, effect, emphasis and vividness in kamāyanī.

2. **Yamak (Analogue)**

Yamak is the recurrence of syllables. See the following example of kamāyanī:

'viśv bhar saurabh sē bhar jāē.'

(Sraddhā, S. 54, l. 3)

(with fragrance universe be wrapped)

Yamak is also a case of literary jugglery. It is based on polysemy, and homonymy.

3. **Śleṣ (Paronomasia)**

Śleṣ or paronomasia or pun gives two ideas in one form. For example:

'āh sarg kē prathāṃ āṅk kā
adhāṃ pātrmāsā viśkambh.'

(Cintā, S. 70, l. 3-4)

(Inferior type of Inter-lude

In First Act of Creativity)

'vē amar rahē na vinōd rahā
cētantā rahī, anāṅg huā.'

(Kāma, S. 54, l. 1-2)
(Neither gods nor pleasures remained,
I was conscious without body).

'sacmuc mai ṛṣṛddha-vihīn!
Iḍā, S. 10, l. 9)
(Without śraddhā I'm imbecile!)

In above stanzas, the poet uses sarg, anāṅg and śraddhā which are the examples of pun. The word sarg has two senses: a canto, world. The word anāṅg has two meanings: kām dēv, amorous less life of Manu, The word śraddhā has two senses : the beloved of Manu, faith.

4. vīpsā (Repetition)

Vīpsā is the poetic figure which has repetition of words, such as in kāmāyanī :

' pīṭā ṛṣ ṛ ṛ maī pīṭā ṛṣ.'
(Kāma, S. 32, l. 1)
(I'm receptive, indeed I'm so)

' pyāsa ṛṣ maī ab bhi pyāsa .' 
(Kāma, S. 38, l. 1)
(Thirsty am I as yet e'er more)

' sakti rahī ṛ sakti; prakriti thī.'
(Cintā, S. 30, l. 1)
(Powerful were they, Nature was)

arī pāp hai tū, ja, ca, ja.

(Cintā, S. 16, l. 3)

(Thou art sin, go, go away soon.)

5. **Punaruktāvadābhās (Tautology)**

It is a figure of literary jugglery based on synonymy and polysemy. In Punaruktāvadābhās repetition of words is more apparent than real. For example:

jahā hriday kī tripti vilāsinī,
madhur madhur kuch gāvē.

(Karma, S. 100, l. 3-4)

(Wherein sings in honey-sweet tone
Heart's gratification.)

6. **Dhvānyarth vyāñjanā (Onomatopoeas)**

Prasad employed Dhvānyarth vyāñjanā for expressiveness. For example:

'sīmh dvār arrāyā jantā bhītar āyā!'

(Sangharsh, S. 88, l. 1)

(Main gate gave way, and then people entered palace.)
7. **Vakrokti (Equivogue)**

Vakrokti is equivogue based on paronomasia or intonation. It may be called poetic deviance. In kāmāyānī the recurrence of pronouns vah vah ve produce poetic deviance. For example:

`vē phūl aur vah hāsī rahī,
 vah saurabh, vah nīsvās chana;
 vah kalrav, vah sāngīt arē
 vah kōlāhal ēkānt banā.'

(Kāma, S. 8)

(Those flowers and peal of laughter,
 Also fragrance exhaled by them,
 Chirping of birds, and the music,
 And that clamour was silenced then.)

In vakrokti, the common experience is poetically utilized.

8. **Viśeṣaṇ viparyay (Transferred epithet)**

Viśeṣaṇ viparyay is a figure of speech in which an epithet is transferred from a word to which its property belongs to some other word closely connected with it. It is a figure based on association. In kāmāyānī, for example:

`ujjval vardān cētnā kā sāūndary jisē sab kahte hai.'

Lajja, S. 27, l. 1-2)

(Auspicious boon of consciousness
 Which is called the beauty by all.)
'bhūltā hī jātā din rāt, sajāl abhilāsā kalit atīt.'
(Shraddhā, S. 20, l. 1-2)

(I am forgetting day and night,
Past burdened by desires unquenched)

In the first line examples the poet uses ujjval vardan cetna ka and in the second line sajāl abhilāsā kalit atīt. These are the examples of transferred epithet.

9) Punaruktī-prakāś (Elucidation by Repetition)

By this poetic figure, poetic impression becomes vivid. Such as in kāmāyanī:

'dūr dūr āce sē ūcā.'
(Āshā, S. 34, l. 3)
(For and wide, higher and higher)

7.2.3 (b) Arthā-laṃkāraṃ kāmāyanī

Arthā-laṃkāra pertains to word-meaning. Arthā-laṃkāra may be classified as:

1. Śāmya mūlak (Similarity based)
2. virūdh-mūlak (Contradiction based)
3. Atisyōkti-parak (Hyperpole)
4. Guṇa-mūlak (Attribution based)
In kāmāyanī arthālāṅkāra are discussed below:

7.2.3.(b) 1) Sāmya-mūlak alāṅkāras

Sāmya-mūlak (Similarity based) alāṅkāras may further be classified as:

(a) Tulnāparak
(b) abhīd parak
(c) sambhāvna parak
(d) Tark or drīṣṭānt parak
(e) Anyōkta parak

(a) Tulnā-parak alāṅkāras

1. Upmā (Simili)

Upmā is the resemblance between two things, the upmān (the object with which the comparison is made) and the upmāya (the object compared).

'uṣā sunhalē, tīr barastī
jay-lakṣmī-sī udit huī.'

(Ashā, S. 1, l. 1-2)

(Showering golden shafts arose
Dawn like Goddess of Victory)

'karm sūtr sākēt sdriś thī
somlāā tab manu kō.'

(Karma, S. 1, l. 1-2)
(Like sign of the line of action was
To Manu Soma Creeper.)
'tārā bud-bud sē lagte.'
(Cinta, S. 66, l. 2)
(And stars looked like tiny bubbles)
'
āh sarg kē pratham āṅk kā
adham pātrmay sā viśkāmbh.'
(Cinta, S. 70, l. 3-4)
(Inferior type of Interlude
In First Act of Creativity)
'mṛttyu, arī cirindē! tērā,
āṅk himānī sā śītal.'
(Cinta, S. 73, l. 1-2)
(O Death, eternal sleep! thine lap
Is cold like ranges Himalayan)
'
andhkar kē aṭṭhās sī
mukh-rit, satat, cirāntān satty.'
(Cinta, S. 75, l. 1-2)
(Eternal truth, thou art ever,
Vocal like laughter in darkness)
'
saudāmīṇī sāndhi sā sundar
kāñc bhar raha ujālā mē.'
(Cinta, S. 76, l. 3-4)
(It enjoyed light for a moment
Like the line of lightening loud)
niravta si sila caranse,
trakata phirta pavman.
(Cinta, S. 3, l. 3-4)
(And all the lonely winds in clamour
Beat on the silent mountain-side)

tarun tapasvi sa vah baitha,
sadhana karta sur samshan.
(Cinta, S. 4, l. 1-2)
(A sage of new enlightenment,
Lost in his vision, he heard the scream)

anh ghiregi hriday lehlhe
kheto par karka ghansii
(Cinta, S. 15, l. 2)
(Thou wilt tower like thundering cloud.
Over green field of happy heart.)

udhar garajti sindhu lahariya
kutil kaal ke jalos si
(Cinta, S. 54, l. 1-2)
(Thither waves of sea like trapping,
Nets of crooked Death were raging)

vyast mah kacchap si dharni.
(Cinta, S. 56, l. 3)
(Earth was ruffled like giant tortoise)
Dense fogs were seen descending
From the sky like physical atoms

(Showering golden shafts arose
Dawn like Goddess of Victory)

Pour not in such immensity
This moonlight like the pollen new.

(Life is like a complex riddle)

(Causes deluge as in ocean)
'jisme saundary nikhar ave
latikā mē phull kusum samān'  
(Irshyā, S. 56, 1. 3-4)
(In which beauty be augmented,
 Like blooming flower on creeper.)

'vah avēgā mridu malyaj sā.'
(Irshyā, S. 60, 1. 1)
(He will come like the soft Spring-breeze.)

'tum phūl uṭhōgi latikā sī'
(Irshyā, S. 63, 1. 1)
(You will blossom like creeper.)

'jhājhā pravāh sā niklā yah jīvan vikṣubdh mahā samīr'.
(Idā, S. 1, 1. 2)
(Like gushed out like whirlwind moving with lashing speed of hurricane?)

'maī tō abādh gati mārūt sadriś, hū cāh rahā apnē man kī'.
(Idā, S. 2, 1. 7)
(I am like winds unbound speed, liking to act my satisfaction)

'jisme apūn lālsā, kasak cīṅgārī sī uṭhti pukār'.
(Idā, S. 6, 1. 3)
(Wherein unfulfilled longing, torment utter a cry like spark bright.)
'vah vaisvānar ki jwālā sī mānīc vēdīkā par baithī.'
(Svapna, S. 40, l. 3)
(Seated before him, she was looking like flame of Vaishwanar.)

'ulkādhārī prahāri sē grih
tārā nabh mē tahal rahe.'
(Nirvēda, S. 2, l. 1-2)
(Planets, stars were parading like Torch-bearing sentries in the sky.)

'vyāthit hriday us nilē nabh mē chāyāpath sā khulā tabhī.'
(Nirvēda, S. 68, l. 1)
(In that aggrieved blue firmament
Milky way as it were opened.)

'nāval hem lēkhā sī mērē hriday nīkaṣ par khīcī bhalī.'
(Nirvēda, S. 69, l. 3-4)
(On touch stone of my heart was drawn
Novel, golden line as it were.)

'hriday ban rahā thē sīpī sē'
(Nirvēda, S. 73, l. 1)
(Heart was as a mother - O! - pearl.)
'latika ghũghat se citvan kī
vah kusum dughā sī madhu dhārā.'
(Kāma, S. 7, l. 1-2)
(From its veil the creeper charmed
The mind at a glance with sweet current)

'korak ānkur sā janam rahā.'
(Kāma, S. 50, l. 1)
(Birth came about as bud, offshoot)

capal saśāv sā manōhar bhūl kā lebhar.
(Vāsanā, S. 17, l. 2)
(Like brisk childhood, guilty of omission)

'ghānsyām khānd sī ākhō mē
kyō sahasā jal bhar ātā hai.'
(Lajjā, S. 37, l. 3-4)
(In the eyes like clouds of blue hue
Why water is filled suddenly)

'chāyā path mē tārak dyuti sī
jhilmil karne kī madhu līlā.'
(Lajjā, S. 38, l. 1-2)
(Like sportive spirit of shining
In milky way like twinkling stars)

'jhūle sī jhōkē khātī hu.'
(Lajjā, S. 42, l. 4)
(I, like creeper, begin to whirl)
'कर्म सूँत्र साङ्गेत सद्रिस थी
 सोम लता तब मानु को;
 कर्मी अनन्त-सा, क्षिति पहिर,
 उस्ने जीवन धनु को.'

(Karma, S. 1)

(Like sign of line of action was,
 To Manu Soma creeper,
 It spread like string, and then it pulled
 Life - bow up to ear)

'अंधकार को दूर भागाती
 वोह आँक किरण सी
 मेरी माया बिंदु जाती है
 जिसे हल्का ग्यान सी.'

(Karma, S. 18)

(She compels darkness to depart
 Like ray of vivid light;
 My strategy is negatived
 Like cloud tiny and slight)

'रूप कांटका मे उज्ज्वल थी
 आज निशा सी नारी.'

(Karma, S. 77, l. 1-2)

(In moonlight of elegance today
 Woman shone like night)

'वे मासल पारमाणु किरण से
 विद्युत थे बिहराते.'

(Karma, S. 78, l. 1-2)
(Her hair, *like* alomic rays. shed
Electric energy)

'vah indracāpāśī jhilmil hō
dab jātī apnē āp śānt'
(Īrshyā, S. 5, l. 3-4)
(Looks illumined *like* a rainbow,
Is repressed to peace on its part)

'ketkī garbh sā pīlā mūh.'
(Īrshyā, S. 16, l. 1)
(Face was pale *like* 'ketki's' pollen)

'kāmpit latikā sū liyē dēh!'
(Īrshyā, S. 16, l. 4)
(Body was *like* quivering creeper!)

'āśā kē kōmal tantu-sadris'
(Īrshyā, S. 31, l. 3-4)
(Like hope's delicate filament,)

'mai uskō niścay bhōg calū
jō sukh caldal sā rahā dōl !'
(Īrshyā, S. 40, l. 3-4)
(I must enjoy pleasures which wave
Like the cluster of leaves mobile.)
'gati marand-manthar malyaj si'
(Nirvēd S. 80, l. 3)
(Movement was like slow Malaya breeze.)

'us par bijī kī mālā si'
    jhūm parī tum prabhā bharī.'
(Nirvēd, S. 83, l. 1-2)

(Like shining garland of lightning
You swung hereon full of splendour.)

'kūnjar-kalabh sadris īthlātē,
camkātē caplā kē gahnē'.
(Rahasya, S. 6, l. 3-4)

(Like young elephants they sauntered
Flashing lightning-tinsel for show)

'nav alambusā kī vīrā si'
    khul jātī hai phir jā mūdī!'
(Rahasya, S. 29, l. 3-4)

(Like shyness of fresh 'alambusha'
    Opens up, then tends to shrivel.)
'jiskī chāyā sā phailā hai īpar nīcē yah gagan śōk.'
(Idā, S. 28, l. 2)

(Like whose shadow is pervading all round, firmament of sorrow)

'tum iđē uśā sī āj yahā āyī hō ban kitnī udār.'
(Idā, S. 31, l. 3)

(You, Ida, have come like dawn today producing a noble sight.)

'nīl gagan mē urtī urtī vihaṅg bālikā sī kirnē.'
(Svapna, S. 5, l. 1)

(Rays like younger females of birds taking their flights in blue sky.)

'bijli sī smrīti camak uṭhī tab, lagē jabhī tām ghān ghirnē.'
(Svapna, S. 5, l. 4)

(Memory like lightening stirs when clouds of darkness circumscribe)

'buṅh na jāe vah sājh-kiran sī dīpākha sī is kuṭiyā kī.'
(Svapna, S. 9, l. 3)

(That flame in this cottage like evening ray may not give way)

'vah sundar āloka kiran sī hriday bhēndī drīṣṭī liyē.'
(Svapna, S. 29, l. 1)

(She was like a beautiful ray of light which could see through heart.)
'is sukhē taru par manōvritti ākāś-bēli sī rahi hari!
(Idā, S. 7, 1. 7)
(On this tree dried up entirely desire like air-plant flourishes)
'
lālsā bharē yauvan kē din patjhar sē sukhē jāē bīt.'
(Idā, S. 16, 1. 4)
(Days of youth, filled with longing, may go dry like
the ailing autumn)
'us rammy phalak par naval citr sī prakat hui sundar bālā.'
(Idā, S. 23, 1. 6)
(On that pretty canvas came up beautiful damsel like picture)
'vah viśv mukūr sā ujjval tām sāsī khānd sadriś thā spaṣṭ bhāl.'
(Idā, S. 24, 1. 2)
(Distinct forehead, like half-moon, was shining as if
creation's crown)
'do padm plāś caṣak sē drīg dētē anurāg virāg dhāl.'
(Idā, S. 24, 1. 3)
(Eyes, like two cups of lotus leaves, were pouring love,
alienation)
'sāgar kī bhīṣāṃtāṃ tarāṅg sā khēl rahāvah mahākāl.'
(Idā, S. 27, 1. 3)
(That Great Death is sporting like Ocean's dark wave
which's much frightening)
'gairik vāsna sanḍhyā sī, jīskē cup the sab kalrav.'

(Ānand, S. 5, l. 3-4)

(Like ochre-robèd evening
In which chirping absent)

'vah candr kirīṯ rajat nag spandit sā puruṣ purātān.'

(Ānand, S. 78, l. 1-2)

(White mountain with moon-crown
Throbbed like purus a Prim'val.)

In this way we see that in kāmāyanī Prasad employed beautiful similes. These similes are introduced by the comparative words such as, sā, sī, sē, samān, sadrisē etc. Dazzling images are represented by forceful similes in kāmāyanī.

Prasad's similes occupy a unique position due to their graphic beauty and grace, spontaneity and unparallelness, apt and wealth of ideas.
2. **Vyatireka (Contrast)**

'gati marand manthar malyaj-si
svar me venu kaha milta\')
(Nirved, S. 80, l. 3-4)
(Movement was like slow Malaya breeze
Bamboos couldn't echo voice at best)

In these lines the contrast is made with Venu to svar.
In this contrast Venu gets higher position than svar.
So there is vyatirek (contrast) alankara. In vyatirek
the difference is prominent.

3. ** pratipa (Converse)**

Pratip is reversed simile. For example :

dur dur tak vistrit tha him
stabdh usi ke hriday saman.'
(Cintā, S. 3, l. 1-2)
(Quiescent as his lonely heart
The snows extended far and wide)
"usi tapasvī sē lāmbē the
dēvadāru dō cār kharē; '
(Cintā, S. 5, l. 1-2)

(A few tall cedars, tall as he
Stood fast with adamantine root;)

'āndhar thā bārh rahā, pražā dal sā jhūjh-lātā,
ran varṣā mē śastra-sā bijli camaKatā.'
(Sangharsṭ, S. 104)

(Tempest was advancing fretfully like people,
Flashing lightning like arms in the rain of battle.)
(b) **Abhēd parak alamkārās**

Abhēd parak alamkārās in kāmāyanī are as follows:

1. **Rūpaka (Metaphor)**
2. **Ullēkh (Representation)**

1. **Rūpaka (Metaphor)**

Generally simile and metaphor are described as the figure of comparison. The difference is very simple. A comparison introduced by the use of some comparative words such as, like etc. is simile. A comparison introduced without the use of comparative words is metaphor. If we say she is lotus that is metaphor. In a simile the two subjects are kept distinct in the expression as well as in thought but in metaphor they are kept distinct in the thought but not in the expression. So a metaphor differs from a simile in form only, not in substance.

Indian scholars have discussed several varieties of metaphor which are as follows:

i) **Sama (equal) Rūpaka**

ii) **Adhika (exceeding) Rūpaka**

iii) **Nyūna (deficient) Rūpaka**
i) **Sama (equal) Rūpaka**

Where the superimposition of upamāna on upamēya is done equally is known as sam Rūpaka. e.g. The face is moon.

ii) **Adhik (exceeding) Rūpaka**

Where the superimposition of upamāna on upamēya is done exceedingly. e.g. Her face is spotless moon.

iii) **Nyūna (deficient) Rūpaka**

Where the superimposition of upamāna on upamēya is done with smallness. e.g. Her face is moon which illuminates the house.

Sama Rūpaka may be further classified as:

a) **Sānga Rūpaka** (entire metaphor)

b) **Nirāṇa Rūpaka** (deficient metaphor)

c) **Parāmparit Rūpaka** (consequential metaphor)

A) **Sānga Rūpaka (entire metaphor)**

Where in a principal object is metaphorically figured as represented together with its constituents. For example in kāmāyanaā:

'yauvan madhuvan kī kālindī bah rahi cūmkarsab digānt
man sisū kī kridā-naukaē bas daur lagāti hai anānt.'

(Idā, S. 6, l. 4-5)
(Kalindi stream of youth-Madhuvan is kissing all directions
Eternal races are being run by boats of child's mind
diversions.)

'murchit jīvan sar nistarāṅg nihār ghir rahi thā apār
nistabdh alas ban kar soī cāltī na rahi cāncal bayāṛ
pītā man muklit kāṅj āp apnī madhu ūdē madhuvmaūn'.

(Idā, S. 25, l. 2-4)
(Motionless, life lake waveless, fog was spreading to great
extent
nimble wind, becoming soundless, lazy, slept and didn't
make movement,
Blossom of mind was drinking drops of its own nectar of
silence.)

'svachānd suman jō khile rahiē
jīvan van sē hō bīn rahī'

(Lajjā, S. 15, l. )
(Thou art plucking from life-forest
Whatever free flowers blossom)

'jīvan-nad hāhākār bharā
hō uthatī pīrā kī tarāṅg'

(Idā, S. 16, l. 3)
(As Churning of darkness ocean
Embracing the flood of full moon.)

(Regulated tangle-creeper's
Embracing tree of emotion
Blossoming of the flower of hope
Is in the life-forest tension)

(Pleasure's chum and jester
Pain acting humorously,
In sub conscious of all
Hid itself fearlessly)
b) **Nirāṅg Rūpaka (deficient metaphor)**

In which a principal object is alone figured without its constituents.

Nirāṅg Rūpaka may be further classified as:

i) **Suddha Nirāṅg Rūpaka** (The single deficient metaphor)

ii) **Mala Nirāṅg Rūpaka** (The serial deficient metaphor)

i) **Suddha Nirāṅg Rūpaka**

Where the superimposition of the object is figured without its constituents. e.g. in kāmāyanī:

'sāndhyā ghan mālā kī sundāv

orhē rāṅg nirāṅgī chīt.'

(Āshā, S. 32, l. 1-2)

(Donning pretty, multi coloured

Silken scarves of the evening clouds.)

ii) **Mala Nirāṅg Rūpaka**

Where several objects are superimposed without constituents. For example in kāmāyanī:

'o cintā kī pahlī rèkhā

arē visv van kī vyālī

jwālā mukhī sphot kē bhīṣān

prathāṃ kēmp sī matwālī.'

(Cintā, S. 10)
(0 first trace of the harah anguish!
   O viper of the world-forest!
Thou art drunker like first terrible
   Tremor of volcano's burst )

Here several objects are imposed without their constituents
on a single word cintā.

(c) Parāmparīt Rūpaka (consequential metaphor)

Where one superimposition leading to another
one, there is paramparīt rūpaka. For example in kāmāyanī:

'viśv kamal kī mridul madhukarī'
   (Āshā, S. 71, l. 1)

(Soft, female black pee of Lotus.)
2) **ullēkha (Representation) alāṃkāra**

Ullekha alāṃkāra is first recognized by Ruyyaka as a distinct figure from Rūpaka, Atisyokti and Śleśa. The characteristic feature of the ullēkha is the apprehension of an object by different persons in different ways owing to different factors.

Ullekha alāṃkāra is found in the following examples of kāmāyānī:

'dēkhē māṅē vē sāil śring.‘

(Idā S. 2, l. 1)

(I have seen those peaks of mountains.)
(c) **Sāmbhāvanā paraka Alamkārās**

Sāmbhāvanā paraka alamkārās consists of:

1. **utpreksā** (Poetical Fancy)
2. **Sāndēh** (Rhetoric Doubt)

Utpreksā and Sāndēh are related figures. The difference between them lies in the form of analogy rather than in the meaning.

1) **utpreksā**

Where the poetic fancy is prominent through the thing described is also mentioned as utpreksā. See the examples in kāmāyanī:

\[ '\text{caplāyē us jaladhi, visv mē} \\
\text{svayām camtkrit hōti thi.}' \]

(Cintā, S. 63, l. 1-2)

(Lightening in deluged universe
Reflashed, astonished out of wits.)
2) **Sandēh (Rhetoric Doubt)**

Where there is rhetoric doubt we find sandēh alaṁkāra. See the poetic figure in kāmāyanī which is described as follows:

```
'sikurān kausēy vasan kī,
thī vīśv sundarī tan par
yā madan mridutām kāmpan
chāyī sampoṛṇ srijan par,`
```
(Āṇand, S. 71)

(crease of silken clothing
Of universe-beauty
Or delicate tremor
Spread on creativity)

Here या 'or' represents doubt so it is sandēh alaṁkāra.
1. d) **Tark and draśtānt parak alaṅkāras**

   This category of sāmyamūlak alaṅkāras consists of the following:

1) **udāharan** (Exemplification)
2) **Dristānta** (Parallel)
3) **Arthāntarnyās** (Corroboration)
4) **Kāvyalīgga** (Poetical Reason)

In these poetic figures, a composite idea may be compared to another idea. In kāvyalīgga the logical mode of reasoning is poetically utilized. In kāmāyanī, the above alaṅkāras are employed in the following way:

1) **Udāharan alaṅkāra**

   sukha, kēval sukh kā vah sāṅgrah,
   kendrībhūt huā itnā,
   chayāpath mē nav tusār kā
   saghan milan hōtā jītnā.

   (Cinta, S. 27)

   In this passage the poet shows the similarity of words of different attributes sukh and tuṣār by the words itnā and jītnā. Hence is udāharan alaṅkāra.
In solitary reign of Fate,
Helpless he was slowly moving;
High Waves at sea-shore as it were
Getting involved in quiet throbbing.)

In the above passage the poet shows the similarity of Manu with 'ek sānt spandan lehrō kā' by the significant word jyō. Hence it is udāharaṇa alaṁkāra.

In this whole stanza there is udāharaṇa alaṁkāra.
'hriday ki anukriti bāhy udār
ēk lambī kāyā, unmukt;
madhu pavan krīyit jyō sīśu sāl,
suśōdbhīt hō saurabh sayūkt.'
(Shraddhā, S. 6)
(Noble heart was amply expressed
In a body tall, quick-moving;
Young 'Sal' tree, being waved by the wind,
A fragrant smell was exhaling)

It is an example of udāharan alamkāra :

'kōmal kislay ke āncal me
nānhī kalikā jyō chipī-sī;
godhūlī ke dhūmil paṭ me
dīpak ke svar me diptī sī.'
(Lajjā, S. 1)
(Under delicate leaves’ cover
Hiding like pretty floweret;
In the smoky screen of evening
Illuminating like lamp-light)

'mānjul svapnō ki vismriti me
man kā unmād nikhartā jyō;
surbhit lehrō kī chāyā me
bullē kā vibhav bikhratā jyō.'
(Lajjā, S. 2)
(As in forgetfulness of dreams
   Excitement of mind is scattered;
As in shadow of fragrant waves
   Bubble's entire wealth is shattered)

In these examples, there is udāharaṇa alaṅkāra:

\begin{quote}
\textit{vaiśī hī māyā mē liptī}
   adhrō par ūnglī dhare hūē,
madhav ke saras kutuhal kā
   ākho mē pāni bharē hūē.}
\end{quote}

(Lajjā, S. 3)

(Like wise enwrapped in illusion,
   Finger on thy lips lingering;
Filling in thy eyes the water
   Of charming suspense of the Spring.)

\begin{quote}
\textit{mamta kī kśīn aruṇ rekhā khiltī hai tujh mē jyoti kalā}
   jaise suhāginī kī urmil alko mē kumkum cūṅ bhala.}
\end{quote}

(Idā, S.5, l. 6-7)

(When thin red line of morning light is seen as that of affection,
'Tis like the 'kumkum' powder in the curly hair of a maiden.)
nayay tapas aisvary me pagı, ye prahi camkile lagte
is nidag maru me sukhesé, svoto ke tat, jaise jagte,'
(Rahasya, S. 61)

(Full of justice, penance and wealth,
These beings appear quite effulgent;
In this burning desert, like banks
Of scanty streams they're vigilant)

'Vahvisv cethna pulkit, thi purfn kamaki pratima,
jaise gamahir mahahrid, ho bhara vimal jal mahima.'
(Anand, S. 60)

(That creation's consciousness
Portrayed desire fulfilled,
Like deep, extensive lake,
With clearest water filled)

2) Draştánt alamkara (Parallel)

Draştánt alamkara may be seen in the following lines of kamaayaní:

jiske hriday sadā samip hai
vahi dur ja tā hai
aur krodh hōtā us par hī
tissa kuch nātā hai.
(Karma, S. 83)
(One who's nearest in affection

Shifts to a distant place,

Anger rushed to one, with whom

Some relation is traced)

3) Arthāntarānyāsa alamkāra (Corroboration)

Arthāntarānyāsa is defined by Mammaṭa as:

Where a general or a particular (fact) is corroborated, one by the other, that is corroboration on either through similarity or through its opposite.¹

The poet uses arthāntarānyāsa in the following stanzas of kāmāyanī:

'parivartan kī tucch pratiṣṭhā,
purīkabhi naho saktī;
śaṅdhyā ravi dekar pātī hai,
idhar udhar udūgan bikhre.

(Svapna, S. 15)

(Petty expectation of change can never gain fulfilment, Evening, on giving over the sun gets in return glow

worms.)

Another example of arthāntarāhyāś alāmkara is given below:

'vicchēd bahy, thē ālīgān
vah hridayāḥ kā, ati madhur milan;
milte āhat hōkar jal-kān,
lehrō kā yah parināt jīvan.'

(Darshan, S. 25, l. 3-6)

(Looked separation, but was cooing,
Of hearts together, sweet meeting;
Drops of water meet on beating,
And are transformed in waves rippling.)
4) **Kāvyālīṅga alamkāra**

In kāvyālīṅga the logical mode of reasoning's poetically utilized.

Following stanza of kāmāyanī is the example of kāvyālīṅga alamkāra:

\[
\text{maī svyām satat ārādhy ātm-māṅgal upāsnā mē vihōr,}
\text{ullās śīl maī sakti-kēndr, kiskī khojū phirśaran sur.3}
\]

(Idā, S. 9, l. 4-5)

(I am myself prayer's object, engrossed in self-welfare, worship,
Vigorous, I am centre of power, whose shelter should I seek?)

1. e) **Anyōkṭi-paraka alamkāras**

Anyōkṭi-paraka alamkāras comprises:

1. Anyōkṭi (Allegory)
2. Samāsōkṭi (Terse-Speech)

Anyōkṭi and samāsōkṭi are based on suggested meaning.
In these poetic figures suggestiveness is a factor of semantic impressiveness. Consider the following figures in kāmāyanī.
1. **Samāsōkti** (Condensed speech)

Samāsōkti is defined by Mammatā as:

"The statement of another through paranomastic attributes is (the figure) condensed speech." For example in kāmāyanī:

'sāndhyā samīp āyī thi,
us sar kē, valkal vasantā;
tārō sē alak gūthī thi,
pahnē kadēmb kī rasnā.'

(Ānand, S. 34)

(Evening was advancing,
Near lake in 'valkala' clothes;
With stars in her hair-braid,
Belt of 'kadamba' flowers.)

Another example of samāsōkti alāmkār may be found in the following line e.g.

'lakh lālī prakriti kapōlo mē girtā tārā dal mat-wālā.'

(Idā, S. 30, l. 7)

(Tipsy stars began to fall for dimples in Nature's cheeks brightened.)

---

1. KP, Ch. 10/97 ab, Tr. by R.C. Dwivedi, Vol. II, 1970, p.417
2. **Virōḍha-mulaka Alamkaras**

Contrast is another phase of comparison. This type of artha-lamkaras comprises with:

1. **Virōḍhābhās (paradox)**
2. **Vibhāvanā (peculiar causation)**
3. **Visama (incompatibility)**

1. **Virōḍhābhās (paradox):**

Virōḍhābhās is a statement which appears to contradict itself.

'sada maun hō pravacan kartē;

(Āshā, S. 16, l. 3)

(Whose glory is sung in deep silence.)

'jīvan jīvan kī pukār hai
khēl rahā hai sītal dāh'

(Āshā, S. 21, l. 1-2)

(There is a call of life all round, 
Peace and action are intermixed.)

'jisē hriday sadā samīp hai,
vaḥī dūr jātā hai.'

(Karma, S. 83, l. 1-2)

(One who's nearest in affection, 
Shifts to a distant place.)
'arī apsarē us atīt kē
nūtan, gān sunāō.

(Karma, S. 87, l. 3-4)

(O angel! Sing in sweet Voice.)

'sītal prān dhadhak uṭhtā hai
triṣa tripti kē mis sē.

(Karma, S. 127, l. 3-4)

(Cool life flares up with excuse of Quenching intense thirst.)

'vyāpaktā niyāti prerṇā ban apnī sīmā mē rahē bānd,'

(Idā, S. 18, l. 4)

(Extension as destiny's inspiration may be in limit.)

'dūr, kintu kitnā pratipal vah hriday samīp huā jātā.'

(Svapna, S. 26, l. 2)

(Distant, but how that heart approaches near at e'ery moment )

'madhu pīngal us taral agni mē
sītalā sansrīti ractī.'

(Nirvēd, S. 12, 1-2)

(In that honey-pale brilliant fire Creation gave rise to the coolness.)

'māsal sī āj huī thi
him-vatī prakritī pāsānī.'

(Ānand, S. 76, l. 1-2)
(Cold, stone hearted Nature
Appeared as if living)

2. Vibhāvanā (peculiar causation);

Vibhāvanā is defined by Mammaṭa as:
"The manifestation of the effect, even where the cause is denied, is the figure peculiar causation".¹

In kāmāyanī, vibhāvanā alamkāra may be seen in the following lines:

'dēv-yajan kē paṣu yagyō kī
vah pūrnahuti kī jwālā
jal-nidhi mē ban jaltī kaisī
āj lehariyō kī mālā.

(Cintā, S. 47)

(Flame of holocaust offering in,
Animals' sacrifice by gods;
How does it burn in surging sea,
Like a string of ripples in lots.)

Here poet uses the expression 'jaltī lehriyō ki mālā'. Hence is vibhāvanā alāmkāra.

'smiti madhurākā thi, śvāsō se
parijāt-kāman khiltā.'

(Nirvēd, S. 80, l. 1-2)

(Smile was sweet night of the full moon, Breaths blossom Parijat forest.)

In these lines; underlines represents vibhāvanā.

3. Visam alāmkāra (Incompatibility):

This is the figure of contradiction, generally predominated by emphasis and emotional appeal. Prasad employed viṣam alāmkāra in the following stanzas of kāmāyanī:

‘mai jahhi tolne kā kartī
upcār svayam tul jātī hū.’

(Lajjā, S. 42, l. 1-2)

(Whenever I Proceed to weigh
I myself am weighed in return.)
Ah yah pasu aur itna saral sundar sneh
(Vasana, S. 14, l. 1)
(Ah Animal receives such affection.)

'Vartman jivan ke sukh se
yog jaha hota hai;
chali adrist abhay banay kyoo
vahi prakat hota hai.'
(Karma, S. 104)
(Where pleasure is achieved in life
By a coincidence
Why the sly destiny as want
Reveals as consequence.)

'Vah aticari, durbal nari.'
(Svapna, S. 46, l. 2)
(He was villain, weak woman.)

3. Atisayokti-parak alamkara (Hyperbole)

In this poetic figure things are represented as
greater or less than they really are. This category consists
of Atisayokti (hyperbole) and its types:

1. Rupakatiisayokti
2. Bhedakatiisayokti
3. Sambandhathisayokti
4. Asambandhathisayokti
5. Kārāṇatīsāyokti

1. Rūpakātīsāyokti

In rūpakātīsāyokti the description of upmēya (the object compared) is being done through only upmān (the object with which the comparison is made). This poetic figure was very dear to Prasad. He employed this figure in kāmāyanī for expressiveness. See the following examples of rūpakātīsāyokti in kāmāyanī:

indrā lī māni mahā casak thā
sōma rahit ultā laṭkā.

(Aśā, S. 8, l. 1-2)

(Firmament like sapphire wine-cup
Was hanging obverse without wine)

Here the poet describing indirectly 'wine cup' in place of directly 'ākāś 'sky'. Hence is the rūpakātīsāyokti.

phār sunhali sārī uskī
tu hāsti kyō arī prātipā

(Aśā, S. 69, l. 3-4)

(Why thou took to laughing after
Tea-ring her golden wear, 0 vamp.)

Here the poet describing sārī instead of cloud. Hence is rūpakātīsāyokti.
ek paradā yaḥ jhinā nil
chipāyē hai jisāṁ sukh gāt
(Shraddha, S. 38, l. 3-4)

(Behind veil of light blue colour,
Elegant pleasure it conceals.)

Here poet describing sky as nila parda 'blue curtain'.
Hence is rūpakātisayokti.

'vibhav matvālī prakrītī kā āvraṇ vah nil
śīthil hai jis par bikharta pracur mangal khīl.'
(Vasna, S. 40, l. 1-2)

(Youthful Natures blue mantle is loosened,
Whereon auspicious grains are seen scattered.)

Here poet is describing sky and stars as nil avran
'blue mantle' and mangal kheel 'auspicious grains'. Hence
is the rūpakātisayokti.

'kirnō kā rajju samēt liyā
jiskā avlamban lē caṛntī.
(Lajja, S. 12, l. 1-2)

(Thou gathered up the string of rays,
With the help of which I could climb.)
Here poet describing the string of rays instead of valour.
Hence is rūpakātisāyōkti.

'ēk mridultā kī, mamta kī
chāya rahtī hās kē.'

(Karma, S. 17, l. 3-4)

(Shade of tenderness, affection
Not at all leaving it.)

The poet is not describing śraddha directly but describing indirectly using the words mridultā and mamta. Hence is rūpakātisāyōkti alavākāra.

'is sūkhē taru par manōvṛitti ākāś-bēlī sī rahī hari.'

(Idā, S. 7, l. 7)

(On this tree dried up entirely desire like air-plant flourishes.)

Here poet is describing tree which is dried in place of describing life. Hence is rūpakātisāyōkti.

'jiskē mandal mē 'ēk kamal khil uṭhā sunhalā bhar parāg!

(Idā, S. 23, l. 2)

(In whose sphere blossomed one lotus which was full of golden pollen.)

Here poet is describing kamal, 'lotus' in place of describing sūrya 'sun'
mānas kā smṛiti śatdal khiltā, jhartē bindu marāṇd ghanē,
mitī kāthīn pārdārśī thē, inmē kitnē citr banē!

(Svapna, S. 19, l. 1-2)

(Memory-lotus blooms in mind where from ooze drops of nectar.
These pearls are hard, transparent, how many pictures are
seen there!)

In this stanza, there is yūpakātiśayōkti in
marāṇd bindu.

'mukt udās gāgān kē urmē chālē bankar jā jhalkē,'

(Svapna, S. 25, l. 2)

(Which shone in heart of unbounded and sad sky as blister-bane.)

Here the poet is describing tārē using the words chālē.
Here is rupakātiśayōkti alavīkāra.

4. Guna-mūlak arthālayākāra (Attribution based)

This category involves the following:

1. Parikara (Insinulation, the significant) Prasad
employed this figure in the following stanza.

'ye aśaṁkritī rūp, suman sē, kēval varṇ gāndh mē phulē;
in apsariyō kē tánō kē, macal rahe hai sundar jhūlē.'

(Rahasya, S. 36).
(These bodiless forms like flowers
Are happy in colour and smell;
Of the tunes of these 'apsaras'
Pretty swings tend to sway, rise, swell.)

Here poet intentionally uses Adj asariri 'bodiless' parikar alamkara.

'manu kya yahi tumhari hogi

uijjval nav manavta?!

(Karma, S. 98, l. 1-2)

(Manu Is this your conception
Of new humanity?)

In this poetic figure the adjective ujjval is ironical and intentionally used. Hence it is parikar alamkara.

c) Ubhayalamkara (Figures of speech in words and senses)

It consists of two types:

1. Samsrṣṭi (Conjunction)
2. Saṅkara (Commixture)
1. **Samsṛṣṭi (Conjunction):**

Samsṛṣṭi is defined by Mammaṭa as:

"Collection, so called because it consists of the coexistence of several figures in one thing."

Prasad gives beautiful examples of Samsṛṣṭi in kāmāyanī as:

'kuch unnat the vē sail sikhar,
phir bī bī śraddhā kā sir.'

(Darshan, S. 30, l. 3-4)

(Those mountain-peaks were high well nigh,
But Shradha's head was towering high.)

In these lines there is samsṛṣṭi of atīśayōkti and vyatīrēk alāmkāra.

'cētān samudr mē jīvan, lehro sā bikhar parā hai.'

(Ānand, S. 49, l. 1-2)

(In sea of consciousness,
As waves is life scattered.)

In this poetic figure we find sansṛṣṭi of rūpaka such as Cētān samudra and upmā such as jīvan lehro sā.

'is jyōtsnā kē jalniṇḍā mē
bud-bud sā rūp banāye;
nakātr dikhāī dētē,
apnī ābhā camkāye.'

(Ānand, S. 50)
(In this sea of moon-light
    Shaped as dainty bubbles,
Constellation - figures
    Are seen in effulgence.)

This stanza has samsristi of rūpaka such as jyōtsnā kā jal nidhi and upmā such as bud-bud sa rup.

2. Saṅkar (Co-mixture):

Saṅkar is defined by Mammāta as:
"The relation of the principal and subordinate of these (figures) which do not rest in themselves is the co-mixture." For example in kāmīyanī:

'ḥō nayanō kā kālyanānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānānारा.1

(Which is desired object of eyes
Blossomed like the flower of joy;
In prosperity of spring time
Whose note like that of cuckoo coy.)

In this stanza of Kāmāyanī there is saṅkar of rūpaka and upmā. In 'nayanō kā kallyān and 'van vaibhava' there is rūpaka and in 'anand suman sa vikasā hō' and pāncam svar pik-sā there is upmā alāmākār. So it is saṅkara of upmā and rūpaka.

7.3 Concluding remarks:

To sum up we can say semantic aspect kāmāyanī deals with sense relations, semantic parallelism and poetic figures. Poetic figures employed in kāmāyanī are praise worthy. The frequency of Anuprās (alliteration), Upmā (simile) and rūpaka (metaphor) is high. Rūpakātisāyōkti was very dear to Prasad. He employed this figure here and there in kāmāyanī for expressiveness. Virodhābhāse (paradox) and vibhāvōnā are based on ambiguity. Parikar is based on grammatical categories, samāsōkti on suggestive meaning, anuprās on consonantal harmony. In kāmāyanī alāmākāras are employed to convey the desired message of the poet. In kāmāyanī if sābdālāmākāras heighten the sound effect, the arthālāmākāras add to the meaning.
CHAPTER VIII

SUMMARY AND CONCLUSION

Stylistics is a branch of applied linguistics. It is the application of linguistics in literature. As a discipline it is parallel to literary criticism but as a technique it is complementary to literary criticism. It is different from the old practice, which was carried by literary critics in the form of traditional style and methods.

Jay Shankar Prasad is one of the greatest pillars of Hindi Chhayavadi Poetry. He was versatile genius. As a poet, play writer, novelist, story writer and a literary critic, he has contributed a rich literature to Hindi. He wrote seven books of poetry, thirteen plays, three novels, five collections of short stories and one book on literary essays. He was well versed in Sanskrit, Philosophy, religion and mythology.

Prasad is a leading poet of Hindi Chhāyāvādī Poetry. He wrote Prēm Pathik (The Pilgrim of Love), Kānan Kusum (Wild Flowers), Karunālay (House of compassion) Jharna (Water Fall) Ānsū (Tears) and Kāmāyanī (The Damsel of Kām) etc.
Kāmāyanī is a great epic. I have tried to analyze kāmāyanī in terms of stylistic parameters such as phonological aspects of style in grammatical aspects of style, lexical aspect of style and semantic aspect of style.

The phonological aspect of style deals with sound stratum and phonological devices such as phonetic orchestration, sound symbolism, rhyme scheme, alliteration or consonant harmony assonance and consonance etc.

Grammatical aspect of style in kāmāyanī discusses the grammatical stratum, repetition of the parts of speech, nominal, pronominal, verbal, adjectival, adverbial styles, stylistic use of interjections, grammatical literary with gender, flexibility with numbers, dropping of the case sign, vocative's role in creating aesthetic effect, stylistic uses of numerals, change of word order etc.

The lexical aspect of style deals with typology of words, collocation or lexical company, lexical foregrounding, lexical choices and poetic diction of Jay Shankar Prasad.

The semantic aspect of style deals with semantic stratum, sense relations, semantic parallelism and poetic figures employed in kāmāyanī.

In the end, I would like to say, Jay Shankar Prasad is great poet of Hindi Chhāyāvādī Poetry. Kāmāyanī is a
beautiful poem of Jay Shankar Prasad. At the level of भाव, कामायनि has higher pleasure, aesthetic seriousness, deepest subtleties, dazzling images, super symbolism, artistic intensity established it a great epic in Hindi Literature.

At the level of form (सिल्प) कामायनि has euphonous phonological organization, melodious overtones, forceful music, consonantal harmony, attractive poetic syntax, appropriate lexical fillers, rich poetic diction, marvelous semantic parallelism and elegant poetic figures which place it on the top position among the great epics of Hindi Chhāyāvadī Poetry.


33. ———— 1966. Lexis as a Linguistic Level. In: Barell et al. (eds.).


Sanskrit Books


**Hindi books**


4. Jain, Vimal Kumar, कामायनी में शब्द शक्ति कामत्कर, Hindi Sahitya Sansar, Delhi.

5. Jain, V.K. कामायनी चिन्तन, Bharti Sahitya Mandir, Delhi.


11. Sahal, K. and Snātak, V. कामायनी दर्शन Atmārām and Sons, Delhi.


Lexica


Data Sources


## APPENDIX-A

### LIST OF ONO-WORDS IN KAMAYANI

<table>
<thead>
<tr>
<th>Ono-words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ʻāngrai</td>
<td>'twisting of the body for relaxation'</td>
</tr>
<tr>
<td>2. arrayā</td>
<td>'to fall down with a violent noise'</td>
</tr>
<tr>
<td>3. alsāĩ</td>
<td>'to be drowsy'</td>
</tr>
<tr>
<td>4. ʻādhī</td>
<td>'tempest'</td>
</tr>
<tr>
<td>5. iṭhlānā</td>
<td>'to act affectedly'</td>
</tr>
<tr>
<td>6. uchāl</td>
<td>'leap'</td>
</tr>
<tr>
<td>7. ēṭhī</td>
<td>'twist'</td>
</tr>
<tr>
<td>8. kāmp</td>
<td>'trembling'</td>
</tr>
<tr>
<td>9. kāmpan</td>
<td>'thrill'</td>
</tr>
<tr>
<td>10. karāh</td>
<td>'moan'</td>
</tr>
<tr>
<td>11. kalrav</td>
<td>'sweet notes'</td>
</tr>
<tr>
<td>12. kalōlō</td>
<td>'fun and frolic'</td>
</tr>
<tr>
<td>13. kal kal</td>
<td>'sweet and soft sound of a flowing stream'</td>
</tr>
<tr>
<td>14. kallōl</td>
<td>'play'</td>
</tr>
<tr>
<td>15. kasak</td>
<td>'griping pain'</td>
</tr>
<tr>
<td>16. kāklī</td>
<td>'a melodious tune'</td>
</tr>
<tr>
<td>17. kilak</td>
<td>'sound expressing joy'</td>
</tr>
<tr>
<td>18. kīlkār</td>
<td>'sound of joy'</td>
</tr>
<tr>
<td>19. kuhūk</td>
<td>'coving'</td>
</tr>
<tr>
<td>20. kūjan</td>
<td>'warbling of birds'</td>
</tr>
<tr>
<td>Ono-words</td>
<td>gloss</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>21. kuhukini</td>
<td>'to worble'</td>
</tr>
<tr>
<td>22. kōkil</td>
<td>'cuckoo'</td>
</tr>
<tr>
<td>23. khaṭkā</td>
<td>'fear'</td>
</tr>
<tr>
<td>24. khaul</td>
<td>'boil'</td>
</tr>
<tr>
<td>25. khokhlāpan</td>
<td>'hollowness'</td>
</tr>
<tr>
<td>26. gad-gad</td>
<td>'over whelmed by emotions'</td>
</tr>
<tr>
<td>27. garajnā</td>
<td>'to roar'</td>
</tr>
<tr>
<td>28. gujną</td>
<td>'to resound'</td>
</tr>
<tr>
<td>29. gujār</td>
<td>'humming'</td>
</tr>
<tr>
<td>30. guj</td>
<td>'an echo'</td>
</tr>
<tr>
<td>31. gungunānā</td>
<td>'to sing in low voice'</td>
</tr>
<tr>
<td>32. ghūghrālē</td>
<td>'curly'</td>
</tr>
<tr>
<td>33. cancal</td>
<td>'nimble'</td>
</tr>
<tr>
<td>34. cancalā</td>
<td>'lightning'</td>
</tr>
<tr>
<td>35. capal</td>
<td>'unsteady'</td>
</tr>
<tr>
<td>36. caplān</td>
<td>'lightning'</td>
</tr>
<tr>
<td>37. capētā</td>
<td>'stroke'</td>
</tr>
<tr>
<td>38. camkīlā</td>
<td>'shining'</td>
</tr>
<tr>
<td>39. camak</td>
<td>'brilliance'</td>
</tr>
<tr>
<td>40. cāh</td>
<td>'love'</td>
</tr>
<tr>
<td>41. cūmban</td>
<td>'kiss'</td>
</tr>
<tr>
<td>42. ĉum</td>
<td>'to kiss'</td>
</tr>
<tr>
<td>43. cot</td>
<td>'hurt'</td>
</tr>
<tr>
<td>44. caukrī</td>
<td>'a leap'</td>
</tr>
<tr>
<td>One-words</td>
<td>gloss</td>
</tr>
<tr>
<td>-----------</td>
<td>-------</td>
</tr>
<tr>
<td>45. chap-chap</td>
<td>'a recurrent splashing sound'</td>
</tr>
<tr>
<td>46. chālē</td>
<td>'a blister'</td>
</tr>
<tr>
<td>47. chātē</td>
<td>'slight shower (of rain)'</td>
</tr>
<tr>
<td>48. jakāra</td>
<td>'to grasp'</td>
</tr>
<tr>
<td>49. jar jar</td>
<td>'worn out'</td>
</tr>
<tr>
<td>50. jhānjahā</td>
<td>'storm'</td>
</tr>
<tr>
<td>51. jhalak</td>
<td>'glimpse'</td>
</tr>
<tr>
<td>52. jhalaktē</td>
<td>'to be reflected'</td>
</tr>
<tr>
<td>53. jhijhak</td>
<td>'hesitation'</td>
</tr>
<tr>
<td>54. jhillī</td>
<td>'a membrane'</td>
</tr>
<tr>
<td>55. jhilmil</td>
<td>'twinkling'</td>
</tr>
<tr>
<td>56. jhūjhlātā</td>
<td>'to get irritated'</td>
</tr>
<tr>
<td>57. jhulastā</td>
<td>'to be scorched'</td>
</tr>
<tr>
<td>58. jhulmil</td>
<td>'glitter'</td>
</tr>
<tr>
<td>59. tākār</td>
<td>'tinkling sound'</td>
</tr>
<tr>
<td>60. thīthurnā</td>
<td>'to shiver with cold'</td>
</tr>
<tr>
<td>61. thīthōlī</td>
<td>'persi-flage'</td>
</tr>
<tr>
<td>62. dagmag</td>
<td>'flatering'</td>
</tr>
<tr>
<td>63. thaperā</td>
<td>'aslap'</td>
</tr>
<tr>
<td>64. thar-thar</td>
<td>'trembling'</td>
</tr>
<tr>
<td>65. dhakkā</td>
<td>'a push'</td>
</tr>
<tr>
<td>66. dhadnak</td>
<td>'flame'</td>
</tr>
<tr>
<td>67. dharankan</td>
<td>'pulsation'</td>
</tr>
<tr>
<td>68. dhū-dhū</td>
<td>'frou frou of flaming fire'</td>
</tr>
<tr>
<td>Ono-words</td>
<td>gloss</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------------</td>
</tr>
<tr>
<td>69. dhuā</td>
<td>'smoke'</td>
</tr>
<tr>
<td>70. papihā</td>
<td>'a typical species of cuckoo'</td>
</tr>
<tr>
<td>71. pulak</td>
<td>'thrill'</td>
</tr>
<tr>
<td>72. phull</td>
<td>'cheerful'</td>
</tr>
<tr>
<td>73. phuhār</td>
<td>'drizzling'</td>
</tr>
<tr>
<td>74. baknā</td>
<td>'to babble'</td>
</tr>
<tr>
<td>75. bud bud</td>
<td>'a bubble'</td>
</tr>
<tr>
<td>76. bhayānkar</td>
<td>'terrible'</td>
</tr>
<tr>
<td>77. bhīnī</td>
<td>'sweet (smell)'</td>
</tr>
<tr>
<td>78. macaltā</td>
<td>'to be way ward'</td>
</tr>
<tr>
<td>79. matwālī</td>
<td>'intoxicated'</td>
</tr>
<tr>
<td>80. mandrānā</td>
<td>'to hover'</td>
</tr>
<tr>
<td>81. mast</td>
<td>'intoxicated'</td>
</tr>
<tr>
<td>82. murjhānā</td>
<td>'to wither'</td>
</tr>
<tr>
<td>83. rasīlā</td>
<td>'juicy'</td>
</tr>
<tr>
<td>84. rimjhim</td>
<td>'the drizzling of rain'</td>
</tr>
<tr>
<td>85. rījhā</td>
<td>'pleased'</td>
</tr>
<tr>
<td>86. rōrē</td>
<td>'fragments of stone'</td>
</tr>
<tr>
<td>87. lackīlā</td>
<td>'flexible'</td>
</tr>
<tr>
<td>88. lajīlā</td>
<td>'shy'</td>
</tr>
<tr>
<td>89. lalak</td>
<td>'craving'</td>
</tr>
<tr>
<td>90. lalaknā</td>
<td>'to crave'</td>
</tr>
<tr>
<td>91. lahlahē</td>
<td>'verdant'</td>
</tr>
<tr>
<td>92. lah-lahānā</td>
<td>'to flourish'</td>
</tr>
<tr>
<td>Ono-words</td>
<td>gloss</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>lahrānā</td>
<td>'to undulate'</td>
</tr>
<tr>
<td>lār</td>
<td>'affection'</td>
</tr>
<tr>
<td>sakucānā</td>
<td>'to hesitate'</td>
</tr>
<tr>
<td>sannāte</td>
<td>'solitary'</td>
</tr>
<tr>
<td>sarrāte</td>
<td></td>
</tr>
<tr>
<td>sah-lānā</td>
<td>'to rub gently'</td>
</tr>
<tr>
<td>sikurān</td>
<td>'shrinkage'</td>
</tr>
<tr>
<td>siskī</td>
<td>'a sob'</td>
</tr>
<tr>
<td>sihran</td>
<td>'a thrill'</td>
</tr>
<tr>
<td>hatās</td>
<td>'hopeless'</td>
</tr>
<tr>
<td>halcal</td>
<td>'commotion'</td>
</tr>
<tr>
<td>hāhākār</td>
<td>'loud lamentation'</td>
</tr>
<tr>
<td>hickī</td>
<td>'hiccup'</td>
</tr>
<tr>
<td>hicak</td>
<td>'hesitation'</td>
</tr>
<tr>
<td>hilkōr</td>
<td>'a surge'</td>
</tr>
<tr>
<td>hilōr</td>
<td>'a surge'</td>
</tr>
<tr>
<td>hīdōlā</td>
<td>'a swing'</td>
</tr>
<tr>
<td>hūkār</td>
<td>'roaring'</td>
</tr>
</tbody>
</table>
### APPENDIX-B

<table>
<thead>
<tr>
<th>Reduplicative words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. anu anu</td>
<td>'all atoms'</td>
</tr>
<tr>
<td>2. alag alag</td>
<td>'separately'</td>
</tr>
<tr>
<td>3. ujle ujle</td>
<td>'radiant'</td>
</tr>
<tr>
<td>4. urti urti</td>
<td>'taking flights'</td>
</tr>
<tr>
<td>5. ūcē ūcē</td>
<td>'going high'</td>
</tr>
<tr>
<td>6. ēk ēk</td>
<td>'every one'</td>
</tr>
<tr>
<td>7. kan kan</td>
<td>'all particles'</td>
</tr>
<tr>
<td>8. kaŋ kaŋ</td>
<td>'all atoms'</td>
</tr>
<tr>
<td>9. kal kal</td>
<td>'sweet and soft sound (of a following stream)'</td>
</tr>
<tr>
<td>10. kabhi kabhi</td>
<td>'ever and anon'</td>
</tr>
<tr>
<td>11. kahtē kahtē</td>
<td>'repeating'</td>
</tr>
<tr>
<td>12. kuch kuch</td>
<td>'somewhat'</td>
</tr>
<tr>
<td>13. koṭī koṭī</td>
<td>'a hundred lacs'</td>
</tr>
<tr>
<td>14. kśan kśan</td>
<td>'each and every moments'</td>
</tr>
<tr>
<td>15. khānd khānd</td>
<td>'splinted into bits'</td>
</tr>
<tr>
<td>16. khātē khātē</td>
<td>'eating'</td>
</tr>
<tr>
<td>17. khōlō khōlō</td>
<td>'open'</td>
</tr>
<tr>
<td>18. gad gad</td>
<td>'overwhelmed by escatatic emotion)'</td>
</tr>
<tr>
<td>19. gahrē gahrē</td>
<td>'profound'</td>
</tr>
<tr>
<td>20. gharī gharī</td>
<td>'again and again'</td>
</tr>
<tr>
<td>Reduplicative words</td>
<td>gloss</td>
</tr>
<tr>
<td>---------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>21. cuım cuım</td>
<td>'kissing'</td>
</tr>
<tr>
<td>22. cupkē cupkē</td>
<td>'silently'</td>
</tr>
<tr>
<td>23. calte calte</td>
<td>'climbing'</td>
</tr>
<tr>
<td>24. chap chap</td>
<td>'a splashing sound'</td>
</tr>
<tr>
<td>25. chāntā chāntā</td>
<td>'filtering'</td>
</tr>
<tr>
<td>26. chōtī chōtī</td>
<td>'small'</td>
</tr>
<tr>
<td>27. jal jal</td>
<td>'burning'</td>
</tr>
<tr>
<td>28. jag jag</td>
<td>'awakening'</td>
</tr>
<tr>
<td>29. jī jī</td>
<td>'live'</td>
</tr>
<tr>
<td>30. jīvan jīvan</td>
<td>'life'</td>
</tr>
<tr>
<td>31. jhartē jhartē</td>
<td>'falling down'</td>
</tr>
<tr>
<td>32. dāl dāl</td>
<td>'all branches'</td>
</tr>
<tr>
<td>33. darē darē</td>
<td>'afraid'</td>
</tr>
<tr>
<td>34. tāl tāl</td>
<td>'pool', 'rhythmic cycle'</td>
</tr>
<tr>
<td>35. thar thar</td>
<td>'shuddering'</td>
</tr>
<tr>
<td>36. din din</td>
<td>'day after day'</td>
</tr>
<tr>
<td>37. diśi diśi</td>
<td>'all directions'</td>
</tr>
<tr>
<td>38. dēkh dēkh</td>
<td>'seeing'</td>
</tr>
<tr>
<td>39. dūr dūr</td>
<td>'far and wide'</td>
</tr>
<tr>
<td>40. dhīrē dhīrē</td>
<td>'slowly slowly'</td>
</tr>
<tr>
<td>41. dhūp dhūp</td>
<td>'sunshine'</td>
</tr>
<tr>
<td>42. dhū dhū</td>
<td>'frou frou of flaming fire'</td>
</tr>
<tr>
<td>43. nās nās</td>
<td>'veins'</td>
</tr>
<tr>
<td>44. nahī nahī</td>
<td>'certainly not'</td>
</tr>
<tr>
<td>45. pad pad</td>
<td>'every step'</td>
</tr>
<tr>
<td>Reduplicative words</td>
<td>gloss</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------</td>
</tr>
<tr>
<td>46. pal pal</td>
<td>'every moment'</td>
</tr>
<tr>
<td>47. para para</td>
<td>'laying on ground'</td>
</tr>
<tr>
<td>48. pis pis</td>
<td>'to be ground'</td>
</tr>
<tr>
<td>49. pī pī</td>
<td>'having drunk'</td>
</tr>
<tr>
<td>50. pīlā pīlā</td>
<td>'pale'</td>
</tr>
<tr>
<td>51. phir phir</td>
<td>'repeatedly'</td>
</tr>
<tr>
<td>52. bār bār</td>
<td>'again and again'</td>
</tr>
<tr>
<td>53. bud bud</td>
<td>'bubbles'</td>
</tr>
<tr>
<td>54. būd būd</td>
<td>'every drop'</td>
</tr>
<tr>
<td>55. mar mar</td>
<td>'By tremendous toil'</td>
</tr>
<tr>
<td>56. madhur madhur</td>
<td>'melodious'</td>
</tr>
<tr>
<td>57. yaggy yaggy</td>
<td>'sacrifice'</td>
</tr>
<tr>
<td>58. yug yug</td>
<td>'for ages'</td>
</tr>
<tr>
<td>59. rāsī rāsī</td>
<td>'a sum'</td>
</tr>
<tr>
<td>60. rēh rēh</td>
<td>'again and again'</td>
</tr>
<tr>
<td>61. ruk ruk</td>
<td>'haltingly'</td>
</tr>
<tr>
<td>62. laghu laghu</td>
<td>'small'</td>
</tr>
<tr>
<td>63. lena lena</td>
<td>'take this'</td>
</tr>
<tr>
<td>64. van van</td>
<td>'all forests'</td>
</tr>
<tr>
<td>65. star star</td>
<td>'layer by layer'</td>
</tr>
<tr>
<td>66. sat sat</td>
<td>'hundred'</td>
</tr>
<tr>
<td>67. sūnny sūnny</td>
<td>'void'</td>
</tr>
<tr>
<td>68. hēs hās</td>
<td>'laughingly'</td>
</tr>
</tbody>
</table>
# APPENDIX - C

## LIST OF PARTIAL REDUPLICATION

<table>
<thead>
<tr>
<th>Words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>idhar udhar</td>
<td>'here and there'</td>
</tr>
<tr>
<td>cup cap</td>
<td>'silently'</td>
</tr>
<tr>
<td>cahal pahal</td>
<td>'merriment'</td>
</tr>
<tr>
<td>chui mui</td>
<td>'touch me not'</td>
</tr>
<tr>
<td>jhal mal</td>
<td>'twinkling'</td>
</tr>
<tr>
<td>jhil mil</td>
<td>'twinkling'</td>
</tr>
<tr>
<td>jhul mil</td>
<td>'glitter'</td>
</tr>
<tr>
<td>degmag</td>
<td>'flattering'</td>
</tr>
<tr>
<td>nôk jhôk</td>
<td>'pastimes'</td>
</tr>
<tr>
<td>bhûli bhûli</td>
<td>'innocent'</td>
</tr>
<tr>
<td>rim jhim</td>
<td>'raining rhythmically'</td>
</tr>
<tr>
<td>rok tok</td>
<td>'prohibitions'</td>
</tr>
</tbody>
</table>