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 pre-condition of the meaning.\(^1\)

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 linguistics¹.

Śisir Kumar Dās 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 metrics².

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 sematics. Sound and meter, we see, must be studied as elements of the totality of a work of art, not in isolation from meaning'³

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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\(^2\).

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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, musicality 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 hū, yah vardēn sadraś kyō lagā gūjnē
kānō mē

mai bhi kahnē lagā, mai rahu sāsvat nabh
ekē gānō mē

-- Āśa p. 437

jab likhtē the tum saras hāsi apnē,
phulō ke āncal mē
apnē kalkaṇṭh milē the jharnō kē kōmal
kal kal mē

-- kām p. 473

lalak rahī thi thi lalit lālsa sōm-pān
kī pyāsi

jīvan kē us din vibhav mē jaisī bani udāsi

-- kām p. 519
Scholars holds that nasal consonant, 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 in-congruous 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 K.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

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1. Ferdinand de Saussure, Course in General Linguistics, 1964 p.67
English Sonnets. He analyzed a universe of twenty English Sonnets, ten by words-worth 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 Syhri (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 express pathetic sentiments. Nasal consonants and nasalized vowels gives the effect of musicality and melody.
Fricatives express the mood of silence, peace and lonelines.
Lateral 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 softness. 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 agony and sadness and apply in Kamāyanī we find:

```
tapasvī kyō itnē ho klānt?
vēdnā kā yah kaisā vēg
āh tum kitnē adhik hatāś
batāū yah kaisā udvēg.
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(Shraddha, S. 33)
The fricative 'h' and long vowel give the effect of pleasure:

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'ahā, kaun yah vīr bāl nirbhīk hai'
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(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) **Onomatopoeia**

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 Jesperson¹ 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

Bloomfield³, considers 'imitative and 'onomatopoeic' as equivalent. He does not consider 'echo' forms or 'echoic'

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forms to describe such words.

Hockett stated that:

'Some words and phrases actually sound like that which they mean; such forms are onomatopoeic'\(^1\).

Hockett\(^2\) 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 reduplication '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.'\(^3\).

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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 kāmāyanī, 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 kāmāyanī we find such type of examples:

'unmād mādhav malyānil
daure sab girtē partē;
parimal se calī mahā kar
kākli, suman thē jharte'

-(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, kāmāyanī the word kākli 'cooing' is an onomatopoeic word which represents direct imitation.

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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:

\[\begin{align*}
\text{'ghanībhūt hō uthē pavan, phir} \\
\text{svāsō kī gatī hōtī ruddh;} \\
\text{aur cētnā thī bilkhātī} \\
\text{driśṭī vīphāl hōtī thī kruddh'}
\end{align*}\]

(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 bilkhātī '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 example:

Kāmāyanī:

'Kāmāyanī sakal apna sukh svām banā sa dekhrahi,
yug yug ki van vikal pratīrit miti huī ban lekh rahi,
jo kusumō kē kōmal dal sē kabhī pavan par āgkit thā,
āj papihā kī pukār kar nabh mē khīctī rēkh rahi.

(Svapn, S. 27)

(Kamayani was seeing her entire happiness as a dream,
She was a line, which for ages was anxious, cheated rubhedlean

What was depicted by clusters of soft flowers on the wind

That was today resounding in sky as 'papihā's crykean!)

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

'Sāndhyā aruṇ jalaj kēsar lē ab tak manthī bahlāti,
murjā kār kab girā tāmras, uskē khoj kaha pāṭī!
Kāti j bhāl kā kumkum miṭṭā malin kālimā kēkar sē,
kokil kī kākī vrithā hī ab kāliyō par mandrāṭī'.

(Svapn, S. 1).

(Dusk was up to now amusing itself with reddish pollen,
Now 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:

'ruktī hū aur thahartī hū
par sōc vicār na kar saktī;
paglī sī kōī antar mē;
baṭhī jaise 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 baktī 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 onomatopoeic value'.

Such variety of onomatopoetic words is found in kāmāyanī.

'dukh kī pichlī rajnī bīc
    vikastā sukh kā naval prabhāt;
ek parda yah jhīnā nil
    Chipāyē hai jismē sukh gāt'

(Sradhā, 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 idea.

Baharī remarked about the word jhīnā in the following way:

'we know that a thin leaf makes a jhin jhin sound. jhina 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 Sriddha. See the following stanza of kāmāyani:

'sriddha kā avlamb milā phir
kritagyatā se hriday bharē,
manu uṭh baithē gad gad hōkar,
bolē 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 ono-word gad gad 'deep feeling of gladness'
expresses the real state of mind of Manu after getting Sraddhā.

See another example in kāmāyani:

'hriday ban raḥā thā sipī sā
tum svātī kī būd bānī,
mānas śatdal jhūṃ uṭhā tab
tum usmē makrānd 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 syllable, 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'\(^1\).

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\(^2\).

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

In kamāyanī, 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 sāhsik kā pauṛus niñ tan par lēkhē,
rañ dāndā ko vajr banā sā sac-muc dēkhē!

(Sanghars, S. 101)

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

Another example of kāmāyanī:

'rātri ghāni kālimā paṭī mé dabī-luki sī,
rah rah hōtī pragat mēgh kī jyōti jhuki. sī'.

(Sanghars, 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.

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

"_mā_ tu cāl āyī dūr idhar,
sāndhyā kī cāl gayī udhar;
is nirjan mē ab kyā sundar —
tū dēkh raḥī, hā bas cāl ghar"

(Darshan, S.2)

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

---

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 kamāyanī, we find abundance of mimic words. The frequency of mimic words is more high than other words. See the following examples:

'is jyotṣnā kē jalnidhi mē
bud-bud sā rūp banāē;
makṣātra dikhāyī dētē.
apnī ābhā camkāyē.'

(Anand, S. 50)

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

'dhū dhū kartā nāc rahā thā
anastitva kā tāṇḍav nrity ;
ākarsan vihīn vidyutkaṇ
tanē bhārvāhi 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.)
'dhīre dhīre lahrō kā dal,  


tat sē ṭakrā hōtā ējhal;  

chap chap kā hōtā śabdaviral,  

thar thar kāp rahtī dīptī 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.)

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 kamāyanī**

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 (anuprāś) produces harmony of words and meaning, sweetness, effect and emphasis and vividness.'

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

's are amorta ke camkile,
    putlo ' tere vē jaynād;
    kāp rahē hai āj pratidhvani,
    ban kar mānō din 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.)

'\vāsā kī ṭā-lok kiran sē
kuch mānas sē lē mērē,
laghu jāldhar kā srijan huā thā
jiskō śasī 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 ītnī dhūl;
īs jyōtsnā kī, arī bāvalī
tū īsmē āvēgī 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)

u-u

'udvelit hai udadhi lahariyā
loṭ rahī vyākul sī
cakravāl kī dhūdhālī rekha
mānō jātī jhulī.'
(Karma, S. 57)

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

e-e

'madhur viśrānt aur ekānt -
jagat kā sul-jhā huā rahasya,
egk karuṇāmay sunder maun,
aur cāncal man kā ālasya.'
(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 hastē dekhō manu
hānsō aur sukh pāō;
apnē sukh kō vistrit kar lō
sab kō sukhi 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

'āgkhē priya āgkhē me ḍūbē
arun adhar thē rasmē-
hriday kālpanik vijay me sukhi,
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
jaṅtā sī jō sānt rahī;
dūr-dūr ūcē sē ūcē
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 thē tum saras hāsī
apnī, phūlō kē ācal mē;
apnā kal kanṭh milātē thē
chharnō kē kōmal kal kal mē.'
(Kāma, 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 pravānčanā
hridayo kī śisūta kō;
khēl khilātī, 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 - )

'sūnē giri-path mē ānjarīt śrīṅgād kī dhvani caltī
ākāśā lahrī dukh-taṭiṇī pulīn āṅk mē thī dhaltī;
jalē dīp nabh kē, abhīlāśā sālabh uṛē, us ēr calē,
bharā rah gayā ānkhostē 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 ānghrahē bāl
āṃs avlāmbit mukh kē pās,
nīl ghan śāvak sē sukmār
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

'visva kamal kī mridul madhukarī
rajnī tū kis kone sē -
āti cūm cūm cal jātī
parhi huī kis ṭone 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 dūbtā thē kiran kā samudāy
karṇ kā avsād din se kar raha chal chand,
madhukarī kā suras sāncay 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)
nicā hō uthā jō dhīmē
dhīmē niśvāsō mē;
jivan kā jyō jwār uth rahā
hīmkar ke hāsō mē.

(Karma, S. 76)

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

'digdāhō se dhūm uthē, yā
ejaldhar uthe kṣīṭij taṭkē
saghan gagan mē bhim prakāṃpan,

jheā jheā ke calte jhatkē.'

(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)

'āhat pīche haṭē, stambh sē tik kar manu nē
svās liyā tāṅkār kiyā durlakṣayī dhanu nē.'

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

'Arun Tapasvi sa vah baitha,
sadhana karti sur - samasan;
Nico pralay sindhu lahr bi hota thas sakran avsan.'

(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.)

'Phir bhi dharkan kabhin hriday me 
hoti, cinta kabhin navin;
yohi laghi bitan unkai 
jivan asthir din-din din.'

(Asha, 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 dharā, dhadhaktī jwālā,
jwālā-mukhiyō ke nisvās;
aur sānkucit kramaśah 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.)

nP

'nayanō ki nilam ki ghāti
jis ras ghan sē cha jātī hō;
vah kaūndh kī jisē antar kī
śītalā ṭhāndak 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 ālōran ṁ, grih
tārā bud-bud sē lagtē
prakhar pralay pāvas mē jagmag
jyotiringanō sē jagtē.'

(Cintā, S. 66)
(In the great churning, the planets
   And stars looked like tiny bubbles;
They were sparking like small glow-worms
   In the rainfall, heavy, perverse.)

\( ph-ph \)

'apnā phenil phān paṭak rahā,
   māniyō kā jāl luṭātā sā;
 unnidra dikhāī dētā hō
   unmat hūā 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.)

\( b-b \)

'vaṁī svarg kī ban anant- tā
   muskyātā rahtā hai;
dō ṃūḍō mé jīvan kā ras
   lō barbas baḥtā 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.)
(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.)

(Nirved, S. 52)

(Then, come forward and see how offering is made
Battle is sacrifice, kilat, Akuli priests.)
Transparent and well-built puppets
Of sound, touch, taste, vision and smell
Are dancing in all directions
As butterflies colourful, swell!

(Jalak rahi thi jalit laalsa
somaan ki pyasi;
jivan ke us din vibhav me
jaisi bani udasi.)

(Karma, S. 4)

(meri upasana karte vee
mera sangket vidhan bana;
vistrit joh moh rahaa mera,
vah dev vilas vitan tan-aa.

(Kama, S. 40)
(They were my faithful devotees,
   My gesture was law unto them;
My intense infatuation
   Was the source of gods merriment)

jīvan tērā ksudra ānśa hai
   vyakt nīl ghan-mālā mē;
_saudaminī-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.)

lé 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

'bhāv rājya kē sakal mānsik
sukh yō dukt mē badal rahē hai;
ḥiṃsā sarvōnnaṭ hārō mē
yē akrē anu tahal rahē hai!'

(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 kāmāyani

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 importantly, 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:

\[\ddot{a}/\ddot{a}\]

'hai abhāv kī capal bālikē,
    rī lalāṭ kī khal lēkhā!
harī bhārī 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!)

---

"तो फिर आँ देखो कैसे होती हई बलि,
रान यह, यक्ष्य पुरोहित! ओ किला द अकुली।"

(सांगहर्ष, स. 113)

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

"लाली बन सरल कपोलौ मे
अंखो मे अंजन सी लगती;
कुंचित अलौ सी गहुग-राली
मन की मरौर बन कर जागती।"

(लाज्जा, स. 32)

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

"पासिम की वागमयी संध्या,
अब काली थी हो चली, किन्तु;
अब तक आये ना अहेरी वे,
क्या दूर ले गया चपल जान्तु।"

(इर्ष्या, स. 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!"

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

Pleasure discoucers, modesty's
Obstacle be removed,
Let pleasures meet with their own type,
Let yourself be submerged.
aur śtru sab, yē kритaghn phir
inka kyā viś-vās karu;
pratihiṁśa pratisōdh dabākar,
manhi-man cup-cāp maru′

(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

′kāun tum? saṁsritijalnidhi tīr
taraṅgō sē phēkī maṇī ēk,
kar rahē nirjan kā cup-cāp
prabhā kī dhārā sē abhiśek?′

(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 lalcātē svayām haṭṭē udhar kī ēr!
jyotsnā nirjar! thahartī hī nahi yah āṇkh;
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 surathimay badan aruṇ vē
nayan bharē ālas anurāg;
kal kapōl thā jahā bichaltā
kalp vriks 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).
'kya kahū, kya hū mai utbrānt?
>vivar me nīl gagan kē āj
vāyu kī bhaṭkī ēk tārāng,
śūnyatā kā ujrā sā rāj.'

(Shraddha, S. 21)

'kāmnā kī kiran kā jismē milē hō oj;
kaun hō tum, īsī bhūlē hriday ki cīr khōj;
kund mandir sī hāsī jyō khuli suṣmā bāṭ;
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 jātē hō jab,
    tab lēkar taklī yahā baīth;
maī usē phirāṭī rahti,
apnī nirjantā bīc paīth.'

(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)

(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)

(And Asur priests fell down on earth in a moment
Ida was even now saying "stop this campaign")
"पांचब्हुत का भरवर खिरान,
संपाह खे शाकल-निपत,
उल्का लेकर अमर साक्तियाँ
क्षोज राही ज्यो खौया प्रेत।"

(Cintā, S. 52)

(Five Elements fearful fusion
Lightnings fell scattered in pieces
Immortal powers were seeking
Lost morning in lights torches)

"स्रीष्टि हासने लगी आँखलो में किला अनुराग,
राग रान्जित कंद्रिका थी, उरा सुमन पराग;
आर हास्य था आतिथि मानु का पकार्कर हाथ,
कले दोनों, स्वप्न पथ में स्नेह संभालेक साथ।"

(Vāsanā, S. 29)

(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)

"सुनाय यह मानु ने मधु गुंजार,
मधुकारी का सा जब सानंद;
किये मुख निका कमल सामन,
प्रथमं कवि का ज्यो सुंदर चांद।"

(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)

'deva dāru nikūṇj gahvar sab sudhā mē snāt
sab manātē ēk utsav jāgrān kī rāt
ā rahi thi madir bhīnī mādhvī kī gāndh
pavan kē ghān ghirē paṛtē 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)

'madhurīmā mē apnī hī maun ,
ēk sōyā sāndēś mahan ;
sajag hō kartā thā sānkēt ,
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)
When he saw Shradhā's countenance
Which was replete with plain labour,
Firmly opposed to his desire,
Wonderful feelings were not there).

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

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

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!

"Between earth and sky" said Manu,
Life remains unsolved mystery;
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Day of pale hue has receded,
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Look, pairs of birds in their nests are,
Kissing young ones with affection!

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

'mrītyu, aī cir-nidrē ! tērā
āṅk himānī sā śītal,
tū anānt mē lahar banātī
kāl-jaladhi kī sī halcal.'
(Cintā, S. 73)

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

v/v

'maūn ! nās ! vidhvaṃs ! ādhēra!
sunny banā jō pragat abhāy,
vahī satya hai, aī amar-tē !
tujh kō yahā kahā ab āb bā-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)
s/s

'kis digant rékhā mē itnī
sāñcit kar siskī sī sās,
yō samīr mis hāph rahī sī
calī jā rahī kiskē pās`

(Āshā, S. 72)

(In which level of horizon
Storing so much of breath like gasp,
With air's excuse, almost breathless,
To whom art thou making thine pass).

s/s

'us śakti śarīrī kā prakāś
sab śāp pāp kā kar vinās'"

(Darshan, C. 43)

(Light of power personified,
Destroying curse, sin activised—)

s/s

'nīty paricit hō rahē tab bhī rahā kuch sēs;
gūrhīntar kā chipā rahtā rahasya visēs.
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.)
'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;)

cup the pari 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 kāmāyani we also find some pair
of words which are starting ending with same sound.

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

(tumhê tripti kar sukh ke sãdhan sakal batayê
maine hi srammbhãg kiyã phir varg banayê.)
(Sangharsh, S. 91)
('T was I who showed you proper means of pleasure
I devised division of labour class-structure)

(nisicãri bhïsãn vicãr ke
pankh bhar rahê sarrãte
sarasaivisthi cali ja rahî
khîc rahî si sannâte')
(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-parā sa ̄ucā vah
   sukh śīta' santōś' nidan
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.)

k....n

'dēkh rahā hū vasudhā kā ati bhay se kāmpan,
   aur sun rahā hū nabh kā yah nirman krandan?
   (Sangharsh, C. 86)

(I am seeing earth trembling with excessive fear,
And I'm listening to sky's pityful blubber.)
'akēlē tum kaise ashāy
yajan kar sakte ? tucch vīcār!
tapasvī ! ākārṣan āē hīn
kar sakē nahi ātm vītār.'
(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 kāsānīk dīn avsād;
karal ūkākānūī āē hai bhārā
ōō ruhā ōōā kā śāhād.'
(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! tū cal āyī dūr idhar
sāndhyā kab kī cal gayī udhar.'

(Darshan, S. 2, l. 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 kāun ā rahī hō barhtī?
Kōmal bāhē phailāyē sī
ālīgān kā jādū parhī. '  

(Lājjā, S. 4)

(Who art thou advancing enwards
Like a creeper in silent night?
As if stretching delicate arms,
Waving want of embraces might.)

d/t Voiced VS Voiceless

'nicle star par chāyā durānt,
ātī cupkē, jātī _turant!'

(Darshan, Darshan, S. 27, l. 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 bic  
pasu sā na rahē nirvasan magn;  
apnē abhāv kī jartā mē,  
  vah rah na sākēgā 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,  
  rī lalāṭ kī khāl lekhā!  
harī bharī sī dauṛ-dhūp, 0  
  jalmāyā 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!)
The phonological contrast is found in aspirated sounds. See the examples:

\textbf{bh/ph: Voiced aspirated VS voiceless aspirated}

'sahsriti apné mē rahi bhūl
vah gāndh vidhur amlān phūl'.

(Darshan, S.28,l.7-8)

(Creation was with itself busy,
Flower, non-fragrant, but blooming)

\textbf{ch/jh: Voiceless aspirated VS voiced aspirated}

prakrit sāktī tūmnē yantrō sē sabkī chīnī
śōsan kar jīvanī bana dī jār jār jhīnī

(Sangharsh, S. 97)

(By machine, you wrenched from us natural power.
Exploiting us, you made our lives poor!)

\textbf{ch/kh: Voiceless aspirated affricate VS voiceless aspirated stop}

'māyāvini ! bas pālī tūmnē aise chuṭṭī,
lārkē 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 kāmāyanī, we also find similar words in rhyme axis.  
For example sī/sī (Cintā, S. 15) thī / thī (Cintā, S. 25)  
gayē / gayē (Cintā, S. 41), Saktā / sakta (Cintā, S. 68) etc.

4.2.5 Assonance in kāmāyanī

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

а

_ārī vyādhi ki sūtra dhārini!  
_ārī ādhi, madhumay abhisāp!  
hriday-gagan mē dhūmkētu sī  
Puṇya Sristi 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 अमरता का जीवित हु
माई वह भिंसन जर्जर दंभ,
अह सर्ग के प्रथाम अंक का
adhāṃ pātrmay sā viśkabh.'

(Cinta S, 70)

'इस इंदिवार से गंध भरी
बुंटी जली मधु की धारा
मन - मधुकर की अनुराग-मयी
बन रही मोहिनी सी करा.'

(Kāma, 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.)

'निसांबल होकर तर्ती हु
इस मनस की गहराई में
सहिच नहीं जगहाँ कही
sapne की इस सुगहराई में.'

(Lajjā, s.39)

( In the depth of this mind's ocean
I' = swimming without any means;
I don't want to wake up from
This pleasantry of my sweet dreams )
"udvēlit hai udadhi, lahariyā
lōt rahi vyākul sī
cakravāl kī dhūdhali rēkha
mānā jātī jhulsī.'

(Karma, s.57)

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

"dhūmketu sa ca la rudra nārāc bhayāṅkar
liyē pūch mē jwālā apnī atī pralayāṅkar.'

(Sangharsh, s.120)

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

"ek maun vēdnā vijankī, jillī kī jaṅkār nahi,
jagti kī aspaṅt upēkṣā, ēk kasak sākār rahi,
harit kūnj kī chhayā bhar thī, Vasudhā alīgān kartī,
vah choṭī sī virah nadi 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.)

'yah dvait, arē yah dvividhā tō
hai baṭne kā prakār!

bhisuk mā ṭī ṭī, yah kabhī nahī
mā lāuta lūgā ni j vīcār.'

(Irshyā, S. 65)

(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.)

ō

'ō nil āvraṇ jagati kē
durbōdh na tū hī hai itnā
avgūṇthan hōta ākho kā
āloka rūp banta 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.

k

'hē anānt ramniy! kaun tum?
yah mai kaise kah saktā
kaise hō ? kya hō ? iska tō
bhār vicār na sah saktā.'  
(Aśhā, S. 17)

(O infinitely beautiful!
Who art thou? How can I declare?
How art thou? Also what art thou?
This burden thought cannot forbear)
'मायाविनि बस पाली तुम्हें अइसे छुट्टी
लर्के जसे खेलो मे कर लेते छुट्टी।'
(Sangharsh, C. 65)
(Illusive being You have thus washed off your
hands now,
Like the boys who while playing, just quit in a row)

'सुने गिरि भाग में गुंजरत स्रीगन्ध की ध्वनि कैली,
अकाक्षा लहरी दुःख तातिनि पुलिन ाँक मे थी धली।'
(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 gher lē
niravtē bas kup kardē
_cetantā_ cal jā jartā 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 relict.)

'kaun karun rahasy hai tūmmē chipā chavimān?
lata vīrudh diyā karte jise chāyā dān.
pasu ki ho pāśān sab mē nritty kā navchānd;
ēk ālingan bulātā sabhī kō sānand.'
(Vāsanā, 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
gāte 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.)

'digdābō se dhūm uthe, yā
galadhar uthe kātīj taṭ kē
saghan gagan mē bhīm prakāmpan,
jhāñjhā kē calte jhatkē.'
(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.)

'sāpit sa mai jīvan kā yah
lē kāṅkāl bhaṭaktā hū
usī kḥōkhle-pan mē jaisē
kuch kḥōjtā aṭaktā hū.'
(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)
'तुम दूर कलेस जाते हो जब
tab lēkar taklī yahē baith;
maī usē phirātī rahtī hū
apnī nirjantā bīc paith.'

(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)

'साइल निर्ज्ञात्वा बाना हट भाग्या
gal nahī sakā jō kī him khānā
daur kar milā na jalnīdhī âṅk
āh vaisā hīhū paśānd.'

(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.)

'विद्याता की कल्याणी स्रीष्टि
saphal ho is bhūtal par pūrṇ;
paṭē sāgar, bikhrē grih-pūnī
aur āvālāmukhiyā hō cūrṇ.'

(Shraddhā, S. 59)
(Creator's noble creation
    May succeed completely on earth;
Seas may be paved, planets scattered
    And volcanoes be laid to dust)

'taruṇ tapasvī sā vah baiṭhā
    sādhan kartā sur-sāmsān
nice pralay sīndhu lahrō ka
    hōtā 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.)

'thā samarpaṇ mē grahan kā ēk sūnihit bhāv;
    thī pragati, par aḍā rahtā thā satat aṭkāv.
cal rahā thā vijan-path par madhur jīvan-khel;
    dō aparicit 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 dūlar
kēval mērī hī cintā kā
tav cītt vahan kar rahē bhar.'

(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 ūyāmal karm lōk hai,
dhūdhlā kuch kuch āndhkār sā;
saghan hō rahā avigyāt yah
des malin hai dūm dhār sā.'

(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 dhārṇī bīc
banā jīvan rahasya nirupāy
ēk ulkā sā jaltā bhrānt,
śūnny mē phirtā 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)

p

'pavan vēg pratikūl udhar thā
kahtā, 'phir jā arē batōhi
kidhar calā tū mujhē bhēd kar ?
prāṅō ke prati kyō nirmohī ?'
(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!)

ph

'udhar garajtī sindhu lahariyā
kuṭil kāl ke jālō si;
calī ā rahī phēn ugaltī
phān phailāyē vyālō si.'
(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)
'kyā kō-iskā upāy hī
nāhī kī iskō khāū ?
bahut dinō par ēk bār tō
sukh kī bīn bajāū.'
(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'.)

'ēk tum, yah vistrit bhū khānd
prakriti vāibhav sē bharā amānd
karm kā bhōg, bhōg kā karm
yahi jar kā cetan ānand'
(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)

'sunā yah manu nē madhu gūnjār
madhukarī kā sā jab sānand,
kiyē mukh nīcā kamal samān
pratham kavi kā jyō sundar chand.'
(Shraddhā, 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)

'kaha manu nē "nabh dharnī bīc"
    banā jīvan rahasya nirupāy
ek ulkā sa 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 milā apmān aur vyavhār bhrā thā
manstāp sē sab kē bhītar roṣ bharā thā.'
    (Sangharsh, S. 3)

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

'māi apnē manu kō khōj calī,
    saritā maru nag yā kunj galī,
vah bhōlā itnā nahi chalī!
    mil jāyēgā, hū prem pali.'
    (Darshan, S.21 I.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 vaṇī ki yah pravancana
hridayo ki sisuta kō
khēl khilātī, bhulvātī jō
us nirmal vibhutā kō.'
(Karma, S. 121)

'sabkuch the svāyatt, víśva kē
bal, vaibhav, ānand apār;
udvelit lahrō sā hotā, us
samriddhi kā sukh śāncār.'
(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 pare śayan par sōc rahē the
krodh aur śāṇkā ke śvāpad nōc rahē the.'
(Sangarsh, S. 7)
(Manu, anxiety-stricken, was thinking in bed,
He was being flayed by anger and doubt about end.)

"pratyēk nāś viśleṣan bhi
śamśiṣṭ huē, ban srīṣti rahi
ritupati ke ghar kusumōtsav thā
mādak marānd kī vrīṣṭi rahi."

(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 vīśās
ullāsit mahā him dhaval hās."

(Darshan, S. 43: 1. 7-8)

(Lightning on diamond-like mountain,
Laughter of Himalayas wide-spread)

"bōlā bālak "māmtā na tōr
jannī! mujhse mūn yō na mōr!"

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

(Said bay, "Don't throw off affection,
Mother! please, don't plan separation.)
'sāgar kī lahrō sē uth kar
śail śring par sahaj caṛhā,
apratihat gati, sansthā-nō sē
rahtā thā jō sadā barhā.'
(Nirvēd, S. 19)
(Rising from level of sea-waves,
He ascended peak of mountain;
With speed and with institutions,
His progress he could then maintain.)

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.