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 kāmāyani

Like phonological aspect, grammatical aspect of style plays a prominent role in the study of style in kāmāyani. 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 kāmāyani reveals that it plays a prominent role in style, emphasis and expressiveness.
5.2.1. Repetition of the parts of speech in kāmāyanī

Jay Shankar Prasad's Kāmāyanī shows the enough occurrence of repetition of parts of speech or reduplication. The repetitive forms in kāmāyanī 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 Abbi 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 kāmāyanī we find the abundance of reduplicative words specially of complete reduplication. These words belong to various parts of speech and are used with the viewpoint of style and effect. Consider the following examples in kāmāyanī.

a) Noun

(i) Vasudha par yah hōtā kyā hai

\[ \text{anu-anu kyo macal rahe} \]

(Nirvēd, S. 2, 1. 3-4)

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

(ii) 'chipī sriṣṭi ke kan-kan mē tu, 
yah sundar rahasy hai nitty'
(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 kan-kan 'all atoms' are the complete reduplication of nouns.

b) Adjectives

(i) 'ujlē-ujlē tārak jhalma,  
pratibimbāsarita vakṣasthal'
(Darshan, S. 1, l. 3-4)
(Tiny, radiant stars were twinkling,  
In river-bed were reflecting)

(ii) ksūbdh nirakhte badan irā kā pilā pilā  
udhar prakriti 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 ujlē-ujlē 'radiant' and pilā-pilā 'yellow' are complete reduplication of adjectives.
c) **Verbs**

(i) 

'nīl gagān mē [urā]tī-[urā]tī vihag bālikā sī kīrnē;
svapn lōk kō calī thakī sī ṁīd 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 hō raḥā thā utṭe[jit
bāṭe kaḥṭe-kaḥṭe']

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

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

In above poetic lines urātī- urātī 'taking flights',
and kaḥṭe-kaḥṭe 'saying' are the complete reduplication of verbs.

d) **Adverbs**

(i) 'manu duḥ ba[cā]lē dhīrē-dhīrē
rajnī kē pīchā phāṛō mē.'

(Kāma, S. 34, l. 3-4)

(Manu was **slowly** drowned in them,
At the end of the night's harness)
(ii) 'mahāsūryaṁ mē jvāl sunhalī
     sab kō kahti ū ṇahi ū nahi ū 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
     nahi–nahi '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.
Kāmāyanī 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 pahlē 
(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 pratīkśā pūrī kabhi nahō saktī,
Sāndhya ravi ḍekar pātihai idhar-udhar uṣugan bikhṛē! 
(Svapna, S. 15, l. 1-2)
(Petty expectation of change can never gain fulfilment,
Evening, on giving over the sun, gets in return glow-worms)

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 bātō mē khōj tumhārī
raṭ sī lagī huī hai,
kintu sparsī sē tark karō kē 
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.

\[ dhīrē dhīrē lahrō kā dal, \]
\[ tat sē takrā hōtā ājhal; \]
\[ chap chap kā hōtā sābd viral \]
\[ thar thar kāmp rahti dipti taral. \]

(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:

'śrāddhē tumkō kuch kamī nahi
par maĩ tō dēkh rahā abhāv.'

(Īrshyā, S. 27, l. 1-2)

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

'īrē 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 śrāddhē and īrē. 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 śrāddhē and īrē 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 tarāng sā ucehvasmay samvād.'

(Vāsnā, S. 39, l. 2)

(Friend Conversation of emotional kind.)

'itna na camatkrit hō bāle.'

(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 devience in the use of abstract nouns. See the examples in Kāmāyānī:

'Vismriti ā, avsād gher lé
nīravē ! bas cup kar dē
cētanta cal jā, jartā sē
āj sūnny merā 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 Kāmāyānī, eg.

(sīmha-dvār arrāyā janta bhītar āyī
"mēri rānī" usné jō cītkār macāyī.)

(Sangharsh, S. 88, l. 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 :

"man phir ēk kilak dūragat, 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)

'ma nē kahā 'arē ā tu bhī
dēkh pītā hai parē huē

pītā! āgāyā lo yah kahte
uskē rōē khare 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 kāmāyanī is noteworthy.

   In kāmāyanī, 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 ye 'those, these' (plural).

   In kāmāyanī, the poet uses the repetition of personal
   pronouns very beautifully.
मैं ' मैं हासती हूँ रो लेती हूँ
मैं पती हूँ खो देती हूँ।'
(Darshan, S.10, l. 3-4)
(I laugh and then sometimes I weep
I achieve and I fail to keep)

हम ' हम अन्य ना उर कुटुंबी
हम केवल एक हमी हाँ।'
(Anand, S. 47, l. 1-2)
(Neither strangers nor kin
We are simply ourselves)

तू ' हें सर्वांगालें ( तू महती,
सबका दुःख अपने पर सहती;
कल्याणमयी वानी काहती
तू क्षमान्य निलय में हो रहती।'
(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)

'thou'

'o tarkmayá | tu gíneh laher,
pratibimbit tāra pakař ťahar
tu ruk ruk dēkhē ā̃th pahar
vah jārtā kī stithi bhul na kar.'

(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)

'she', 'he', 'it'

'vah sundar alōk kī rāj kī hriday bhēdni dṛṣṭi liyē,
jīdnār dēkhtī, khul jātē hāī tam nējō path bānd kiye!
manu kī satat saphaltā kī vah uday vijayini tārāthī,
āśray kī bhūkhī jantā nē nij śramkē uphār diye!'

(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'*

   've phūl sur vah hāsī rahī,
   vah saurabh, vah niśvās chanā,
   vah kalrav, vah sāgīt arē
   vah kolāhal ēkānt banā'.

   (Kāma, S. 8)

   (Those flowers and peal of laughter,
   Also fragrance exhalted by them,
   Chirping of birds, and the music,
   And that clamour was silenced them!)

2. *yah 'this'*

   'yah dvait, arē yah dvividhā tō
   hai prēm baṭṇē kā prakār!'

   (īrshyā, S. 65, l. 1-2)
(This dualism, dual treatment
Is a means of dividing love)

3) Reflexive Pronoun

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

'rūṭh gayā thā apnē pan sē
  apnā saki na uskō maī
van tō mērā apnā hī thē
  bhalā manatī kiskō maī.'
  (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:

'jo kuch hō maī na samhāl sakūgā
  is madhur bhār kō 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 unidenti-
ied person or thing. Hindi has only two Indefinite pronouns
koi 'someone', and kuch 'something'.

Prasad used indefinite pronouns in kāmāyanī :

*manu nē kuch muskyākar*
  kailāś ōr dikhlāyā;
*bōlē "dēkhō ki yahā par*
  koi bhī nahi parāyā"  
  (Ānand, 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, kaun 'who'
usually referring to a person and kyā 'what' usually
referring to things either in singular or plural.
'kaun tum? saṁsriti-jalnidihi tīr
tarāṅgā sā phēkī maṇi ēk,
kā rahē nirjan kā cupcāp
prabhā kī dhārā sē 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. _ārūn_ adhar¹ 'red lips'
2. _kuṭīl_ kāl² 'crooked Death',
3. Āncačā cita³ 'lively picture'
4. _nasīkā_ nukīlī⁴ 'thin nostrils'

1. Karma, S. 120, l.2
2. Cinta, S. 54, l. 2
3. Idā, S. 6, l. 7
4. Idā, S. 26, l. 3
Some adjectives were very dear to the poet and he used these adjectives in his poetry specially in kāmāyani. 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. Irshya, 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. Irshya, 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 kisor-vay
ewernal youth'
2. cir nidre 'eternal sleep'
3. cir visad 'eternal grief'
4. cir vasant 'eternal spring'

**Mahā** 'great'

1. mahā cīti 'Great Consciousness'
2. mahā nṛti 'Destruction Dance'
3. mahā megh 'arrogance'

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1. Cintā, S. 34, 1
2. Cintā, S. 73, 1.
3. Nirved, S. 49, 1
4. Rahasya, S. 39, 1
5. Shraddhā, S. 36, 1. 1
6. Cintā, S. 74, 1. 2
7. Cintā, S. 21, 1. 3
4. mahāmantra\textsuperscript{1} 'great hymn'
5. mahā hrad\textsuperscript{2} 'extensive lake'
6. mahā svēt\textsuperscript{3} 'white Elephant'
7. mahā śūny\textsuperscript{4} 'void'

Madhu \textit{sweet}'

1. madhu mādir\textsuperscript{5} 'intoxicating'
2. madhu gūnjār\textsuperscript{6} 'sweet hymming'
3. madhu rākā\textsuperscript{7} 'full moon light'
4. madhu dhārā\textsuperscript{8} 'sweet current'
5. madhu nirjhar\textsuperscript{9} 'sweet stream'
6. madhu līlā\textsuperscript{10} 'sportine spirit'
7. madhu rajnī\textsuperscript{11} 'happy night'
8. madhu mānthan\textsuperscript{12} 'churning'
9. madhu kīran\textsuperscript{13} 'pleasant rays'

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1. Īrshyā, S. 69, 1.
2. Ānand, S. 7, 1. 3
3. Rahasya, S. 7, 1. 3
4. Rahasya, Sr 9, l. 2
5. Cintā, S. 44, l. 2
6. Shraddhā, S. 3, 1. 1
7. Shraddhā, S. 16, 1. 2
8. Kāma, S. 1, 1. 2
9. Īrshyā, 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 jāgraṇa¹ 'sweet awakening'
2. madhur viśrānt² 'pleasant leisure'
3. madhur mārut³ 'pleasant wind'
4. madhur śraddhā⁴ 'sweet śraddhā'
5. madhur gān⁵ 'sweet song'
6. madhur virakti⁶ 'sweet detachment'
7. madhur niśā⁷ 'sweet night'
8. madhur pīrā⁸ 'sweet pain'
9. madhur snēh⁹ 'sweet tenderness'
10. madhur vastu¹⁰ 'sweet thing'

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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. Irshyā, S. 1, l. 3
8. Irshyā, S. 19, l. 3
9. Irshyā, S. 23, l. 2
10. Irshyā, 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 mahimā⁴ '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 sandes¹ 'happy message'
7. madhumay vasant² 'sweet spring'

sundar 'beautiful'

1. Sundar maun³ 'soothing silence'
2. sundar chand⁴ 'beautiful verse'
3. sundar sangit⁵ 'lilting music'
4. sundar satty⁶ 'beautiful truth'
5. sundar vesi⁷ 'beautiful dress'
6. sundar pap⁸ 'pretty sin'
7. sundar rahasya⁹ 'beautiful mystery'
8. sundar anurag¹⁰ 'sweet affection'

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1. Āshā, S. 67, l. 4
2. Kāma, S. 1, l. 1
3. Shraddhā, S. 2, l. 3
4. Shraddhā, S. 3, l. 4
5. Shraddhā, S. 4, l. 3
6. Shraddhā, S. 27, l. 4
7. Shraddhā, S. 34, l. 4
8. Cintā, S. 13, l. 4
9. Cintā, S. 75, l. 4
10. Kāma, S. 45, l. 4
nav 'new'
1. nav prabhāt¹ 'new dawn'
2. nav ras² 'sweet ways'
3. nav parāg³ 'new pollen'
4. nav utsāh⁴ 'fresh eagerness'
5. nav chand⁵ 'new verse'
6. nav paṭṭikā⁶ 'new strip'
7. nav mālā⁷ '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. Ashā, S. 21, l. 4
2. Ashā, S. 66, l. 4
3. Ashā, 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. Cinta, S. 45, l. 2
9. Kāma, S. 10, l. 1
10. Kāma, S. 12, l. 1
11. Shraddhā, S. 8, l. 1
5. nīl ghān¹ 'blue clouds'
6. nīl āvraṇ² 'blue canopy'
7. nīl gagan³ 'blue sky'
8. nīl 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 caṛhī dīn,
dabī sīsīr niṣīth mē jyō ḍōs 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. Shraddhā, S. 11, l. 3
6. Nirvēda, S. 7, l. 3
7. Svapn, S. 5, l. 1
8. Āsha, S. 77, l. 1
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. 'kīr̥ti, dīpti, sōbha thī nac̥i.'
   (Cintā, S. 29, l. 2)
   (Glory, glamour and splendour danced)

2. 'caplāyē asāṅkkhy nac̥i.'
   (Cintā, S. 62, l. 2)
   (Innumerable lightenings then danced)

3. 'tum bhi nācō apni dvayata mē vismriti mē.'
   (Sangharsh, C. 44, l.2)
   (You may dance carefree in duality in rhythm)

4. 'Saghāṅ ghūṁ kundal mē kaisī
cac̥ rahī yah jwālā!'
   (Karma, S. 58, l. 1-2)
   (In the ring of thickening smoke
   How is the flame ablaze)

5. 'kaluṅ cakr sī nāc̥ rahī hai
   ban ākhō ki kriyā.'
   (Karma, S. 60)
(They are whirling before my eyes
Like the actions sinful)

6. 'kśamā aur pratiśōdh! āh rē
daunō kī māyā nactī.'
(Nirved, S. 12, l. 3-4)
(Ah Pardon and also revenge
Power of both was in harness)

7. 'jismē jīvan marañ banā thā
bud-bud kī māyā nactī.'
(Nirved, S. 75, l. 3-4)
(Where in life had turned to death
Bubble's illurion did rejoice)

baras 'to shower'

1. 'Uṣā sunhalē tīr barasti
jay-lakṣāmī sī udit huī.'
(Asha, S. 1, l. 1-2)
(Showering golden shafts arose
Dawn like Goldess of Victory)

2. 'madhu barasti vidhu kīrān hai kāptī sukumār.'
(Vasana, S. 34, l. 1)
(Dainty, trembling moon-rays shower honey)
3. 'aur jalad vah rimjhim barsā
   man vanasthāli hui hari.'
   (Nirvēd, S. 84, l. 3-4)
   (And that cloud rained rhythmically
   Grove-land of mind could gain verdure)

vitar 'to distribute'

1. 'tum dan sīltā sē apnī
   ban sajel jalad vitrō na.bīndu.'
   (Īrshyā, S. 66, l. 1-2)
   (Moved by charity you may not
   Shower drop as cloud watery)

2. 'skarsaṇ ghān sā vitrē jal
    nirvāsit hō sātāp sakal.'
   (Darshan, S. 24, l. 5-6)
   (May rain as cloud of attraction
   All troubles may meet expulsion)

bichal 'to slip'

'kal kapōl thā jahā bichaltā
   kalpvrikṣa kā pīt parāg.'
   (Cintā, S. 40)
   (Cheeks more delicate than the paste
   Of yellow pollen of Kalpavrikṣa)
One peculiarity of Prasad's verbal style is that he skilfully uses verb-roots in kämäyanī for example:

'himgiri ke uttung sikhar par
baith sila ki sital chah.'

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

In kämäyanī 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-vā 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 kämäyanī:

'varṣā ke ghāṇ nad kar rahē
tāṭ kūlo kō sahaj girātī.'

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

(Swelling clouds are thundering aloud
River of accomplishment flows)
‘yahaśāsanādesğhōṣṇā
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 gīrāna 'to fall' is gīrānā
'to fell', which denotes an activity on the part of the
person, who falls, and not merely "directing or persuading
to fall". This accordingly, can have a second causal
gīrvānā which would mean to get felled. Some "false"
second causals are formed on the analogy of true second
causal like gīrvānā. There is 'bhulvānā'. See the following
stanza of kāmāyanī:

‘yāḥ hīṁsā itnī hai pyārī
dō bhulvātī hai dēṅ-gēn.’

(Irshyā, S. 23, 1. 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:
Laughter and made them burst in laughter, Helped them live life of creation.

Here hastā is simple verb and hasatā is 1st causal.

The root verb lenā 'to take' has the exceptional form livānā. It is also used by the poet in kämāyanī.

(Tarry for time you regain strength
Then I'll take you from here at once)

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

(What I have been alway searching
In Himalayan range)
(In the same emptiness as if
I still search with pride being rife)

'jalnidhi kē tal vāsī jalcar
vikal nikalte utrāte.'

(Cintā, S. 64, l. 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, āh maī pītā hū.'

(Kama, S. 32, l. 1)

(I'm receptive, indeed I'm so)

'sab kahtē hai'khōlō' khōlō.'

(Kāma, S. 26, l. 1)

(All of them say 'Raise the curtain)

'nīl gagan mē urtī-urtī vihag bālikā sī kirnē'

(Svapna, S. 5, l. 1)

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

'hriday hō rahā thā uttejit bātē kahtē kahtē'

(Karma, 119, l. 1-2)
Some times the poet uses two verbs of similar meaning.

\[\text{rukti hú} \text{ aur thahartí hú} \]
\[\text{par súc vicár na kar saktí.}\]

(Lajjá, S. 41, 1. 1-2)

(Thou I stop and pause on my way
I'm not able to 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 kāmāyānī:

\[\text{mai Jabhi tolne ka kartí} \]
\[\text{upcár svayaám tul játí hú.}\]

(Lajjā, S. 42, 1. 1-2)

Here tolña is active form while
tulña is passive.

5.2.6 Adverbial style in Kāmāyānī

Jay Shanker Prasad is skilful master in the use of adverbs. Various types of adverbs are used in kāmāyānī. 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.

'cētanta cal jā, jārtā sē
āj sūnny mera bhar dē.'

(Cintā, S. 17, l. 3-4)

(0 consciousness I move away stupor
May spread in my heart reticent)

'usā sunhalē tīr barasti
jay-laksmī sī udit huī.'

(Āshā, S. 1, l. 1-2)

(Showering golden shafts arose
Dawn like Golden of Victory)

'jaladhi lahariyō ki āgrāi
bār bār jātī sōnē.'

(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 *aage* 'before',  
piche 'behind', *āspās* 'on all sides', dūr 'far', upar 'above'  
nīcē 'below', bāhar 'outside', āndar 'inside' etc. All these  
forms are used in kāmāyānī. Consider the following stanzas:

‘nīcē jal thā, upar him thā  
ēk taral thā ēk saghān.’

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

‘yah kaisā tērā dukhāh dusah  
jō bāhar bhītar dētā dāh.’

(Darshan, S. 3, 1. 5-6)  
(What an intolerable torment  
Which burns body, mind incessant)

‘ghir rahe the ghūghrāle bāl  
ās avlāmbit mukh ke pās.’

(Shraddhā, S. 11, 1. 1-2)  
(Long, curly hair, reaching shoulders,  
Were surrounding that shining face.)
'dūr dūr tak vistrit thā him
stābdh usī kē hriday samān.'
(Cintā, S. 3, l. 1-2)
(Quiescent as his lonely heart
The snows extended fār and wide)

3. Adverbs of Manner

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

'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)

'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
rājdaṇḍkō vajr banā sā sacmuc dēkhē.'
(Sangharshā, 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 **bilkul** 'completely', **lagbhag** 'almost' **aur** 'more', **prāyah** 'almost' **jarā** 'a little' **kēval** 'only' etc. are called adverbs of degree. In kāmāyanī, we find these forms:

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

'bas ! ab **aur** na ise dikhā āū.'
(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**, **nāhī**, **mat** 'no' etc. The poet prasad uses these forms in kāmāyanī.

'**hā** aprādh kintu vah kitnā
ek akēlē **bhīm** bana,'
(Nirved, S. 15, l. 1-2)
(Yes, it was crime! But this one
By itself was inordinate)

'mahā sūnny mē jawāl sunhali
sabkō kahti 'nahī nahī 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:

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

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

'irā saṅkucit udhar kharī thī
yah adhikār na chīn sakī.'
(Nīrvēd, S. 62, l. 1-2)
(Diffident Ida was standing,
She could not say 'no' to this right)
5.2.7. Use of Interjections in Kāmāyanī

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 Kāmāyanī is concerned, we find striking use of interjections. The following are the important interjections used in Kāmāyanī. These interjections are 0, ari, are, ah, he, e etc.

0

'o cinta kī pahī rēkhā.'
(Cintā, S. 10, l. 1)
(0 first trace of the harsh anguish!)

'o jīvan kī maru marīcikā.'
(Cintā, S. 71, l. 1)
(0 thou sandy mirage of life.)

'o nīl āvraṇ jagī ke.'
(Kāma, S. 10, l. 1)
(0 blue canopy of the world)
'āh ghirēgī hriday lahlāhe.

(cintā, S. 15, l. 1)

(Thou wilt tower like thundering cloud)

'āh sarg kē agradūt tum.

(Cintā, s. 19, l. 1)

(O harbinger of Creation! thou)

'āh! vah mukh pāścim kē vyōm.

(Shraddhā, S. 9, l. 1)

(Ah! that face in the western hemisphere)

tum dēvi! āh kitnī udār.

(Darshan, S. 34, l. 1)

(O devi! you are much liberal)

bole "ramni" tum nahi āh.

(Darshan, S. 31, l. 1)

(He said, "You are not a woman")

'āh prajāpati yah na huā hai, kabhī na hōgā.

(Sangharsh, C. 34, l. 1)

(O Ruler! It hasn't happened, it'll never happen)

'āh prajāpati hōnē kā adhikār yahī kya?

(Sangharsh, C. 49, l. 1)

(Ah! Is this right of mine as ruler of people?)
'āh! vaisā hī hriday kā ban rahā pariṇām.'
(Vāsanā, S. 49, l. 1)
(Ah! Similar is the state of my heart)

'āh! yah paśu aur itnā saral sundar snēh!
(Vāsanā, S. 14, l. 1)
(Ah! Animal receives such affection!)

'āh sunnītē! cuphone me
tū kyō itnī catur huī.'
(Āshā, S. 68, l. 1)
(Ah void! why art thou so clever,
In maintaining complete silence)

arī

'arī vyādhi kī sūtra-dhārinī!
(Cintā, S. 13, l. 1)
(O mother of dreadful disease!

'arī  ś-dhiyō! ē bijī kī
divā-rātri tērā nartan.'
(Cintā, S. 20, l. 1-2)
(O tempests! (fleeting lightning!
Thou wert dancing infulfilment)

'arī upēkṣā bharī amartē'
ri atriptī | nirvādaḥ vī]ās'
(Cintā, S. 42, l. 1-2)
(O indifferent immortality!
O craving! limit-less luxuries!)
'mrityu, ārī cir-nidre terā āṅk himānī sā sītal.'
(Cintā, S. 73, l. 1-2)
(O Death, eternal sleep! thine lap,
Is cold like ranges Himalayan)

'ārī apsarē! us atīt kē
nūtan gān sunāō.'
(Karma, S. 8 , l. 3-4)
(O angel! Sing in sweet voice
New songs of past history.

areē
'areē amarta kē camkī-lē
Putlō! tērē wē jay-nād.'
(Cintā, S. 22, l. 1-2)
(Shining, immortal puppets: thine
Cries of victory of recent past)

'areē madhur hāī kaś-pūrṇ bhī jīvan kī bītīghāriyā.'
(Svapna, S. 12, l. 1)
(Oh! Even painful moments of past life are sweet
in content)

'areē pitā kē pratinidhi, tūnē bhī sukh dukh to diyā
ghanā.'
(Svapna, S. 23, l. 2)
(Father's own representative, you've given much
pleasure, pain)
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, 1. 1-2)
(Penance personified as if
Resided in autumn season)

'par tumē tō pāyā sadaiv uskī sundar jar dēh mātr,'
(Idā, S. 13, 1. 4)
(But you managed to get always only her beautiful
person)

'āŋkhī band kar liyā kūbh sē.'
(Nirved, S. 56, 1. 1)
(Closing eyes in resentment.)

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

'sikūraṇ kauṣeṣy vasān kī,
thī visva sundārī tan par;
yā madan mridutam kāmpan,
chāyī sampurnā 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 kāmāyani they are used as masculine gender.

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

"mai tumhārā hō rahā hū" yahī sudrīph vicār,
cētnā kā paridhi bāntā 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 kāmāyani:

'madhūmay vasant jīvan van kē
bah antriks kī lahrō mē .
kab ayē thē tum cupkē sē
rajnī kē pichlē 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 Śraddha, 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.

' **rī ādhiyō ! o bijli kī**

divā-rātri tērā nartan.'

(Cinta, S. 20, 1. 1-2)

(O tempests ! O Fleeting lightning !

*Thou* wert dancing in fulfilment)

' **svarṇsāliyō kī kalmē thī**

dūr dūr tak phail rahī.'

(Āshā, S. 26, 1. 1-2)

(Plants of golden rice were spreading

Wherever one's eyes could see)
In above poetic lines the poet uses tērā (pronoun) with ādhiyō 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:

'(nīl paridhān bīc sukumār
khul rahā mridūl adhkhulāṅg
khilā hō jyō bijli kā phūl
megh-van bīc gulāṭī rāṅg.'

(Shraddha, 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 nīl paridhān and megh-ban.

'manu nē kuch muskyākar
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
baitāl śilā kī sītal chāh
ek puruṣ, bhīgē nayanō sē,
dēkh rahā thā pralay pravaḥ.'
(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 jaisē 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 kāmāyanī we find the alteration of case-sign in many places. See the following examples:

'bahut dinō par ēk bār tō
sukh kī bīn bajāu,'

(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.)

'maī 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 dinō 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 Kāmāyanī

The vocative case plays a great role in kāmāyanī 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:

'niravē | bas cup kar dē'
   (Cintā, S. 17, l. 2)
   (0 Stillness | keep me but silent)

tapasvī | kṣī iثنē hō klānt ?'
   (Shraddhā, S. 33, l. 1)
   (Ascetic | why art thou so sad ?)

'mērī aśay nidhi | tum kyā hō'
   (Kāma, S. 19, l. 1)
   (What thou art, eternal treasure!)

'jyōtsnā nirjhar | thahartī hī nahi yah āṅkh.'
   (Vāsanā, S. 20, l. 3)
   (Fountain of brightmoonlight | Eyes are dazzled)

'nāri | tum kēval śraddhā hō.'
   (Lajjā, S. 45, l. 1)
   (0 woman | Thou art faith only)

'manu | kyā yahi tumhāri hōgi,
   ujjval nav mānauta ?'
   (Karma, S. 98, l. 1-2)
(Manu! Is this your conception
   Of new humanity?)

'kahā rahā naṭkhaṭ! tu phīrtā ab tak mērā bhāgṣybanā!'
   (Svapna, S. 23, l. 1)

(O naughty boy! Where have you been roaming so far as my Fate!)

'Iṛē! mujhē vah vastu cāhiyē jō māī cāhū.'
   (Sangharsh, S. 53, l. 1)
(Ids! I want to get whatever I desire)

'sāvdhān maī śubhākāśinī 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! tu 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 mūh yō na mōr.'  
(Darshan, S. 22 1.2)  
(Mother! please, don't plan separation)

'mere sut! sun mā kā pukāṛ.'  
(Darshan, S. 23 1.8)  
(Son! this is my wish all above)

'priyatam! yah nat nīstabhā rāt.'  
(Darahan, S. 36 1.4)  
(O dear! This hovering, soundless night)

'kāmāyanī! batāō usmē  
kyā rahasyaṛaṛta viśēś 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 Kāmāyanī

Numerals are adjectives indicating numbers. There may be three numbers cardinal such as ēk 'one' dō 'two', ordinal such as pahīḷā 'first' duṣṭā 'second' and multiplicative such as dugunā 'double' tīgūṇā 'three-fold' etc.

We find the abundance of the use of ēk 'one' in kāmāyanī. This is the striking feature of the poetry of Jay Shankar Prasad. See the following examples:
'Ek puruṣ, bhīgī noyanō sē
dēkh rahā thā jal pravāh.'
(Cintā, S. 1, l. 3-4)
(And one man seated, mournful-eyed
Stared at the swift devouring Flood)

'Ek tatv kī hī pradhāntā
dahō use jar yā cētan.'
(Cintā, S. 2, l. 3-4)
(Matter or Mind, one element ruled
The stillness and the turbulence.)

'Ek nāv thī, aur na usmē
dāre lagte yā patvār.'
(Cintā, S. 60, l. 1-2)
(A boat was seen with no supply
Of the oars or pole, very plain)

'Ek yavnikā haṭī, pavan sē
prērit māyā pāṭ jaisī.'
(Ashā, S. 25, l. 1)
(That scene changed, as if illusive
Curtain was removed by the wind)

'Ek karaṇāmāy sundar māun
aur cāncaal man kā ālassy.'
(Shraddhā, S. 2, l. 1-2)
(Soothing silence full of kindness
Inertia of mind lively.)

'ēk jhiṭkā sā lagā saharṣ
nirakhnē lagē lūte sē, kaūn.'
(Shraddhā, S. 4, l. 1-2)
(He felt shock of pleasant surprise,
Began to look in enchantment)

'ēk ulkā sā jaltā bhvānt,
sūnny mē phīrtā hū asahāy.'
(Shraddhā, S. 17, l. 3-4)

'ēk din sahsā sindhu apār
lagā tākrānē nag tal kūbdh.'
(Shraddhā, S. 31, l. 1-2)
(One day the sea without warning
Dashed against Himalaya enraged)

'ēk tum, yah vistrit bhū khānḍ
prakritī vaibhav sē bharā amānd.'
(Shraddhā, S. 49, l. 1-2)
(Thou art one, this land extensive
Is brimful with nature's riches)

'ēk jīvan sindhu thā, tō vah lahar laghu lōl;
ēk naval prabhāt, tō vah svarṇ kiran amōl.
ēk thā akāś varṣā kā sajal uddām;
dūsṛā rāṇjit kiran sēśrī kalit ghān ś-yām.'
(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.)

'ēk māyā! ā rahā thā pasū atithi kēsāth!'
(Vasana, S. 10, l. 1)
(Illusion! Animal was led by guest)

'ēk visēs prakār kutūhal
hōgā śraddhā kō bhi.'
(Karma, S. 31, l. 1-2)
(Shraddha, will also feel thereby
Special curiosity.)

'aur ēk phir vyākul cūmban
rakt khaultā jissē.'
(Karma, S. 127, l. 1-2)
(And then impatient, amorous kiss
With which passion runs riot.)

'ēk citr bas rekhāo kā, ab usmē hai rāng Kahā!
(Swapna, S. 2, l. 3)
(Picture in outlines only, where was now their-in
that colour!)

'ēk maun vēdnā vijān kī, jhīlī kī jhāṅkār nahi
jagtī kī aspaṣṭ upēksā, ēk kasak sākār rahī.'
(Swapna, S. 4, l. 1-2)
(Silent pain of loneliness, no constant chirping of cricket
World's obscure indifference, personification of torment.)

'kintu virahini ke jivan me ek ghar viiram nahi.'
(Svapna, S. 5, l. 3)
(But in the life of lovelorn woman respite is not in sight.)

'ek visv apne a-varno me hai nirmi.'
(Sangharsh, S. 35, l. 2)
(Universe built up in its own awareness.)

The use and high frequency of the number ek 'one'
produces a stylistic effect in kamayani. 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
kamayani in such forms as do budo2 'two drops', do din3
'two days' do katho4 'two logs' do bijliyo5 'two lightnings'
do khule nayan6 'two open eyes', do aparicit 'two strangers'
etc.

1. Cinta, S. 5, l. 2.
2. Karma, S. 91, l. 3.
5. Vasanâ, S. 3, l. 2.
The ordinal numeral *dusra* 'second' is also used in *kamayani*, which can be used as pronouns e.g.

‘*dusra* apūn ahāntā mē apne kī 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 dekhō rāstra nīti’

(Darshan, S.21, l. 1)

(You two look to national government)

‘ve tīnō hī 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:

‘dauṇō kā hatha dhunivār, dauṇō hī the visvās hīn.’

(Ida, S. 10, l. 3)

(Both were devoid of belief, with obstinacy in curable.)

The numeral *cār* is also used in *kamayani*. See the lines:
'अंक्षे खुलि कार को-नो में
कार बिन्दु अकार चायें.'
(Nirvēd, S. 42, 1. 3-4)
(Eyes opened, and in four corners)
(Four drops were be-held to glitter.)

A repeated numeral 'के के 'all, everyone, each one'
is also used in कामयानि.

'के के स्थिर हो देखो
इच्छा, ग्यान, क्रिया वाले ये.'
(Rahasya, S. 24, 1. 3-4)
(See them with care, they represent
Desire, knowledge, activity.)

In this way, the use of numerals in कामयानि,
creates unusual effects.

5.2.13. **Word order as poetic deviance in Kāmāyānī**

There can be certain other parameters for considera-
tion 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. Kāmāyānि has good examples
of this characteristic.
'hai sparś malay kē jhilmil sā,'  
(Kāma, S. 22, l. 1)  
(Delicate touch like Malay air)

'hai vahā mahahrad nirmal  
jō man kī pyās bujhātā.'  
(Ānand, S. 23, l. 1-2)  
(One extensive lake there,  
Which quenches thirst of mind.)

'हु भातक रहा अस्तित्व लिये.'  
(Kāma, S. 54, l. 3)  
(I'm roaming, being in existence)

'तास समरपान में ग्रीहाण काँ एक सुनिहत भाव.'  
(Vāsanā, S. 4, l. 1)  
(In surrender was contained acceptance)

'तास पवान हिंदोले रहा ज्हूल.'  
(Darshan, S. 28, l. 2)  
(Wind was then riding on swing high)

'tā som latā sē āvrit  
vriṣ dhaval dharm kā pratinidhi.'  
(Ānand, S. 2, l. 1-2)  
(White bull, religious mark,  
Covered with 'Soma' creeper.)
\[ \text{thī ardhaṅgini usī kī} \]
\[ \text{jō usē khojī āyī.} \]

(Anand, S. 19, l. 1-2)

(It was his lonely spouse
Who went there searching him.)

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 Kāmāyanī 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.