CHAPTER VI

LEXICAL ASPECTS OF STYLE IN KAMAYANI

6.1 The role of lexical stratum in poetry

The lexical stratum plays a striking role in poetry. Poetry is a highly organized form of verbal behaviour. 'The order of words in a poem is the best order' as Coleridge called it. The order is based on poetic choice, poetic deviance and context of situation. Poetic deviance is the outcome of the poet's creativity. Lexis in poetry involves close scrutiny of the lexical choices in relation to the overall meaning of the poem. Lexical units have form and content. Form and content coexist in a poem. Poetry conveys its meaning through its vocabulary.

Wallace Stevens remarked that: "Every poem is a poem within a poem: the poem of idea within the poem of the word". Lexical aspect of style consists of poetic diction. The term poetic diction is used to indicate a recurring phenomenon of poetry and the use of certain words, phrases, grammatical forms, syntactical turns of expression, which are bound to poetry writing and used only along with what is accepted as the metre and rhyme, stress and alliteration etc. Poetic words move between two extremes: words

The poetic diction consists of the following points for consideration:

1. Typology of words
2. Word Melody
3. Collocation or lexical company
4. Lexical foregrounding
5. Archaism and neologism.

6.2 Lexical aspect of style in kāmāyanī

Jay Shankar Prasad is one of the leading poets of the romantic chhāyāvād movement that revolutionized Hindi poetry. The revolutionary spirit of chhāyāvādī poets may be seen in his treatment of lexicon. Modern Hindi, at first was used only for prose writings. As a result, the new literary Hindi that evolved in the course of the 19th century was rough and lacked flexibility, sweetness, and polish. Before the age of chhāyāvād, the diction of Dvivedī poetry was clumsy and unattractive. Chhāyāvādī poet contributed much to the poetic diction that influenced all subsequent poetry. Jay Shankar Prasad, one of the pillars of Hindi Chhāyāvādī poetry, contributed stateliness and solemnity to poetic diction. His beautiful poem 'kāmāyanī' represented
the grand and subtle poetic diction of Prasad. The poetic diction, in kamāyanī, is drawn from several different lexical strata.

6.2.1. Typology of words in kamāyanī

The typology of words, in kamāyanī, is discussed below:

i) Tatsama words

The term 'tatsama' literally means "the same as that" i.e. borrowed from Sanskrit and preserved intact. In kamāyanī Prasad cultivated a Sanskritized poetic diction in favour of archaic words which are not current in Modern Hindi. The majority of these words are nouns and adjective, a few are adverbs, prepositions and conjunction; but hardly any verbs and pronouns. The tatsama words of kamāyanī may be classified into two categories:

(a) Philosophical tatsamas
(b) Literary tatsamas

a) Philosophical tatsamas

Dr. Ganga Prasad Pandey, the eminent Hindi Scholar is of the opinion that:
"A reflective poet as he (Prasad) is, he has analyzed the deepest subtleties of human mind. And, thus it is said that we find Prasad sometimes as a poet philosopher and sometimes a philosopher-poet. In kāmāyanī the fusion of poetry and philosophy reaches its zenith."

In kāmāyanī Prasad represents Shaiv darshan so this beautiful epic consists the vocabulary of Shaiv Philosophy. Consider the following stanzas of kāmāyanī:

'samras theē jar yā cētan
sundar sākar banā thā
cētanta ek vilastī
ānānd akhand ghanā thā.

(Anand, S. 80)

(Matter-Mind harmonious,
Beauty personified;
One Consciousness Prevailed,
Bliss intense, unified)

'kar rahī līlāmay ānānd
mahāciti sajag huī sī vyakt
viśv kā unmiIan abhirām
isī mē sab hōte anurakt.

(Shraddhā, S. 36)

(Great Consciousness, seen vigilant,
Revels in sportive diversion,
Words blossoming is beautiful
To which're devoted all and one.)
Happiness thrives on worthy work,
Creation, result of desire;
Thou art failing in worldly life,
Ignoring it in wrong manner.

Whom thou thinkest to be a curse,
Source of all suffering of world,
That is God's mysterious boon,
In thine mind this should not be blurred.

This great universe is throbbing,
Pain - pleasure, evolution's truth,
'Tis God's sweet, beautiful blessing.)
In above stanzas of kāmāyanī we find philosophical tatsamas such as:

- **samras** 'harmonious',  
- **jar** 'Matter'  
- **cētan** 'Mind',  
- **sākār** 'personified'  
- **cetantā** 'Consciousness',  
- **ānand** 'bliss'  
- **akhand** 'unified',  
- **līlāmay** 'sportive'  
- **mahā-citi** 'Great Conscious'  
- **viśv** 'world',  
- **ūmrīlan** 'blossoming',  
- **samrastā** 'harmony',  
- **jaladhi** 'ocean' etc.

Prasad's philosophical tatsamas have statelines and harmony.

b) **Literary tatsamas**

Another type of tatsama words is literary tatsamas.

These tatsamas fall into two groups:
i) Tatsamas which are not current in modern Hindi.

ii) Tatsamas which are current in modern Hindi.

1) Tatsamas - not current in Modern Hindi

The poem Kāmāyanī has a long list of such tatsamas which are not current in modern Hindi. Examples are as follows:

<table>
<thead>
<tr>
<th>Words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>ūrjasvit</td>
<td>'strong-sinewy'</td>
</tr>
<tr>
<td>sphīt</td>
<td>'grown, blown up'</td>
</tr>
<tr>
<td>vyālī</td>
<td>'viper'</td>
</tr>
<tr>
<td>jānīsā</td>
<td>'intellect'</td>
</tr>
<tr>
<td>timīŋsil</td>
<td>'a colossal fish'</td>
</tr>
<tr>
<td>sākal nipāt</td>
<td>'scattered in pieces'</td>
</tr>
<tr>
<td>vyōm</td>
<td>'the sky'</td>
</tr>
<tr>
<td>ūbh-cubh</td>
<td>'perplexed'</td>
</tr>
<tr>
<td>vilōrit</td>
<td>'agitated'</td>
</tr>
<tr>
<td>jyōtirīṅgañ</td>
<td>'glow-worm'</td>
</tr>
<tr>
<td>marīcikā</td>
<td>'mirage'</td>
</tr>
</tbody>
</table>

1. Cintā, S. 6, l. 2.
2. Ibid, S. 6, l. 3.
3. Ibid, S.10, l. 2.
5. Ibid, S.44, l. 4.
6. Ibid, S.52, l. 2.
7. Ibid, S.53, l. 3.
8. Ibid, S.56, l. 4.
9. Ibid, S.64, l. 3.
10. Ibid, S.66, l. 4.
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>indrīlī</td>
<td>'sapphire'</td>
</tr>
<tr>
<td>mahā čašak</td>
<td>'great wine-cup'</td>
</tr>
<tr>
<td>bhrū bhāṅg</td>
<td>'the contraction of the eye, brows'.</td>
</tr>
<tr>
<td>indīvar</td>
<td>'blue lotus'</td>
</tr>
<tr>
<td>ākāś- randhr</td>
<td>'opening of the sky'</td>
</tr>
<tr>
<td>nisvan randhr</td>
<td>'Sweet-toned echo'</td>
</tr>
<tr>
<td>purодåś</td>
<td>an oblation offered to the god</td>
</tr>
<tr>
<td>nisīthinī</td>
<td>the right</td>
</tr>
<tr>
<td>nirnimeś</td>
<td>unwinking</td>
</tr>
<tr>
<td>akāmāta</td>
<td>'pride'</td>
</tr>
<tr>
<td>dhvānt</td>
<td>'gloom, darkness'</td>
</tr>
<tr>
<td>mumūrṣa</td>
<td>'desire for death'</td>
</tr>
<tr>
<td>nikaś</td>
<td>'touch stone'</td>
</tr>
<tr>
<td>yogakṣem</td>
<td>'possessions'</td>
</tr>
<tr>
<td>śvāpād</td>
<td>'animals'</td>
</tr>
<tr>
<td>alambuṣa</td>
<td>'a kind of plant'</td>
</tr>
<tr>
<td>mamākhiyō</td>
<td>'bees'</td>
</tr>
</tbody>
</table>

1. Āsha, S. 8, l. 1.
2. Ibid, S. 8, l. 1.
5. Ibid, S. 16, l. 1.
10. Ibid, S. 18, l. 1.
11. Darshan, S. 78, l. 2.
17. Ibid, S. 65, l. 1.
ii) **Tatsamas - current in modern Hindi**

In Kāmāyanī, Prasad cultivated the abundance of such tatsamas which are current in literary Hindi. A few examples are given below:

<table>
<thead>
<tr>
<th>words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>nayan¹</td>
<td>'eyes'</td>
</tr>
<tr>
<td>tarun²</td>
<td>'young'</td>
</tr>
<tr>
<td>paurus³</td>
<td>'vigour'</td>
</tr>
<tr>
<td>cinta⁴</td>
<td>'anguish'</td>
</tr>
<tr>
<td>alōk⁵</td>
<td>'light'</td>
</tr>
<tr>
<td>nētr⁶</td>
<td>'nayan'</td>
</tr>
<tr>
<td>sital⁷</td>
<td>'coal'</td>
</tr>
<tr>
<td>savitā⁸</td>
<td>'sun'</td>
</tr>
<tr>
<td>ramniya⁹</td>
<td>'beautiful'</td>
</tr>
<tr>
<td>sāngit¹⁰</td>
<td>'music'</td>
</tr>
</tbody>
</table>

1. Cintā, S. 1, 1. 3
2. Ibid, S. 4, 1. 1
3. Ibid, S. 7, 1. 2
4. Ibid, S. 10, 1. 1
5. Asa, S. 3, 1. 1
6. Ibid, S. 5, 1. 1
7. Ibid, S. 7, 1. 4
8. Ibid, S. 10, 1. 1
9. Ibid, S. 17, 1. 1
10. Shraddhā, 4, 1. 3
paridhān¹ 'garments'
rajni² 'night'
nabh³ 'sky'
nidhi⁴ 'treasury'
mridul⁵ 'delicate'
bindu⁶ 'point'
jalad⁷ 'a cloud'
karn⁸ 'ear'
grih⁹ 'house'
dīpak¹⁰ 'lamp'
abhinandan¹¹ 'welcome'
karm¹² 'action'
svarg¹³ 'heaven'
varuna¹⁴ 'the deity of the waters'
sānt¹⁵ 'cool'
dwār¹⁶ 'door'

1. Śraddhā, S. 8, l. 1
2. Ibid S. 10, l. 4
3. Ibid, S. 17, l. 1
4. Kāma, S. 19, l. 1
5. Ibid, S. 23, l. 3
6. Ibid, S. 58, l. 1. 4
7. Vāsanā, S. 3, l. 1
8. Ibid, S. 6, l. 3
9. Ibid, S. 8, l. 3
10. Lajjā S. 1, l. 4
11. Ibid, S. 25, l. 2
12. Karma, S. 21, l. 1
13. Ibid, S. 21, l. 2
14. Ibid S. 26, l. 3
15. Irshyā, S. 5, l. 4
16. Ibid, S. 26, l. 4
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>prakāś</td>
<td>'light'</td>
</tr>
<tr>
<td>pravīn</td>
<td>'expert'</td>
</tr>
<tr>
<td>sriṣṭi</td>
<td>'creation'</td>
</tr>
<tr>
<td>vasudhā</td>
<td>'the earth'</td>
</tr>
<tr>
<td>kōkil</td>
<td>'cuckoo'</td>
</tr>
<tr>
<td>prajā</td>
<td>'a subject'</td>
</tr>
<tr>
<td>mahanās</td>
<td>'great destruction'</td>
</tr>
<tr>
<td>viṣṇu</td>
<td>'poison'</td>
</tr>
<tr>
<td>śūnya</td>
<td>'void'</td>
</tr>
<tr>
<td>pavan</td>
<td>'wind'</td>
</tr>
<tr>
<td>kānti</td>
<td>'splendour'</td>
</tr>
<tr>
<td>girī</td>
<td>'hill'</td>
</tr>
<tr>
<td>ūṣma</td>
<td>'heat'</td>
</tr>
<tr>
<td>pulin</td>
<td>'alluvium'</td>
</tr>
<tr>
<td>dharm</td>
<td>'religion'</td>
</tr>
</tbody>
</table>

1. Ida, S. 4, 1. 1
2. Ibid S.10, 1. 2
3. Ibid S.15, 1. 1
4. Svapn, S. 5, 1. 2
5. Ibid S.10, 1. 1
6. Sangharsh, C. 1, 1. 1
7. Ibid C. 28, 1. 1
8. Nirvēd, S. 1, 1. 4
9. Ibid S. 9, 1. 1
10. Darshan, S. 2, 1. 4
11. Ibid C. 21, 1. 1
12. Rahasya, S. 1, 1. 4
13. Ibid S. 20, 1. 1
14. Anand, S. 1, 1. 3
15. Ibid S. 26, 1. 1
Prasad's Sanskrit tatsama words are subtle and polish. Tatsamas are used for higher forms of thought and more generalized conceptual expression. One of the peculiarities of Prasad's Poetry is that he took liberty with Sanskrit to depart slightly from the rigid rules of Sandhi.
b) **Tadbhava words**

The term tadbhava means simplified Sanskrit lexion. In kāmāyanī Prasad cultivated tadbhava words to express more specific and intimate meaning. Tadbhava words, which are used in kāmāyanī are as follows:

<table>
<thead>
<tr>
<th>Tadbhava words</th>
<th>Tatsama words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>bin(^1)</td>
<td>vīṇā</td>
<td>'The (Indian) Lute'</td>
</tr>
<tr>
<td>vasan(^2)</td>
<td>vastr</td>
<td>'apparel'</td>
</tr>
<tr>
<td>nibal(^3)</td>
<td>nirbal</td>
<td>'weak'</td>
</tr>
<tr>
<td>bhūkh(^4)</td>
<td>bubhukśā</td>
<td>'hunger'</td>
</tr>
<tr>
<td>rāj(^5)</td>
<td>rājya</td>
<td>'reign'</td>
</tr>
<tr>
<td>pīr(^6)</td>
<td>pīrā</td>
<td>'affliction'</td>
</tr>
<tr>
<td>āg(^7)</td>
<td>agni</td>
<td>'fire'</td>
</tr>
<tr>
<td>sac(^8)</td>
<td>satty</td>
<td>'truth'</td>
</tr>
<tr>
<td>nāc(^9)</td>
<td>nṛtty</td>
<td>'dance'</td>
</tr>
</tbody>
</table>

1. Cintā, S. 35, l. 4
2. Ibid, S. 36, l. 3
3. Āshā, S. 11, l. 4
4. Ibid, S. 58, l. 2
5. Ibid, S. 60, l. 4
6. Shraddhā, S. 28, l. 4
7. Sangharsha, C. 102, l. 2
8. Kāma, S. 3, l. 4
9. Ibid, S. 17, l. 2
<table>
<thead>
<tr>
<th>Tadbhava words</th>
<th>Tatsama words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>bānśi¹</td>
<td>vanśi</td>
<td>'flute'</td>
</tr>
<tr>
<td>hāth²</td>
<td>hast</td>
<td>'hand'</td>
</tr>
<tr>
<td>āsū³</td>
<td>aśru</td>
<td>'tears'</td>
</tr>
<tr>
<td>kām⁴</td>
<td>kārm</td>
<td>'action'</td>
</tr>
<tr>
<td>mūh⁵</td>
<td>mukh</td>
<td>'face'</td>
</tr>
<tr>
<td>dhām⁶</td>
<td>dharm</td>
<td>'religion'</td>
</tr>
<tr>
<td>nakhat⁷</td>
<td>nakśatr</td>
<td>'stars'</td>
</tr>
<tr>
<td>sāś⁸</td>
<td>svās</td>
<td>'breathing'</td>
</tr>
<tr>
<td>suhāg⁹</td>
<td>saubhāggy</td>
<td>'auspiciousness'</td>
</tr>
<tr>
<td>rāt¹⁰</td>
<td>rajñī</td>
<td>'night'</td>
</tr>
<tr>
<td>tikhā¹¹</td>
<td>tikṣān</td>
<td>'sharp'</td>
</tr>
<tr>
<td>āth¹²</td>
<td>aśt</td>
<td>'eight'</td>
</tr>
<tr>
<td>yajan¹³</td>
<td>yaggy</td>
<td>'sacrifice'</td>
</tr>
</tbody>
</table>

1. Kāma, S. 25, l. 4
2. Ibid, S. 07, l. 1
3. Lajjā, S. 47, l. 1
4. Karma, S. 6, l. 2
5. Ibid, S. 121, l. 4
6. Irshyā, S. 36, l. 4
7. Svapna, S. 7, l. 2
8. Nirvēd, S. 72, l. 3
9. Ibid, S. 87, l. 1
10. Darshan, C. 1, l. 1
11. Ibid, C. 103, l. 2
12. Ibid, S. 53, l. 3
13. Karma, S. 25, l. 1
c) **Deśī words**

_Deśī_ words denotes local words, whose origin is obscure or unknown. These words originating from the sub-regional spoken dialects of India, convey a colloquial, rural and sub-regional flavor. In _kāmāyani_ Prasad employed the following _deśī_ words to express the colloquial flavor:

<table>
<thead>
<tr>
<th>Words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>bāḍav(^1)</td>
<td>'marine-fire under the sea'</td>
</tr>
<tr>
<td>dāde(^2)</td>
<td>'a pole, an oar'</td>
</tr>
<tr>
<td>thithure(^3)</td>
<td>'chilled'</td>
</tr>
<tr>
<td>putlo(^4)</td>
<td>'puppet'</td>
</tr>
<tr>
<td>capēta(^5)</td>
<td>'a blow'</td>
</tr>
<tr>
<td>thāv(^6)</td>
<td>'place'</td>
</tr>
<tr>
<td>juṭ(^7)</td>
<td>'joined'</td>
</tr>
<tr>
<td>mā(^8)</td>
<td>'mother'</td>
</tr>
<tr>
<td>sudhar(^9)</td>
<td>'very strong'</td>
</tr>
<tr>
<td>bāvli(^10)</td>
<td>'crazy'</td>
</tr>
</tbody>
</table>

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1. Cintā, S. 69, l. 3
2. Ibid, S. 60, l. 2
3. Ibid, S. 5, l. 4
4. Ibid, S. 22, l. 2
5. Ibid, S. 68, l. 3
6. Ibid, S. 72, l. 4
7. Āshā, S. 13, l. 4
8. Ibid, S. 7, l. 3
9. Ibid, S. 35, l. 4
10. Ibid, S. 75, l. 3
<table>
<thead>
<tr>
<th>Words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>jhitka 1</td>
<td>'shock'</td>
</tr>
<tr>
<td>bayar 2</td>
<td>'breeze'</td>
</tr>
<tr>
<td>dhār 3</td>
<td>'pouring'</td>
</tr>
<tr>
<td>thōkar 4</td>
<td>'percussion'</td>
</tr>
<tr>
<td>phal-bhartā 5</td>
<td>'fruitful powers'</td>
</tr>
<tr>
<td>dōl 6</td>
<td>'roaming'</td>
</tr>
<tr>
<td>sughraī 7</td>
<td>'pleasantry'</td>
</tr>
<tr>
<td>pagli 8</td>
<td>'mad'</td>
</tr>
<tr>
<td>ṝēthi 9</td>
<td>'convoluted'</td>
</tr>
<tr>
<td>dhoti 10</td>
<td>'to bear'</td>
</tr>
<tr>
<td>ṝike 11</td>
<td>'to close'</td>
</tr>
<tr>
<td>phike 12</td>
<td>'tasteless'</td>
</tr>
<tr>
<td>maror 13</td>
<td>'twist'</td>
</tr>
</tbody>
</table>

1. Shraddhā, S. 4, l. 1
2. Ibid, S.23, l. 4
3. Vāsanā, S.11, l. 4
4. Lajjā, S.28, l. 3
5. Ibid, S. 6, l. 4
6. Ibid, S.10, l. 4
7. Lajjā, S.39, l. 4
8. Ibid, S.41, l. 3
9. Karma, S.35, l. 4
10. Ibid, S.37, l. 3
11. Ibid, S.88, l. 4
12. Ibid, S.97, l. 4
13. Irshyā, S. 9, l. 4
<table>
<thead>
<tr>
<th>words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>dulār</td>
<td>'love'</td>
</tr>
<tr>
<td>puāł</td>
<td>'paddy-straw'</td>
</tr>
<tr>
<td>bhīr</td>
<td>'crowd'</td>
</tr>
<tr>
<td>paith</td>
<td>'reach'</td>
</tr>
<tr>
<td>aher</td>
<td>'prey'</td>
</tr>
<tr>
<td>ghōl</td>
<td>'to dissolve'</td>
</tr>
<tr>
<td>tēk</td>
<td>'support'</td>
</tr>
<tr>
<td>paigo</td>
<td>'swing'</td>
</tr>
<tr>
<td>pharak</td>
<td>'throbbing'</td>
</tr>
<tr>
<td>jhōk</td>
<td>'impulse'</td>
</tr>
<tr>
<td>pasār</td>
<td>'diffusion'</td>
</tr>
<tr>
<td>nat-khaṭ</td>
<td>naughty'</td>
</tr>
<tr>
<td>caukaṛī</td>
<td>'to leap'</td>
</tr>
<tr>
<td>khilvār</td>
<td>'pastime'</td>
</tr>
</tbody>
</table>

1. Irshya, S. 47, 1. 4
2. Ibid, S. 48, 1. 2
3. Ibid, S. 51, 1. 4
4. Ibid, S. 52, 1. 4
5. Ibid, S. 53, 1. 4
6. Ibid, S. 61, 1. 4
7. Irshya, S. 67, 1. 4
8. Idaś, S. 17, 1. 9
9. Ibid, S. 26, 1. 3
10. Ibid, S. 28, 1. 8
11. Ibid, S. 28, 1. 8
12. Svapna, S. 23, 1. 1
13. Ibid, S. 23, 1. 3
14. Sangharsha, C. 61, 1. 2
<table>
<thead>
<tr>
<th>words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>chutti¹</td>
<td>'freedom'</td>
</tr>
<tr>
<td>khushti²</td>
<td>'to quit a row'</td>
</tr>
<tr>
<td>batōhi³</td>
<td>'a traveller'</td>
</tr>
<tr>
<td>bīrāya⁴</td>
<td>'forgotten'</td>
</tr>
<tr>
<td>khōkhle⁵</td>
<td>'hollow'</td>
</tr>
<tr>
<td>khīj⁶</td>
<td>'irritation'</td>
</tr>
<tr>
<td>Ṽrhe⁷</td>
<td>'covered'</td>
</tr>
<tr>
<td>döl⁸</td>
<td>'to flit'</td>
</tr>
<tr>
<td>khadd⁹</td>
<td>'a deep pit'</td>
</tr>
<tr>
<td>khāl¹⁰</td>
<td>'ditch'</td>
</tr>
<tr>
<td>sughar¹¹</td>
<td>'elegant'</td>
</tr>
<tr>
<td>i tłāṭi¹²</td>
<td>'promenade'</td>
</tr>
<tr>
<td>ṅāṅgrāi¹³</td>
<td>'twisting or stretching of the body for relaxation'</td>
</tr>
</tbody>
</table>

1. Sangharsha, 65, l. 1
2. Ibid, C. 65, l. 2
3. Nirvēda, S. 34, l. 1
4. Ibid, S. 55, l. 4
5. Nirvēda, S. 91, l. 3
6. Ibid, S. 92, l. 4
7. Darshan, C. 16, l. 2
8. Ibid, C. 30, l. 2
9. Rahasya, S. 4, l. 4
10. Ibid, S. 111, l. 4
11. Ibid, S. 26, l. 2
12. Ibid, S. 27, l. 3
13. Ibid, S. 28, l. 3
Hindi chhāyāvadī poetry is much influenced by Bengali Poetry in its form and content. So it is necessary to give a separate list of Bengali words which are employed in kāmāyānī:

<table>
<thead>
<tr>
<th>words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>gairik^1</td>
<td>'ochrous'</td>
</tr>
<tr>
<td>tōne^2</td>
<td>'magic'</td>
</tr>
<tr>
<td>gail^3</td>
<td>'passage'</td>
</tr>
<tr>
<td>tarango^4</td>
<td>'waves'</td>
</tr>
<tr>
<td>kalkal^5</td>
<td>'sweet sound of a flowing stream'</td>
</tr>
<tr>
<td>ullās^6</td>
<td>'delight'</td>
</tr>
<tr>
<td>kalrav^7</td>
<td>'chirping'</td>
</tr>
</tbody>
</table>

1. Ānand, S. 55, l. 3
2. Āshā, S. 71, l. 4
3. Ibid, S. 26, l. 4
4. Shraddha, S. 1, l. 1
5. Kāma, S. 4, l. 4
6. Ibid, S. 5, l. 2
7. Ibid, S. 8, l. 3
words | gloss
---|---
kāmpaṇ | 'thrill'
cāncal | 'playful'
kōlāhal | 'noise'
chalakta | 'over flowed'
gambhir | 'sober'
jhankar | 'clinking sound'
krāndan | 'lamentation'
dhūmil | 'blurred'
lōl lahar | 'rippled waves'
spāndan | 'throbbing'
nād | 'sound'

e) Videshi words

Videshi words are foreign words. In kamāyaṇī Prasad used perso-Arabic words. But their frequency is not high. They are in numbers. They are used to give the glimpse of the Islamic cultural universe that cohabitated with the Indic for so many centuries in India. The list of perso-Arabic words in kamāyaṇī is as follows:

1. Kāma, S. 14, l. 3
2. Shraddhā, S. 2, l. 3
3. Lajja, S. 18, l. 2
4. Ibid, S. 43, l. 2
5. Karma, S. 24, l. 2
6. Svapna, S. 4, l. 1
7. Sangharsha, C. 86, l. 1
8. Darshan, C. 4, l. 1
9. Ibid, C. 80, l. 1
10. Ibid, C. 115, l. 1
11. Rahasya, S. 55, l. 1
6.2.2. **Word melody in kāmāyanī**

Word melody is the chief characteristic of chhāyāvadī poetry. In kāmāyanī, word melody may be seen on the following points:

<table>
<thead>
<tr>
<th>word</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>tir</td>
<td>'arrow'</td>
</tr>
<tr>
<td>dāg</td>
<td>'wound'</td>
</tr>
<tr>
<td>gulābi</td>
<td>rosy'</td>
</tr>
<tr>
<td>parda</td>
<td>'veil'</td>
</tr>
<tr>
<td>nōk</td>
<td>'point'</td>
</tr>
<tr>
<td>camak</td>
<td>'flash'</td>
</tr>
<tr>
<td>pyalā</td>
<td>'cup'</td>
</tr>
<tr>
<td>nas</td>
<td>'a vein'</td>
</tr>
<tr>
<td>berōk</td>
<td>'without prevention'</td>
</tr>
</tbody>
</table>

1. Āshā, S. 1, l. 1
2. Ibid, S. 78, l. 4
3. Shraddhā, S. 8, l. 4
4. Ibid, S. 38, l. 3
5. Vāsanā, S. 52, l. 1
6. Svapna, S. 5, l. 4
7. Karma, S. 119, l. 3
8. Ibid, S. 120, l. 4
9. Vāsanā, S. 52, l. 2
(a) Word melody due to sound change
(b) Word melody due to shortening of vowel
(c) Word melody due to simplification of consonant clusters.
(d) Word melody due to onomatopoeic words
(e) Word melody due to reduplication
(f) Word melody due to the exclusion of r

a) Sound change

The tendency of sound change is the chief characteristic of Braj bhāshā poetry. Chhāyāvadī poets embrace this peculiarity for sweetness and euphony. This tendency is also found in kāmāyanī. For example:

1) न > न
   prān > prān₁ 'life'
   kirnā > kirnā₂ 'rays'
   kan > kan₃ 'particle'
   uḍugan > uḍugan₄ 'glow-worms'

1. Vāsanā, S. 53, l. 4
2. Lajjā, S. 7, l. 2
3. Svapna, S. 15, l. 4
4. Ibid, S. 32, l. 4
2) \( r \rightarrow r \)
- marōr \( \rightarrow \) marōr\(^1\) 'contortion'
- pīrā \( \rightarrow \) pīr\(^2\) 'affliction'
- patjhar \( \rightarrow \) patjhar\(^3\) 'autumn'

3) \( v \rightarrow b \)
- vīna \( \rightarrow \) bīn\(^4\) a (Indian) Lute
- vansī \( \rightarrow \) banśī\(^5\) 'flute'
- s \( \rightarrow s \)

4) mahāsakti \( \rightarrow \) mahāsakti\(^6\)

b) Shortening of vowel

- kuhukinī \( \rightarrow \) kuhukini\(^7\) 'a singing bird'
- devī \( \rightarrow \) devi\(^8\) 'goddess'
- mandākinī \( \rightarrow \) mandākini\(^9\) 'celestial Ganga'
- mayāvinī \( \rightarrow \) mayavini\(^10\) 'a deceitful woman'

1. Nirvēd, S. 50, l. 2
2. Shraddhā, S. 28, l. 4
3. Rahasya, S. 39, l. 2
4. Cintā, S. 35, l. 4
5. Kāma, S. 25, l. 4
6. Idā, S. 18, l. 3
7. Idā, S. 6, l. 6
8. Darshan, C. 46, l. 2
9. Svapna, S. 7, l. 1
10. Sangharsh, C. 65, l. 1
bhagvati → bhagvati¹ 'a goddess'
sāginī → sangini² 'a female companion'
kāmāyanī → kāmāyanī³ 'the daughter of kāma'

c) **Cluster simplification**

In kāmāyanī consonant clusters are simplified. This tendency was prevailing on the whole Hindi Chhāyāvadā poetry. Consider the following examples:

sayukt  →  sayut⁴ 'united'
naksatr  →  nakhat⁵ 'stars'
bhbhukśā  →  bhūkh⁶ 'hunger'
muktā  →  mōti⁷ 'pearl'
grih  →  geh⁸ 'house'
kaśṭh  →  kāth⁹ 'wood'

This tendency of cluster simplification is due to two reasons

(1) Euphony as we find in sāyut, nakhat etc.

(2) Compensatory lengthening as in bhūkh, mōti, geh, Kāth etc.

---

1. Anand, S. 44, l. 1
2. Vāsanā, S. 44, l. 1
3. Svapna, S. 10, l. 4
4. Ashā, S. 18, l. 3
5. Shraddhā, S. 24, l. 1
6. Ashā, S. 58, l. 1
7. Trasyā, S. 23, l. 4
8. Ibid, S. 23, l. 4
9. Karma, S. 128, l. 1
d) **Onomatopoeic words**

Onomatopoeic words play a great role in poetry. They provide the quality of sweetness to diction. Prasad uses ono-words in kāmāyanī to produce sweetness, elegance, naturality. Consider the following examples:

- **kal kal**¹ 'a rippling sound'
- **jhil mil**² 'flickering light'
- **gad gad**³ 'very happy'
- **bud bud**⁴ 'a bubble'
- **rīmjhim**⁵ 'the drizzling of rain'
- **jhal mal**⁶ 'glitter of light'
- **chap chap**⁷ 'sound of splash splash'
- **thar thar**⁸ 'trembling'
- **san san**⁹ 'to produce a whizzing sound'
- **halā hal**¹⁰ 'deadly poison'

---

1. Kāma, S. 4, l. 4
2. Ibid, S. 22, l. 1
3. Vāsanā, S. 52, l. 4
4. Nirvēd, S. 75, l. 4
5. Ibid, S. 84, l. 3
6. Darshan, S. 11, l. 3
7. Darshan, S. 83, l. 3
8. Ibid, S. 83, l. 4
9. Ibid, S. 86, l. 3
10. Rahasya, S. 39, l. 3
One of the striking characteristics of Hindi chhāyāvadī poetry is the use of reduplicative words. These words create a style in language. In kāmāyanī Prasad uses many reduplicative words which are very relevant from the point of view of word-melody. See the following examples:

\[
\begin{align*}
dūr \text{ dūr}^6 & \quad \text{'far and wide'} \\
\text{cūm} \text{ cūm}^7 & \quad \text{'kissing'} \\
\text{din} \text{ din}^8 & \quad \text{'day by day'} \\
rāṣī \text{ rāṣī}^9 & \quad \text{'a sum'} \\
\text{nas} \text{ nas}^10 & \quad \text{'nerves'}
\end{align*}
\]

1. Sāngharsh, C. 60, l. 1
2. Cintā, S. 78, l. 1
3. Ibid, S. 15, l. 1
4. Ibid, S. 12, l. 1
5. Īrshyā, S. 40
6. Cintā, S. 3, l. 1
7. Āshā, S. 71, l. 3
8. Ibid, S. 47, l. 4
9. Vasana, S. 22, l. 1
10. Lajjā, S. 21, l. 1
Partial reduplication is also found in kāmāyāni. They are as follows:

hari bhāri⁹ 'zestful'
ubh-chūbh¹⁰ perplexed'

1. Karma, S. 2, l. 1
2. Īrshyā, S. 8, l. 2
3. Idā, S. 25, l. 9
4. Svapna, S. 5, l. 1
5. Sangharsh, C. 9, l. 2
6. Nirvēd, S. 2, l. 4
7. Rahasya, S. 7, l. 2
8. Ānand, S. 14, l. 4
9. Cintā, S. 11, l. 3
10. Ibid, S. 56, l. 4
bhōlī bālī 'innocent'
chūl mūl 'The sensitive plant'
ṅōk-jhōk 'Pleasantry'
rōk-tōk 'restriction'
cahal pahal 'hustle and bustle'
idhar-udhar 'hither and thither'

Such type of words give motion to the poetry. A list of partial reduplicative words is given in Appendix, C.

f) Exclusion of r

One peculiarity which is also found in kāmāyāni in the exclusion of r. For example:

jyōtirmayī > jyōtimayī 'radiant'
jyōtirmān > jyōtimān 'luminous'

---

1. Āshā, S. 77, l. 4
2. Karma, S. 12, l. 4
3. Darshan, C. 15, l. 2
4. Ibid, C. 15, l. 1
5. Svapna, S. 10, l. 2
6. Ibid, S. 15, l. 1
7. Kāma, S. 6, l. 3
8. Idā, S. 13, l. 3
Collocation may be defined as a groups of words which occur repeatedly in a language. Collocation may be of two types:

(a) grammatical collocation
(b) lexical collocation

Grammatical collocation involves a range of different syntactic patterns. Lexical collocation on the other hand is as a recognizable lexico-semantic word meaning relation. Thus studies of collocation have tended to be within two distinct traditions. One oriented towards specifically grammatical and other towards specifically lexical patterning. The term colligation is also used for grammatical patterning.

A grammatical system is a range of choice between different classes of language items. Active and passive are the terms in the voice system. Lexical items are not terms in a system but are members of lexical sets. There is no rank scale in lexis where as grammar has a rank scale.

Lexis in poetry involves close scrutiny of the lexical choices made in relation to the overall meaning of the poem. An item is said to collocate with another item or items. In kāmāyanī we find the beatiful examples of collocation.
'tapasvī! kyō ītne hō klānt
Vēdnā kā yah Kaisā vēg?
āh tum kitnē adhik hatās
batāo yah kaisā udvēg.'
(Shraddhā, s.33)

(Ascetic) why art than so sad?
How is agony incessant
Pessimism has pervaded thou
Tell, how art thou so despondent.)

Here klānt 'sad', vēdnā 'agony' hatās 'despondent'
udvēg 'pessimism' represent lexical collocation.

'Ve phūl aur vah hāsī rahī
vah saurabh, vah nīvās chanā,
vah kalarāj, vah sāṅgit arē,
vah kōlāhal ēkānt banā.'
(Kāma, s.8)

(Those flowers and Real of laughter
Also fragrance exhaled by them
Chirping of birds and the music
And that clamour was silenced then.)

In above stanza of kāmāyani phūl, hāsī, saurabh, nīvās,
kalraw, sāṅgit, kōlāhal, ēkānt etc are the example of lexical
colocation.
Here vismriti, avsād, nīrvātē, cup, cetantā, jaṛtā, sūnny etc are the example of lexical collocation.

Thus we see, that collocation enables us to group items into lexical sets. Lexical collocation refers to the syntagmatic association of lexical items. Lexical set refers to the paradigmatic relationships of lexical items. Poet can produce miraculous effects by taking liberties with lexical sets and collocation.

6.2.4. **Lexical Fore-grounding in kāmāyanī**

The term *foregrounding* is introduced in stytistics by JanMukarovsky. It is used as against of backgrounding. Foregrounding is 'the purposeful distortion of the components of language.' Foregrounding and poetic deviance may be seen at all levels of poetic language. The following lexical arrangements are the examples of foregrounding in kāmāyanī.
At phonological level we find in kamāyani the reoccurrence of consonants:

\[ \text{'dhāsti dhārā, dhadhaktī jwālā,'} \]
\[ \text{cintā, s. 55, l. 1} \]

\[ \text{'karkā krānden kartī girtī.'} \]
\[ \text{cintā, s. 59, l. 1} \]

\[ \text{'gati marand manthan malyaj si.'} \]
\[ \text{Nirvād, s. 79, l. 3} \]

Before chāyavad, the Dvivedī poetry had been characterized by a paucity of adjectives but the lavish use of adjectives is one of the great characteristics of Chhāyāvadī diction. The poet Prasad bringing into use and occasional counting of adjectives with the ending -ilā-ilē and -iya etc. Consider the following examples.

\[ \text{sprīnīya}^1 \quad \text{'covetable'} \]
\[ \text{ramnīya}^2 \quad \text{'attractive'} \]
\[ \text{kamnīya}^3 \quad \text{'beautiful'} \]
\[ \text{camkile}^4 \quad \text{'shining'} \]

In other type of adjectives we find the poets prefer:

1. Āshā, S. 20, l. 1
2. Ibid, S. 17, l. 1
3. Rahasya, S. 25, l. 3
4. Cintā, S. 22, l. 1
for melodious sounds.

\[
\begin{align*}
\text{pit parag}^1 & \quad \text{yellow pollen} \\
\text{vimal vibhūti}^2 & \quad \text{pure majesty} \\
\text{sūnā sapnā}^3 & \quad \text{desolate dream} \\
\text{mridu malayānī}^4 & \quad \text{soft Malaywind} \\
\text{nāsikā nukīlī}^5 & \quad \text{nostrils of pointed nose}
\end{align*}
\]

6.2.5 **Compound words in Kāmāyanī**

Compound words contribute much to imaginative meaning in poetry. In kāmāyanī Prasad uses compound words to contribute memorableness. Consider the following examples:

<table>
<thead>
<tr>
<th>Compound words</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>him - dhaval⁶</td>
<td>'white snow'</td>
</tr>
<tr>
<td>cal - rekha⁷</td>
<td>'Wavering line'</td>
</tr>
<tr>
<td>sūtr - dhārini⁸</td>
<td>'manager'</td>
</tr>
<tr>
<td>karkā - ghan⁹</td>
<td>'thundering cloud'</td>
</tr>
<tr>
<td>dēv - damāḥ¹⁰</td>
<td>'vanity of gods'</td>
</tr>
<tr>
<td>sukha - sāncar¹¹</td>
<td>'transmission of happiness'</td>
</tr>
<tr>
<td>anānd - vibhōr¹²</td>
<td>'happy and gay'</td>
</tr>
<tr>
<td>yauvan - smit¹³</td>
<td>'youthful smile'</td>
</tr>
</tbody>
</table>

---

1. Cintā, S. 40, l. 4  
2. Āshā, S. 29, l. 2  
3. Ibid, S. 52, l. 2  
4. Kāma, S. 50, l. 4  
5. Idā, S. 26, l. 3  
6. Cintā, S. 5, l. 3  
7. Ibid, S. 11, l. 4  
8. Ibid, S. 13, l. 1  
9. Ibid, S. 15, l. 2  
10. Ibid, S. 21, l. 3  
11. Ibid, S. 28, l. 4  
12. Ibid, S. 29, l. 4  
13. Ibid, S. 32, l. 3
marāṇḍ - utsav
madhu - madir
śakal - nipāt
cir - nidrē
mahā - nritī
saudamini - śaḍhī
him-śilā
ejay - laks-mī
bhru-bhaṅg

candrikā - nidhi
mēgh - ban
man - madhukar
kar - kamal
śōm - pān
krīḍā - pāṇjar
pralay nritty
śānti - pūnja

'honey feast'
'intoxicating wind'
'scattered in pieces'
'eternal sleep'
'Destruction Dance'
'loud lightning'
'snow capped rocks'
'Goddess of Victory'
'frown'
'sea of moon light'
'clouds jungle'
'mind like bee'
'pretty soft hand'
'soma - rasa'
'playful structure'
'dance of deluge'
'peaceful cottage'

1. Cintā, S. 39, l. 3
2. Ibid, S. 44, l. 2
3. Ibid, S. 52, l. 2
4. Ibid, S. 73, l. 1
5. Ibid, S. 74, l. 1
6. Ibid, S. 76, l. 3
7. Ibid, S. 77, l. 4
8. Āshā, S. 1, l. 2
9. Ibid, S. 11, l. 1
10. Āshā, S. 55, l. 4
11. Shraddhā, S. 8, l. 4
12. Kāma, S. 13, l. 3
13. Vāsanā, S. 18, l. 3
14. Karma, S. 4, l. 2
15. Ibid, S. 11, l. 3
16. Īrshyā, S. 41, l. 2
17. Ibid, S. 46, l. 2
In *kāmāyanī* prasad uses compound words sonorously and with intensity.

6.4.6 **Archaism and Neologism in Kāmāyanī**

In every language, words and phrases grow old feeble and die. But some poets use old-fashioned words in their poetry. These words are called archaic words. The obsolete expression is known as archaism.

1. Irshyā S. 69, 1. 4
2. Ibid, S. 70, 1. 4
3. Idā, S. 6, 1. 7
4. Svapna, S. 30, 1. 4
5. Ibid, S. 42, 1. 3
6. Ibid, S. 44, 1. 3
7. Ibid, S. 45, 1. 1
One of the notable characteristics of ज्ञायावदि poetry is the tendency to favor archaic Sanskrit words that are not current in modern Hindi. In कामायणि, Prasad uses archaic words whole heartedly. A few words are given below:

<table>
<thead>
<tr>
<th>Archaic words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>viśkābh¹</td>
<td>'interlude'</td>
</tr>
<tr>
<td>caṣak²</td>
<td>'honey'</td>
</tr>
<tr>
<td>mārūt³</td>
<td>'wind'</td>
</tr>
<tr>
<td>kōrak⁴</td>
<td>'bund'</td>
</tr>
<tr>
<td>nivir⁵</td>
<td>'dense'</td>
</tr>
<tr>
<td>nibhrit⁶</td>
<td>'lonely'</td>
</tr>
<tr>
<td>indīvar⁷</td>
<td>'a blue lotus'</td>
</tr>
<tr>
<td>durdharṣ⁸</td>
<td>'indomitable'</td>
</tr>
<tr>
<td>eṣnā⁹</td>
<td>'strong desire'</td>
</tr>
<tr>
<td>kauṣey¹⁰</td>
<td>'silky'</td>
</tr>
</tbody>
</table>

Archaic words in Prasad are used for higher forms of thought and conceptual expressions. Prasad had great likeness for Indian culture and love for Hindu religion and classical Sanskrit.

1. Cintā, S. 70, l. 4
2. Āshā, S. 8, l. 1
3. Shraddhā, S. 42, l. 2
4. Kāma, S. 50, l. 1
5. Lajja, S. 34, l. 2
6. Karma, S. 128, l. 2
7. Írshyā, S. 18, l. 3
8. Sangharṣa, S. 55, l. 2
9. Rahasya, S. 42, l. 4
10. Anand, S. 71, l. 1
Prasad's archaic vocabulary is sweet, melodious, intimate, polish and elegant.

Neologism is another characteristic of Chhayavadi poetry. It is the special feature of Prasads poetry. Neologism is that process by which newly coined words are born, gain currency, and are added to the language. In kamayani Jayshankar Prasad has used many new coined words for creating style. For example.

<table>
<thead>
<tr>
<th>New coined words</th>
<th>actual words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sraddhe</td>
<td>'sraddha'</td>
<td>Shraddha</td>
</tr>
<tr>
<td>ire</td>
<td>ira</td>
<td>Ida</td>
</tr>
<tr>
<td>ambe</td>
<td>amba</td>
<td>Amba</td>
</tr>
<tr>
<td>bale</td>
<td>bala</td>
<td>girl</td>
</tr>
<tr>
<td>sunnyte</td>
<td>sunnyta</td>
<td>Voidance</td>
</tr>
<tr>
<td>niravte</td>
<td>niravta</td>
<td>silence</td>
</tr>
<tr>
<td>cir-nidre</td>
<td>cir-nidra</td>
<td>eternal sleep</td>
</tr>
<tr>
<td>kritaghnte</td>
<td>kritaghnta</td>
<td>ungratefulness</td>
</tr>
<tr>
<td>sarvamangale</td>
<td>sarvamangala</td>
<td>all auspicious</td>
</tr>
<tr>
<td>apsare</td>
<td>apsara</td>
<td>angel</td>
</tr>
</tbody>
</table>

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1. Īrshyā, S. 40, l. 1
2. Sangharsh, C. 53, l. 1
3. Darshan, S. 8, l. 1
4. Lajjā, S. 1, l. 1
5. Ashā, S. 68, l. 1
6. Cintā, S. 17, l. 2
7. Cintā, S. 72, l. 1
8. Vāsanā, S. 15, l. 1
9. Darshan, S. 34, l. 3
10. Karma, S. 87, l. 3
This e-karāntā is a special feature in Prasad's poetry which is used in vocative case.

Prasad uses different forms of verbs in Kāmāyanī. For example.

- muskyātā'1 'smiling'
- muskyāye2 'smiled'
- muskyātē3 'smilingly'
- muskyān4 'a smile'
- muskurā5 'To smile'

Prasad uses technical terms which are the product of modern age. In kāmāyanī see the following words:

- budhīved6 'creed of intellect'
- parmanu7 'molecules'
- anu anu8 'atoms'

In the direction of neologism, the choice of poet Prasad was generally made in the direction of Sanskrit tatsamas than Hindi tadbhavas or perso - Arabic origin.

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1. Karma, S. 91, l. 2
2. Anand, S. 21, l. 3
3. Darshan, S. 21, l. 2
4. Vāsanā, S. 27, l. 3
5. Trasyā, S. 22, l. 3
6. Ída, S. 33, l. 6
7. Darshan, S. 2, l. 3
8. Nirvād, S. 2, l. 4
6.3. Concluding Remarks

To sum up we can say that kāmāyaṇī's lexical aspect of style consists of Prasad's rich poetic diction. The term poetic diction is used to indicate a recurring phenomenon of poetry and the use of certain words, phrases, grammatical forms, syntactical turns of expression, which are bound to poetry writing and used only along with what is accepted as the metre and rhyme, stress and alliteration etc. Poetic words move between two extremes -- words which have poetic freshness and words which have lost poetic freshness.

After analysing and observing the great poem kāmāyaṇī we can say that its lexical aspect of style is rich and elegant. It comprises Prasad's lexical choices and devices. It has typology of words, collocation or lexical company, lexical foregrounding word melody and its causes and effects.