CHAPTER VII

THE SEMANTIC ASPECTS OF STYLE IN KAMAYANI

7.1 The role of semantic stratum in poetry

The semantic stratum and its manifestation plays a great role in poetry. Semantic aspect in poetry is related to style. Semantic stratum consists of meaning relations such as synonymy or sameness of meaning, antonymy or oppositeness of meaning, polysemy or many meaning etc. Semantic aspect comprises with semantic parallelism and choices. It consists of poetic deviance and figurative use of language in poetry.

7.2 The semantic aspects of style in Kāmāyanī

The semantic aspect of style in Kāmāyanī is rich, elegant and subtle. In Kāmāyanī, the semantic aspects of style consist of the following points which are relevant for the study of poetry.
1. Sense relations
2. Semantic parallelism
3. Poetic figures

7.2.1 Sense relations

Sense relations comprises synonymy, antonymy, hyponymy, incompatibility, polysemy homonymy etc.

7.2.1 (a) Synonymy or sameness of meaning

In Kāmāyanī we find the beautiful examples of sense relations. Prasad uses synonymy for poetic deviance and expressiveness. A few examples of synonymous items are discussed below:

1. śiva: natrāj, natēśa, rudr, bhūtnāth. examples:

'natrāj svayaṁ thē nritty nirtat.'
(Darshan, S. 40, 1. 5)
(Natrāj himself was then dancing)

'dekhē manu nē narttit natēs.'
(Darshan, S. 44, 1. 1)
(Manu beheld Nateah dancing)

'rudr-nayan khul gayā acānak, vyākul kāp rahī nagrī!'
(Svapna, S. 47, 1. 2)
(Eye of Rudra, suddenly opened, city trembled in fear)
‘prakriti vyast thi, bhūtnāth nē nritty-vikāmpit pad apnā,

Udhar uṭhāya, bhūt srīṣṭi sabhōnē jāti thi sapnā!
(Svapna, S. 48, l. 1-2)

2. śraddhā : śraddhē, kāmāyanī, śraddhā

śraddhē 'vah bhi kuch hai!
(Karma, S. 99, l. 2)
(Shraddhā) it is something

śraddhā kē thē adhar sūkhtē
man kī jwālā sahtē!
(Karma, S. 117, l. 3-4)
(Shraddhā's lips were getting dried up By her mental sufferings)

kāmāyanī sakal apnā sukh svapn banā sā dēkh rahi!
(Svapn, S. 27, l. 1)
(Kamayani was seeing her entire happiness as a dream)

3. mā : mā, jannī, dhātri, mātā, ambe

mā kyō tū hai itnī udās.
(Darshan, S. 3, l. 1
(Ma! why are you looking so sad)

jannī/mujhse mūh yō na mōr.
(Darshan, S. 21, l. 2)
(Mother! please, don't plan separation)
'mañ usi capal ki dhantri ḫū!'

(Lajjā, S. 28, l. 1)
(I, mother of that volatile)

'mātā-ē pakṛē unko
bātē thī kartī jātī'

(Ānand, S. 8, l. 1-2)
(Mother held them secure,
In sweet talk engage them)

'ambē phir kyō itnā virāg.'

(Darshan, C. 22, l. 1)
(Mother! why are you indifferent)

4. **samudr : sindhu, sāgar, udadhi, jalnidhi, payōnidhi**

'udhar garajti sindhu lahariyā,
kuṭil kāl kē jālo sī.'

(Cintā, S. 54, l. 1-2)
(Thither waves of sea like trapping,
Nets of crooked Death were raging.)

' milan lagā hāsne jīvān kē
urmil sāgar kē us pār.'

(Āshā, S. 59, l. 3-4)
(Across surging sea of his life
Meeting's moment began to croon)
'Jaladhi ke phuṭe kitnē uts
dvīp, kacchap dūbe utrāy.'
(Shraddhā, S. 61, 1. 1-2)

(Sea may bursts in many currents,
'Turtles, islands may sink and rise.)

'udvēlit hai udadhi lehariyā
lauṭ rahī vyākul sī.'
(Karma, S. 57, 1. 1-2)

(Ocean is agitated, waves,
Rise and fall in distress)

'pralay pavōnidhi ki lehre bhī
lauṭ gayī hī hōgī.'
(Karma, S. 107, 1. 2-3)

(Waves of sea in deluge also
Might have ebbed and retired)

'jalnīdhī ke tal vāsī jalcar,
vikal nikaltē utrātē.'
(Cintā, S. 64, 1. 1-2)

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

5. amrit : amrit, sudhā, sōm, piyūs

'darō mat are amrit santān.'
(Shraddhā, S. 54, 1. 1)

(Immortal being! shed thy fear)
'sudhā bharnē vidhu kē pās.'

(Shraddhā, S. 11, l. 4)

(To drink nectar from moon with grace)

dēvō kō arpit madhu miśrit
sōmadhar sē chū lō.'

(Karma, S. 92, l. 1-2)

(Sip this Somirdsa, mixed with honey
And then offered to gods)

piyūs srōt sī bahā karō.
jīvan kē sundar samtal mē.'

(Lajjā, S. 45, l. 3-4)

(Thou shouldst flow like nectar's river,
On life's pretty, picturesque plain)

6. ākāś : ākāś, nabh, gagān, āmbar, vyōm, ānantar, antarikā

'krāndān kē nij alag ēk ākāś banā lū!'

(Sangharsh, C. 58, l. 1)

(Of lamentation I may built separate sky)

'kaha manu nē nabh dharnī bic.'

(Shraddhā, S. 17, l. 1)

"Between earth and sky", Said Manu)
"gagan cumbinī saīl-śreṇiyā."

(Mountain-ranges, touching the sky)

"uṣhasa sajal gulālī jō
ghulati hai nīlē ambar mē."

(Lingering reddishness of morn,
Is spreading itself in blue sky.)

"Param vyōm sē bhautik kān sī
ghanē kuhāsō kī thī vriṣṭī."

(Dense fogs were seen descending
From the sky like physical atoms)

"acal anānt nīl lahrō par
baitē āsan mārē."

(On stead fast, eternal blue waves
Thou sittest in posture)

"āntriks mē mahāsaktī hūkār kar uthī."

(In the space, then Supreme power thundered like bolt)
7. **ānkh** : netr, nayan, 'eyes'

'**mērī ākhī kā sab pānī,**

tab ban jayēgā amrit snidh;

un nirvikār nay-nō mē jab

dēkhūgī apnā citr mugdh.'

(Īrshyā, S. 61)

(All the tears of my eyes will

Then be turned into affection,

When I behold enrapt in

Those guileless eyes my reflection)

'**nētr nimīlan kartī mānō**

prakriti prabuddh lagī hōnē.'

(Āshā, S. 5, l. 1-2)

(Sleeping Nature was as it were

Bringing herself to consciousness;

8. **prithvi** : dhartī, dharā, dharnī, vasudhā, bhū 'earth'

'**apnā svarūp dhartī sundar.**'

(Darshan, S. 43, l. 5)

(Fair earth, His own form, appearing)

'dhāstī dharā, dhadhaktī jwālā.'

(Cintā, S. 55, l. 1)

(Land was sliding, fires were blazing)
'kāptī dharnī, un carṇō sē
hōkar prati din ā ākrānt.'

(Cintā, S. 30, l. 1-2)

(Earth being trampled day after day
Trembled under those very feet)

'vasudhā par yah hūtā kyā hai
aṇu aṇu kyō hai maṇal rahe.'

(Nirvēd, S. 2, l. 3-4)

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

'rakt nadī kī bādh phailti thi us par bhū par.'

(Sangharsh, C. 122, l. 2)

(On that land the stream of blood was all over spread)

9. paglī : paglī, bāvlī

'taral tāranī mē uth gir kar
bahti paglī bāraṁbār!’

(Cintā, S. 60, l. 4)

(It was falling, rising, gliding
On those whirling waves like insane!)

'is jyōtsnā kī, ari bāvalī
tū is mē jāvēgī bhul.’

(Āshā, S. 75, l. 3-4)
Thus we see that Prasad uses synonymous words to create aesthetic effect in poetry. According to Hardev Bahri:

'A literary man's consciousness of differentiation in the meaning of synonymous words has often resulted in fineness of diction, exactness of communicability of thought, subtleness of style and masterliness of language'.

Bahri further stated:

'It is generally claimed that the workmanship of Prasad's Kāmāyanī (an epic poem of modern times) lies mainly in its semantic discrimination based on the right choice of words which are irreplaceable and indispensable'.

Thus synonymy is a very important source of enrichment of language, and style of poetry.

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7.2.1 (b) **Antonymy or appositeness of meaning**

Prasad presents beautiful examples of antonymy in Kāmāyanī. Examples are as follows:

'निचे जल था ऊपर हिम था,
   एक तराल था एक साखान;
   एक तत्त्व की ही प्राधंताः,
   कहो उसे जर या चेतन।'

(Cintā, S. 2)

(Above, the stillness of the snows;
Below, the waters surged immense.
Matter or Mind, one element ruled
The stillness and the turbulence.)

'दुख की राज्य बिल
   विकस्ता सुख काव्याल प्रभात
   एक परदा यह जिना नील
   चिपायेहै जिसमें सुख गात।'

(Shraddhā, S. 38)

(In last hours of night of pain
Dawn of pleasure itself reveals;
Behind veil of light blue colour,
Elegant pleasure it conceals.)
'purāntaṃ kā yah nirmok
sahan kartī na prakṛti pal ēk
nitty nūtantaṃ kā ānānd
kiyē hai parivartan mē ōk.'
(Shraddhā, S. 47)
(Nature doesn't stand for a moment
Fulile covering of old age;
Bliss of e'er-fresh novelty dwells
In the scene of changing usage.)

'uljhan prānō kē dhāgō kī
suljhan kā samjhu mān tumē')
(Kāma, S. 19, l. 3-4)
(I consider thou to be apt,
Solution of life's great pressure.)

'āsū sē bhūge āncal par,
man kā sab kuch rakhnā hōgā;
tumkō apnī smit rēkhā sē
yah sāndhi patr likhnā hōgā.'
(Lajjā, S. 47)
(On thy veil, soaked with thy tears,
Thou wilt have to put everything;
With the line of board grin thou wilt
Have to write treaty agreement,)
'sab pāp puny jismē jal jal
pāvan ban jāte hi nirmal.'
(Darshan, S. 44, 1.5-6)
(Where all the sins, good actions burn,
Are transformed into sacred, pure)

'vah candr kirit rajat nag,
spandit sa puruṣ purātam
dekhtā mānsī gaurī
lahrō kā kōmal nartan.'
(Ānand, S. 78)
(White mountain with moon-crown
Throbbed like Puruṣ, a Prim'val;
Looked at splashing of waves
Like Gouri's dance-fest'val)

'mā nē kahā are ā tū bhi
dēkh pitā hai pāre hue.'
(Nirved, S. 44, 1. 1-2)
(Mother said to him, 'come o'er here'
Behold, your own father is lying)

'divā rātri yā — mitr varuṇ kī
bālā kā aksāy sringār'
(Āsha, S. 59, 1. 1-2)
(Days, nights, were expressing beauties
Undecaying of sun and moon)
'āndhkar kō dūr bhagātī
vah ālōk kiran sī.'
(Karma, S. 18, l. 1-2)
(She compels darkness to depart,
  Like ray of vivid light)

'sram mānō viārām kar rahā
mridu ālas ko pākē.'
(Karma, S. 44, l. 3-4)
(Labour was then as if resting
  In stage of inaction)

'algātā 'ham tum' sē.'
(Karma, S. 125, l. 4)
(Separates two of us)

'jīvan mē jāgrān satty hai
yā susuptī hī sīmā hai.'
(Nirvēd, S. 3, l. 1-2)
(Wakefulness is truth in the life
  Or sleep is its out-lying limit)

'bāhar bhītar unmukt saghan,
thā acal māhā nīlā ānjān.'
(Darshan, S. 38, l. 1-2)
(Blue mountain Anjan, immobile
High and constituted solid)
'kahā manu nē nabh dharmī bīc.'

(Shraddhā, S. 17, l. 1-2)

("Between earth and sky" Said Manu)

'unmukt śīkhar hāstē mujh par,
   rōtā mañ nirvāsit a-sānt.'

(Idā, S. 4, l. 5)

(Unbound summits then laughed at me,
   I wept exiled, agitated)

'us rūdan mē aṭṭhās hō tum kō pālū.'

(Sangharsh, C. 58, l. 2)

(In that weeping I may get you being loud laughing)

'arē sarg-āṅkurkē dōnō,
   pallav hai yē thalē būrē.'

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

(Oh! Of the entire creation-sprout
   These two are leaves though good and bad)

'bhūltā hī jātā din rāt.'

(Shraddhā, S. 20, l. 1)

(I am forgetting day and night)

'rūdan hās ban kintu palak mē chalakrahē hai.'

(Sangharsh, S. 23, l. 1)

(But cries turning into laughter glisten in eyes)
'dena hoh jital deh tu, lena! khoi yah na karhe.'
(Swapna, S. 15, l. 2)
(Give all whatever you can give, taking none should try for once!)

'atil cupkaijati turant.'
(Darshan, S. 27, l. 8)
(Which came in silence, went at once)

'yah tarkmaya tu sradhha may.'
(Darshan, S. 23, l. 3)
(Shes rational, you full of faith)

'sukh swapno dah chayaa me
pulkit hoh jagta sotaa.'
(Asha, S. 63, l. 3-4)
(In its shadow the happy dreams
Wake up and sleep in their grain.)

tap nahi keval jivan satty
karup yah ksaatik din avsad;
taral akksa sei hai bharaa
so rahaa aasa ka alhadd.'
(Shraddha, S. 45)
(Not the penance but life is truth,
Short-lived distress is pitiful;
Filled with wishes evanescent
Sleeps the delight highly hopeful)
"I laugh and then sometimes I weep, 
I achieve and I fail to keep; 
I take from this, on that I heap, 
I go through pain as pleasure-trip."

(Rahasya, S. 39)

"This is source of eternal Spring, 
Autumn also has its own place; 
Nectar, poison are mixed herein, 
Pleasures and pains are joined with grace."

(Darshan, S. 10)
Prasad is a skillful master in the use of antonyms.

In kamayani antonyms beautify the form and heighten the meaning. A long list of antonyms may be seen in the above stanzas of kamayani which are used for aesthetic purposes such as:

- nīcē 'below' / ūpar 'above'
- taral 'watery' / saghan 'still'
- dukh 'pain' / sukh 'pleasure'
- prabhāt 'dawn' / rajni 'night'
- purātantā 'old age' / nūtantā 'novelty'
- uljhan 'pressure' / suljhan 'solution'
- āsu 'tears' / smit 'laughter'
- pāp 'sins' / punny 'good actions'
- mā 'mother' / pitā 'father'
- divā 'day' / rātri 'night'
- āndhkar 'darkness' / prakās 'light'
- śram 'labour' / ālas 'inaction'
- jāgran 'wakefulness' / susupti 'sleep'
- bāhar 'outside' / bhītar 'inside'
- nūbh 'sky' / dharṇī 'earth'
- hāstā 'laughing' / rōtā 'weeping'
- rōdan 'cry' / aṭṭhās 'laughter'
- bhalē 'good' / burē 'bed'
7.2.2 Semantic parallelism in Kamāyanī

Semantic parallelism is one of the important factors in the study of style. It is generally applied to the literary use of language. It refers to two possible or parallel meanings of a single item in poetry.
Marten Joos delivered a paper "Towards a First Theorum in Semantics" before the Linguistic Society of America in 29 Dec. 1953. In his paper Joos stated that in seeking a translation or paraphrase for a given item that meaning is best which adds least to the total meaning of the context.

In kämâyâni we find beautiful examples of semantic parallelism.

For Example:

'prakriti kē yauvan kā śrīṅgār
karegē kañhī na bāsī phūl.'

(Shraddha, S. 46, l. 1-2)

Here the maximum meaning of the word bāsī phūl is 'faded flowers' and least meaning is 'withered feelings'. In this example least meaning is the best meaning.

'kya tumhē dekh kar ātē yō,
matvalī kōyalbolī thi;
us nīravā mē alsāī,
kaliyō nē ākhē khōlī thi.'

(Kāma, S. 2)

In the above stanza the maximum meaning of the word matvalī kōyal is 'drunken cuckoo' and the least meaning is 'delight of the heart'. The word kaliyō means 'buds' but the least meaning is 'fresh feelings'. So the least meaning is the best meaning here.
7.2.3 Poetic Figures in Kāmāyanī

Poetic figures are the ornaments of language. They always denote the departure from the simplicity of expression.

Alāṁkāras may be classified into three types:

(a) sabdā laṁkāras (Figures of speech in words or verbal figures)

(b) Arthālaṁkāras (Figures of speech in sense or Ideal figures)

(c) Udbhayālaṁkāras (Figures of speech in words and sense)

7.2.3 (a) Sabdālaṁkāra in Kāmāyanī

Sabdālaṁkāras comprises with nine alāṁkāras which are employed in Kāmāyanī: such as:

1. Anuprāsa (Alliteration)
2. Yamak (Repetition)
3. Śleṣa (Paronomasia)
4. Vīpsā (Repetition)
5. punruktivadā bhāsa (Similar Tautology)
6. Dvānyarth-vyānjanā (Onomatopoea)
7. Vakrokti (Equivoque)
8. Viśeṣaṇ viparyay (Transferred Epithet)
9. punrukti prakāśa (Repetition)
CLASSIFICATION OF ALAMKĀRAS

Śabdālamkāra (Figure of speech in words or verbal figure)

Arthālamkāra (Figure of speech in sense or Ideal figure)

Udbhālamkāra (Figure of speech in words and sense)

Fig. 7.1
Anuprāsa (Aliteration)

Yamaka (Repetition)

Ślesa (Pronomasia)

Vīpsa (Repetition)

Punaruktivadabhāsa (Similar Tantology)

Dhvanyarth-Vyāñjana (Onomtopoea)

Fig. 7.2
Arthālāmākāra

Sāmya-mūlaka
(Similarity-based)

Virōdha-mūlaka
(Contradiction-based)

Atiśayokti-paraka
(Hyperbole)

Śrankhalā-mūlaka
(Shackle or chain based)

Guna-mūlaka
(Attribution-based)

Vyāŋgyārtha-paraka
(Irony)

Fig. 7.3
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**Fig. 7.4**
Virodha-mulaka
(Apparent Contradiction or Paradox)

Vibhavanā
(Peculiar Causation)

Virōdha-mulaka
Arthālamkāra

Asāngati
(Dis-connection)

Viṣama
(Incompatibility)

Fig. 7.5
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Fig. 7.6
Parisāṅkhyā (Special Mention or Exclusion)

Tadgūṇa (Borrower)

Guṇa-mūlaka
Arthālaṃkāra

Parikāra (Insinuation, the Significant)

Tiraskāra (Discardment)

Fig. 7.7
Vyāggyōkti
(Sarcastic)

Vyāgyārtha-mūlaka
Arthālāmkāra

Vyāj-stuti
(Artful praise or Cacophemism)

Paryāyōkti (Periphrasis)

Fig. 7.8
Samsrṣṭi
(Conjunction)

Udbhayelamkāra

Saṅkara
(Comixture)

Fig. 7.9
1. **Anuprasa (Alliteration)**

Anuprāsa is the recurrence of segmental phonemes Prasad uses anuprasa alaṃkāra for sweetness and melody. It gives sound effect. For example:

- dh-dh 'dhāstī dharā dhadhaktī jwālā.'
  
  (Cinta, S. 55, l. 1)

  (Land was sliding, fires were blazing)

- k-k 'aur sahlāṇē lagā kar-kamal komal kānt.'
  
  (Vasana, S. 18, l. 3)

  (Pretty, Soft hand lingered on his body.)

- l-l 'lalak rahī thī lalit lālsā.'
  
  (Karma, S. 4, l. 1)

  (Unquenched appetite was eager.)

- m-m 'mānas kē madhur milan mē.'
  
  (Anand, S. 56, l. 3)

  (In gay meeting with mind.)

- c-c 'cakravāl kō cakit cūmtī.'
  
  (Rahasya, S. 34, l. 4)

  (Kiss without break this wheel in surprise.)

- p-p 'pānī-pād-may pānchhūt kī yahā hō rahī hai upāsṇā.'
  
  (Rahasya, S. 47, l. 3-4)

  (Here in this place are being workshipped Physical beings with hands and feet.)
Alliteration produces harmony of word and meaning, sweetness, effect, emphasis and vividness in kāmāyanī.

2. **Yamak (Analogue)**

Yamak is the recurrence of syllables. See the following example of kāmāyanī:

'visv bhār saurabh sē bhar jāē.'
(Sraddhā, S. 54, l. 3)

(With fragrance universe be wrapped)

Yamak is also a case of literary jugglery. It is based on polysemy, and homonymy.

3. **Śleṣ (Paronomasia)**

Śleṣ or paronomasia or pun gives two ideas in one form. For example:

'āh sarg kē prathāṃ āṅk kā
adhām pāṭrmāsā viṣkambh.'
(Cintā, S. 70, l. 3-4)

(Inferior type of Inter-lude
In First Act of Creativity)

'vē amar rahē na vinōd rahā
cētantā rahī, anāṅg huā.'
(Kāma, S. 54, l. 1-2)
Neither gods nor pleasures remained,
I was conscious without body).

'saumuc maĩ hu śraddhā-vihīn!'

Iḍā, S. 10, l. 9)

(Without śraddhā I'm imbecile!)

In above stanzas, the poet uses sarg, anāng and śraddhā which are the examples of pun. The word sarg has two senses: a canto, world. The word anāng has two meanings: kām dēv, amorous less life of Manu, The word śraddhā has two senses: the beloved of Manu, faith.

4. vipsā (Repetition)

Vipsā is the poetic figure which has repetition of words, such as in kāmāyanī:

'pītā hu hā maĩ pītā hu.'

(Kāma, S. 32, l. 1)

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

'pyāsā hu maĩ ab bhī pyāsā.'

(Kāma, S. 38, l. 1)

(Thirsty am I as yet e'er more)

'sakti rahī hā sakti; prakritī thī.'

(Cintā, S. 30, l. 1)
(Powerful were they, Nature was)

ari pāp hai tū, jā, cal, jā.

(Cintā, S. 16, l. 3)

(Thou art sin, go, go away soon.)

5. **Punaruktāvadābhās (Tautology)**

It is a figure of literary jugglery based on synonymy and polysemy. In Punaruktāvadābhās repetition of words is more apparent than real. For example:

jahā hriday kī tripti vilāsinī,
madhur madhur kuch gāvē.

(Karma, S. 100, l. 3-4)

(Wherein sings in honey-sweet tone Heart's gratification.)

6. **Dhvānyarth vyāñjana (Onomatopoeas)**

Prasad employed Dhvānyarth vyāñjana for expressiveness. For example:

śīmh dvār arrayā jantā bhītar āyī!

(Sangharsh, S. 88, l. 1)

(Main gate gave way, and then people entered palace.)
7. **Vakrokti (Equivogue)**

Vakrokti is equivogue based on paronomasia or intonation. It may be called poetic deviance. In kāmāyanī the recurrence of pronounsvah ve produce poetic deviance. For example:

'vē phūl aur vah hāsī rahī,  
vah saurabh, vah nīśvās chana;  
vah kalrav, vah sāngīt arē  
vah kōlāhal ēkānt bānā.’

(Kāma, S. 8)

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

In vakrokti, the common experience is poetically utilized.

8. **Viśeṣan viparyay (Transferred epithet)**

Viśeṣan viparyay is a figure of speech in which an epithet is transferred from a word to which its property belongs to some other word closely connected with it. It is a figure based on association. In kāmāyanī, for example:

'ujjval vardān cēṭnā kā sāundary jīṣē sab kahtē hai.’

(Lajjā, S. 27, l. 1-2)

(Auspicious boon of consciousness  
Which is called the beauty by all.)
bhūltā hī jātā din rāt, sajal abhilāsa kalit atīt.
(Shraddhā, S. 20, l. 1-2)

(I am forgetting day and night, Past burdened by desires unquenched)

In the first line examples the poet uses ujjval vardan cetna ka and in the second line sajal abhilāsa kalit atīt. These are the examples of transferred epithet.

9) Punarukti-prakāś (Elucidation by Repetition)

By this poetic figure, poetic impression becomes vivid. Such as in kāmāyanī:

dūr dūr ūce sē ūca.
(Āshā, S. 34, l. 3)

(For and wide, higher and higher)

7.2.3 (b) Arthalarāṇkāraṣaṁ kāmāyanī

Arthā-lārnkāra pertains to word-meaning. Arthā-lārnkāra may be classified as:

1. Śāmya mūlak (Similarity based)
2. Virōdh-mūlak (Contradiction based)
3. Atisyōkti-parak (Hyperpole)
4. Guṇa-mūlak (Attribution based)
In kāmāyaṁī arthālaṁkāra are discussed below:

7.2.3.(b) 1) Sāmya-mūlak alaṁkāras

Sāmya-mūlak (Similarity based) alaṁkāras may further be classified as:

(a) Tulnāparak
(b) abhēd parak
(c) saṁbhāvna parak
(d) Tark or drīṣṭāṇaṁ parak
(e) Anyōkta parak

(a) Tulnā-parak alaṁkāras

1. Upmā (Simili)

Upmā is the resemblance between two things, the upmāna (the object with which the comparison is made) and the upmāya (the object compared).

'Uṣā sunhalē, tīr barasti
Jay-lakṣmī-śī udit huī.'

(Āshā, S. 1, l. 1-2)

(Showering golden shafts arose
Dawn like Goddess of Victory)

'karm śutr sākēt śdriś thī
Somlaṁā tab manu kō.'

(Karma, S. 1, l. 1-2)
(Like sign of the line of action was
To Manu Soma Creeper.)
	'tārā bud-bud sē lagtē.'
(Cintā, S. 66, l. 2)
(And stars looked like tiny bubbles)
'āh sarg kē pratham āṅk kā
adham pātrmay sā viśkāmbh.'
(Cintā, S. 70, l. 3-4)
(Inferior type of Interlude
In First Act of Creativity)
'mrītyu, ari cīrṇidrē ! tērā,
āṅk himāni sā śītal.'
(Cintā, S. 73, l. 1-2)
(O Death, eternal sleep ! thine lap
Is cold like ranges Himalayan)
'andhkar kē aṭṭhās sī
mukh-rit, satat, cirāntān satty.'
(Cintā, S. 75, l. 1-2)
(Eternal truth, thou art ever,
Vocal like laughter in darkness)
'saudāmini āṇḍhi sā sundar
ķāṇ bhar rāhā ujālā mē.'
(Cintā, S. 76, l. 3-4)
(It enjoyed light for a moment
Like the line of lightening loud)
And all the lonely winds in clamour
Beat on the silent mountain-side)

(A sage of new enlightenment,
Lost in his vision, he heard the scream)

(Thou wilt tower like thundering cloud.
Over green field of happy heart.)

(Thither waves of sea like trapping,
Nets of crooked Death were raging.)

(Earth was ruffled like giant tortoise)
(Dense fogs were seen descending
From the sky like physical atoms)

(Showering golden shafts arose
Dawn like Goddess of Victory)

(Pour not in such immensity
This moonlight like the pollen new)

(Life is like a complex riddle)

(Causes deluge as in ocean)
'jīsmē saundary nikhar āve
   latikā mē phull kusum samān'
   (Īrshyā, S. 56, l. 3-4)
(In which beauty be augmented,
   Like blooming flower on creeper.)

'vah āvēgā mridu malyaj sā.'
   (Īrshyā, S. 60, l. 1)
(He will come like the soft Spring-breeze.)

'tum phūl uṭhōgi latikā sī'
   (Īrshyā, S. 63, l. 1)
(You will blossom like creeper.)

'jhājḥā pravāh sā niklā yah jīvan vikṣubdh mahā samār'.
   (Īdā, S. 1, l. 2)
(Like gushed out like whirlwind moving with lashing
   speed of hurricane?)

'mai tō abādh gati mārūt sadṛś, hū cāh rahā āpne man kī'.
   (Īdā, S. 2, l. 7)
(I am like winds unbound speed, liking to act my
   satisfaction)

'jīsmē apurṇ lālsā, kasak cīṅgārī sī uṭhī pukār'.
   (Īdā, S. 6, l. 3)
(Wherein unfulfilled longing, torment utter a cry
   like spark bright.)
'vah vāiśvānar kī jwālā Ṣī māṅc vēdīkā par baithī.'
(Svapna, S. 40, l. 3)
(Seated before him, she was looking like flame of Vaishwanar.)

'ulkādhārī prahārī ṣē gīrī
tārā nabh mē tahal rahē.'
(Nīrvēd, S. 2, l. 1-2)
(Planets, stars were parading like
Torch-bearing sentries in the sky.)

'vyāthāt hriday us nīlē nabh mē chāyāpath ṣā khulā tabhī.'
(Nīrvēd, S. 68, l. 1)
(In that aggrieved blue firmament
Milky way as it were opened.)

'navaṃ khaṃ ṣā mērē hriday nīkāṣ par khīcī bhalī'.
(Nīrvēd, S. 69, l. 3-4)
(On touch stone of my heart was drawn
Novel, golden line as it were.)

'hriday ban raḥā thē ṣīpī ṣē'
(Nīrvēd, S. 73, l. 1)
(Heart was as a mother - O! - pearl.)
'latikā ghūghat se citvan kī
   vah kusum dugdh ē madhu dhārā.'
(Kāma, S. 7, l. 1-2)
(From its veil the creeper charmed
   The mind at a glance with sweet current)

'korak ānkur sa janam rahā,'
(Kāma, S. 50, l. 1)
(Birth came about as bud, offshoot)

capal āisāv sa manohar bhūl kā lēbhār.'
(Vāsanā, S. 17, l. 2)
(Like brisk childhood, guilty of omission)

ghānśyām khānd sī ēakhō mē
   kyō sahasā jal bhar ētā hai.'
(Lajjā, S. 37, l. 3-4)
(In the eyes like clouds of blue hue
   Why water is filled suddenly)

chāyā path mē tārak dyuti sī
   jhīmil karne kī madhu līlā.'
(Lajjā, S. 38, l. 1-2)
(Like sportive spirit of shining
   In milky way like twinkling stars)

jhūlē sī jhōkē khātī hū'
(Lajjā, S. 42, l. 4)
(I, like creeper, begin to whirl)
'karm sutr sanket sadris thi
sOM latA tab manu kO;
carhi sijini-sa, khicA phir,
usne jivan dhanu kO.'
(Karma, S. 1)

(Like sign of line of action was,
To Manu Soma creeper;
It spread like string, and then it pulled
Life - bow up to ear)

'andhkAr kO dur bhagati
vOh abOk kiran si
meri maya bindh jati hai
jisse halke ghan si.'
(Karma, S. 18)

(She compels darkness to depart
Like ray of vivid light;
My strategy is negated
Like cloud tiny and slight)

'rUp candrika me ujjval thI
aj niRa si nari.'
(Karma, S. 77, l. 1-2)

(In moonlight of elegance today
Woman shone like night)

've masal parmanu kiran se
vidyut the bikhrate.'
(Karma, S. 78, l. 1-2)
(Her hair, like alomic rays, shed
Electric energy)

'vah indracāpāśī jhilmīl hō
dab jātī apnē āp sānt'
(Īrshyā, S. 5, l. 3-4)
(Looks illumined like a rainbow,
Is repressed to peace on its part)

'ketkī garbh sā pīlā mūh,'
(Īrshyā, S. 16, l. 1)
(Face was pale like 'ketki's' pollen)

'kāṃpit latikā sī liyē dēh!'
(Īrshyā, S. 16, l. 4)
(Body was like quivering creeper)

'āśā kē kōmal tantu-sadris'
(Īrshyā, S. 31, l. 3-4)
(Like hope's delicate filament)

'mai uskō niścay bhōg calū
 jō sukh caldal sā rahā dōl!
(Īrshyā, S. 40, l. 3-4)
(I must enjoy pleasures which wave
Like the cluster of leaves mobile.)
'gati marand-manthar malyaj si'

(Nirvēd S. 80, 1. 3)
(Movement was like slow Malaya breeze.)

'us par bijī kī mālā si'
jhum pari tum prabhā bharī.'

(Nirvēd, S. 83, 1. 1-2)

(Like shining garland of lightning
You swung hereon full of splendour.)

'kūñjar-kalabh sadris ītlāte,
camkāte caplā kē gahnē'.

(Rahasya, S. 6, 1. 3-4)

(Like young elephants theysauntered
Flashling lightning-tinsel for show)

'nav alambuśā kī vṛēsū si'
khul jātī hai, phir jā mūdtī!

(Rahasya, S. 29, 1. 3-4)

(Like shyness of fresh 'alambusha'
Opens up, then tends to shrivel.)
'jiski chayā sa phailā hai upar nicē yah gagan sok.'
(Idā, S. 28, l. 2)

(Like whose shadow is pervading all round, firmament of sorrow)

'tum ide usā sī āj yahā āyi hō ban kitnī udār.'
(Idā, S. 31, l. 3)

(You, Ida, have come like dawn today producing a noble sight)

'nil gagān mē ūrti ūrti vihāg bālikā sī kirnē.'
(Svapna, S. 5, l. 1)

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

'bijli sī smriti camak utthī tab, lagē jabhī tām ghān ghirnē.'
(Svapna, S. 5, l. 4)

(Memory like lightening stirs when clouds of darkness circumscribe)

'bujh na jāe vah sañh-kiran sī dīpāikhā sī is kutiyā kī.'
(Svapna, S. 9, l. 3)

(That flame in this cottage like evening ray may not give way)

'vah sundar ālok kiran sī hriday bhādnī dṛṣṭi liyē.'
(Svapna, S. 29, l. 1)

(She was like a beautiful ray of light which could see through heart.)
'is sukhe taru par manovritti aakas-beli si rahi harhi!

(Ida, S. 7, l. 7)

(On this tree dried up entirely desire like air-plant flourishes)

'lalsa thare yauvan ke din patjhar se sukhe jaee bhit'.

(Ida, S. 16, l. 4)

(Days of youth, filled with longing, may go dry like the ailing autumn)

'us rammy phalak par naval citr si prakat hui sundar bala'.

(Ida, S. 23, l. 6)

(On that pretty canvas came up beautiful damsel like picture)

'vah visv mukul sa ujjval tam saasi khand sadris thaa spaat bhal'.

(Ida, S. 24, l. 2)

(Distinct forehead, like half-moon, was shining as if creation's crown)

'do padm plas caak se drig dete anurag virag dhala'.

(Ida, S. 24, l. 3)

(Eyes, like two cups of lotus leaves, were pouring love, alienation)

'sagar ki bhisaanam tarang sa khel rahavah mahakal'.

(Ida, S. 27, l. 3)

(That Great Death is sporting like Ocean's dark wave which's much frightening)
In this way we see that in Kāmāyanī Prasad employed beautiful similes. These similes are introduced by the comparative words such as, sā, sī, sē, samān, sadriś etc. Dazzling images are represented by forceful similes in Kāmāyanī.

Prasad’s similes occupy a unique position due to their graphic beauty and grace, spontaneity and unparallelness, apt and wealth of ideas.
2. Vyatireka (Contrast)

\[\text{gati marand mānthar malyaj-sī} \]
\[\text{svar mē vēnu kahā milta}!\]

(Nirvēd, S. 80, l. 3-4)

(Movement was like slow Malaya breeze
Bamboos couldn't echo voice at best)

In these lines the contrast is made with Venu to svar.
In this contrast venu gets higher position than svar.
So there is vyatirek (contrast) alafkāra. In vyatirek
the difference is prominent.

3. pratīpa (Converse)

Pratīp is reversed simile. For example :

\[\text{dūr dūr tak vistrit thā him} \]
\[\text{stabdh usī kē hriday samān}.\]

(Cintā, S. 3, l. 1-2)

(Quiescent as his lonely heart
The snows extended far and wide)
A few tall cedars, tall as he
Stood fast with adamantine root;

Tempest was advancing fretfully like people,
Flashing lightning like arms in the rain of battle.
(b) **Abheda parak alamkaras**

Abheda parak alamkaras in kāmāyanī are as follows:

1. **Rūpaka (Metaphor)**
2. **Ullēkh (Representation)**

Generally simile and metaphor are described as the figure of comparison. The difference is very simple. A comparison introduced by the use of some comparative words such as, like etc. is simile. A comparison introduced without the use of comparative words is metaphor. If we say she is lotus that is metaphor. In a simile the two subjects are kept distinct in the expression as well as in thought but in metaphor they are kept distinct in the thought but not in the expression. So a metaphor differs from a simile in form only, not in substance.

Indian scholars have discussed several varieties of metaphor which are as follows:

i) Sama (equal) Rūpaka

ii) Adhika (exceeding) Rūpaka

iii) Nyūna (deficient) Rūpaka
i) **Sama (equal) Rūpaka**

Where the superimposition of upamāna on upamēya is done equally is known as sam Rūpaka. e.g. The face is moon.

ii) **Adhik (exceeding) Rūpaka**

Where the superimposition of upamāna on upamēya is done exceedingly. e.g. Her face is spotless moon.

iii) **Nyūna (deficient) Rūpaka**

Where the superimposition of upamāna on upamēya is done with smallness. e.g. Her face is moon which illuminates the house.

Sama Rūpaka may be further classified as:

a) **Sāṅga Rūpaka** (entire metaphor)

b) **Nirāṅg Rūpaka** (deficient metaphor)

C) **Parāmparit Rūpaka** (consequential metaphor)

d) **Sāṅga Rūpaka (entire metaphor)**

Where in a principal object is metaphorically figured as represented together with its constituents. For example in kāmāyanī:
Kalindi stream of youth—Madhuvan is kissing all directions
Eternal races are being run by boats of child's mind
diversions.

Motionless, life lake waveless, fog was spreading to great
extent
nimble wind, becoming soundless, lazy, slept and didn't
make movement,
Blossom of mind was drinking drops of its own nectar of
silence.

Thou art plucking from life-forest
Whatever free flowers blossom

' jīvan-nad hāhākār bharā
hō uthatī pīrā kī tarāṅg '  
(Idā, S. 16, l. 3)
'tāṅ-jalnīdhi kā baṇ maḍhu māṁthan
    jyotanā-sarītā kā ālīṅgān.'

(Darshan, S. 39, l. 3-4)

(As Churning of darkness ocean
    Embracing the flood of full moon.)

'nīyām mayī ulīhan lātiṅā kā
    bhāv vītāpi sē ākar mīna;
    jīvan van kī baṅī samāsā
    āśā nabh kusumō kā khilnā'.

(Rahasya, S. 38)

(Regulated tangle-creeper's
    Embracing tree of emotion
    Blossoming of the flower of hope
    Is in the life-forest tension)

'sukh sahcār dukh vidusak
    parihās pūrn kar abhinay
sabkī vismṛiti kē paṭ mē
    chip baṅthā thā ab nīrthay.'

(Ānand, S. 72)

(Pleasure's chum and jester
    Pain acting humorously,
In sub conscious of all
    Hid itself fearlessly)
b) **Nirṛṅg Rūpaka (deficient metaphor)**

In which a principal object is alone figured without its constituents.

Nirṛṅg Rūpaka may be further classified as:

i) **Suddha Nirṛṅg Rūpaka** (The single deficient metaphor)

ii) **Mālā Nirṛṅg Rūpaka** (The serial deficient metaphor)

i) **Suddha Nirṛṅg Rūpaka**

Where the superimposition of the object is figured without its constituents. e.g. in kāmāyanī:

'sāndhyā ghan mālā kī sūndaṛ
orhē rāṅg nirṛṅgi chīt.'

(Āshā, S. 32, l. 1-2)

(Donning pretty, multi coloured
Silken scarves of the evening clouds.)

ii) **Mālā Nirṛṅg Rūpaka**

Where several objects are superimposed without constituents. For example in kāmāyanī:

'O cintā kī pahlī rēkhā
arē visv van kī vyāli
jwālā mukhī sḥot kē bhīṣaṅ
prathāṁ kāṃp sī matwālī.'

(Cintā, S. 10)
(O first trace of the harah anguish!

O viper of the world-forest!

Thou art drunker like first terrible

Tremor of volcano's burst)

Here several objects are imposed without their constituents on a single word cintā.

C) Paramparit Rūpaka (consequential metaphor)

Where one superimposition leading to another one, there is paramparit rūpaka. For example in kāmāyanī:

'viśv kamal ki mridul madhukarī'

(Āshā, S. 71, l. 1)

(Soft, female black pee of Lotus.)
2) **ullēkha (Representation) alaṃkāra**

Ullekha alaṃkāra is first recognized by Ruuyaka as a distinct figure from Rūpaka, Atiśayokti and Śleṣa. The characteristic feature of the ullēkha is the apprehension of an object by different persons in different ways owing to different factors.

Ullekha alaṃkāra is found in the following examples of kāmāyānī:

'dēkhe maĩne vē sail śring.'

(Idā S. 2, l. 1)

(I have seen those peaks of mountains.)
Sambhavana paraka Alamkaras

Sambhavana paraka alamkaras consists of:

(1) utpreksa (Poetical Fancy)

(2) Sandeh (Rhetoric Doubt)

Utpreksa and Sandeh are related figures. The difference between them lies in the form of analogy rather than in the meaning.

1) utpreksa

Where the poetic fancy is prominent through the thing described is also mentioned as utpreksa. See the examples in kamsayan:

'caplaye us jaladhi, visv me
svayam camtkrit hoti thi.'

(Cinti, S. 63, l. 1-2)

(Lightening in deluged universe
Reflashed, astonished out of wits.)
2) **Sandēh (Rhetoric Doubt)**

Where there is rhetoric doubt we find sandēh alamkāra. See the poetic figure in kāmāyanī which is described as follows:

```
'sikurān kausēy vasan kī
thī visv sundari tan par
yā madan mridutām kāmpan
chāyā sampūrṇa srijan par,'
```

(Ānand, S. 71)

(crease of silken clothing
Of universe-beauty
Or delicate tremor
Spread on creativity)

Here *ya* 'or' represents doubt so it is sandēh alamkāra.
1. d) **Tark and draśtānt parak alamkāras**

   This category of sāmyamūlak alamkāras consists of the following:

   1) udāharan (Exemplification)
   2) Dristānta (Parallel)
   3) Arthāntaryās (Corroboration)
   4) Kāvyalīgga (Poetical Reason)

   In these poetic figures, a composite idea may be compared to another idea. In kāvyalīgga the logical mode of reasoning is poetically utilized. In kāmayānī, the above alamkāras are employed in the following way:

1) **Udāharan alamkāra**

   'sukh, kēval sukh kā vah sāngrah,
   kendraḥ bhūt huā itnā,
   chayā-path mē nav tusār kā
   saghan milan hōtā jītnā.'

   (Cinta, S. 27)

   In this passage the poet shows the similarity of words of different attributes sukha and tuṣār by the words itnā and jītnā. Hence is udāharan alamkāra.
In solitary reign of Fate,
Helpless he was slowly moving;
High Waves at sea-shore as it were
Getting involved in quiet throbbing.)

In the above passage the poet shows the similarity of Manu with 'ek šānt spandan lehrō kā' by the significant word jyō. Hence it is udāharaṇa alāṅkāra.

(Prahār's, days and nights were passing
Without giving him any message;
As in world full of indifference
Beginning a-fresh is of no avail.)

In this whole stanza there is udāharaṇa alāṅkāra.
Noble heart was amply expressed
In a body tall, quick-moving;
Young 'Sal' tree, being waved by the wind,
A fragrant smell was exhaling)

It is an example of udāharaṇa alamkāra :

(Noble heart was amply expressed
In a body tall, quick-moving;
Young 'Sal' tree, being waved by the wind,
A fragrant smell was exhaling)

It is an example of udāharaṇa alamkāra :

(Under delicate leaves' cover
Hiding like pretty floweret;
In the smoky screen of evening
Illuminating like lamp-light)
(As in forgetfulness of dreams
   Excitement of mind is scattered;
As in shadow of fragrant waves
   Bubble's entire wealth is shattered)

In these examples, there is udāharaṇa alāṅkāra:

' vaisi hi māyā mē liptī
   adhrō par ūnglī dharē huē,
madhav ke saras kutuhal kā
   ākho mē pānī bharē huē.'
   (Lajjā, S. 3)
(Like wise enwrapped in illusion,
   Finger on thy lips lingering;
Filling in thy eyes the water
   Of charming suspense of the Spring.)

'mamtā kī kśīn arun rekhā khiltī hai tujh mē jyoti kalā
   jaise suhāginī kī urmil alko mē kumkum cūṛā bhalā.'
   (Idā, S.5, l. 6-7)

(When thin red line of morning light is seen as that
   of affection,
'Tis like the 'kumkum' powder in the curly hair of
   a maiden.)
(Full of justice, penance and wealth,
These beings appear quite effulgent;
In this burning desert, like banks
Of scanty streams they're vigilant)

\[
\text{Vahvisv cētnā pulkit, thi pūrṇ kāmākī pratimā,}
\text{jaīsē gāmbhir mahāhriḍ, hō bharā vīmal jal mahimā.}
\]

(Anand, S. 60)

(That creation's consciousness
Portrayed desire fulfilled,
Like deep, extensive lake,
With clearest water filled)

2) **Draṣṭānt alāṅkāra (Parallel)**

Draṣṭānt alāṅkāra may be seen in the following lines of kāmāyans:

\[
\text{jiske hriday sādā samīp hai}
\text{vahī dur jā tā hai}
\text{aur krōdh hōtā us par hī}
\text{jaīsē kuch nātā hai.}
\]

(Karma, S. 83)
(One who's *nearest* in affection

Shifting to a *distant* place,

Anger rushed to one, with whom

Some *relation* is traced)

3) **Arthāntarānyāsa alamkāra** (Corroboration)

**Arthāntarānyāsa** *is* defined by *Mammatā* as:

Where a general or a particular (fact) is corroborated, one by the other, that is corroboration on either through similarity or through its opposite.¹

The poet uses arthāntarānyāsa in the following stanzas of *kāmāyanī*:

'parivartan kī tucch pratīkśā,

pūrīkabhi naho saktī;

sāndhyā ravi dekar pāti hai,

idhar udhar udugan bikhre.

(Svapna, S. 15)

(Petty expectation of change can never gain fulfilment, Evening, on giving over the sun gets in return glow worms.)

---

Another example of arthāntarāhyās alamkara is given below:

'vicched bahy, thā ālīgṣān
vah hridayō kā, ati madhur milan;
milte āhat hōkar jal-kān,
lehrō kā yah pariṇat jīvan.'

(Darshan, S. 25, l. 3-6)

(Looked separation, but was cooing,
Of hearts together, sweet meeting;
Drops of water meet on beating,
And are transformed in waves rippling.)
4) **Kāvyalīṅga alāṅkāra**

In kāvyalīṅga the logical mode of reasoning's poetically utilized.

Following stanza of kāmāyani is the example of kāvyalīṅga alāṅkāra:

```plaintext
maï svyam satat ārādhy ātm-māṅgal upāsnā mē vībhōr,
ullās śīl maï sakti-kēndr, kīskī khōjū phirāsaraṇ sur.

(Idā, S. 9, l. 4-5)
```

(I am myself prayer's object, engrossed in self-welfare, worship, Vigorous, I am centre of power, whose shelter should I seek ?)

1. e) **Anyōkti-paraka alāṅkāras**

Anyōkti-paraka alāṅkāras comprises:

1. Anyōkti (Allegory)
2. Samāsōkti (Terse-Speech)

Anyōkti and samāsōkti are based on suggested meaning. In these poetic figures suggestiveness is a factor of semantic impressiveness. Consider the following figures in kāmāyani.
1. **Samāsōkti** (Condensed speech)

Samāsōkti is defined by Mammatā as:

"The statement of another through paranomastic attributes is (the figure) condensed speech. For example in kāmāyanī:

'sāndhyā samīp āyī thi,
us sar ke, valkal vasnā;
tārō sē alak gūthī thi,
pahnē kadāṃb kī rasnā.'

(Ānand, S. 34)

(Evening was advancing,
Near lake in 'valkala' clothes;
With stars in her hair-braid,
Belt of 'kadamba' flowers.)

Another example of samāsōkti alamkār may be found in the following line e.g.

'lakh lālī prakritī kapōlō mē girtā tārā dal mat-wālā.'

(Idā, S. 30, l. 7)

(Tipsy stars began to fall for dimples in Nature's cheeks brightened.)

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1. KP, Ch. 10/97 ab, Tr. by R.C. Dwivedi, Vol. II, 1970, p.417
2. **Virōḍha-mūlaka Alamkāras**

Contrast is another phase of comparison. This type of artha-lamkāras comprises with:

1. **Virōḍhābhās (paradox)**
2. **Vibhāvanā (peculiar causation)**
3. **Viśama (incompatibility)**

1. **Virōḍhābhās (paradox):**

Virōḍhābhās is statement which appears to contradict itself.

'sada maun ho pravacan kartē;

(Ashā, S. 16, l. 3)

(Whose glory is sung in deep silence.)

'jīvan jīvan kī pukār hai
khēl rahi hai sītal dāh'

(Ashā, S. 21, l. 1-2)

(There is a call of life all round,
Peace and action are intermixed.)

'jiskē hriday sadā smāp hai,
vahi dūr jātā hai.'

(Karma, S. 83, l. 1-2)

(One who's nearest in affection,
Shifts to a distant place.)
(O angel! Sing in sweet Voice.)

(Cool life flares up with excuse of Quenching intense thirst.)

(Extension as destiny's inspiration may be in limit.)

(Distant, but how that heart approaches near at e'ery moment)

(In that honey-pale brilliant fire Creation gave rise to the coolness.)

(Anand, S. 76, l. 1-2)
(Cold, stone hearted Nature
Appeared as if living)

2. Vibhāvanā (peculiar causation):

Vibhāvanā is defined by Mammaṭa as:
"The manifestation of the effect, even where the cause
is denied, is the figure peculiar causation".

In kāmāyanī, vibhāvanā alāmkāra may be seen in
the following lines:

'dēv-yajan kē paṣu yagyō kī

vah pūmāhutī kī jwālā

jal-nidhi mē ban jaltī kaisī

āj lehariyō kī mālā.'

(Cintā, S. 47)

(Flame of holocaust offering in,
Animals' sacrifice by gods;

How does it burn in surging sea,

Like a string of ripples in lots.)

Here poet uses the expression 'jaltī lehriyō ki mālā'. Hence is vibhāvanā alāmkāra.

‘smiti madhurākā thī, śvāsā sö se
parijāt-kāman khiltā.’

(Nirvēd, S. 80, l. 1-2)

(Smile was sweet night of the full moon,
Breaths blossom Parijat forest.)

In these lines; underlines represents vibhāvanā.

3. Visam alāmārā (Incompatibility):

This is the figure of contradiction, generally predominated by emphasis and emotional appeal. Prasad employed viṣam alāmārā in the following stanzas of kāmāyanī:

‘mai jahhi tolne kā kartī
upcār svayam tul jātī hū.’

(Lajjā, S. 42, l. 1-2)

(Whenever I Proceed to weigh
I myself am weighed in return.)
Ah yah pasu aur itna saral sundar sneh
(Vasanā, S. 14, l. 1)
(Ah Animal receives such affection.)

*vartmān jīvan ke sukh sē
yōg jahā hōtā hai;
chali adrist ābhāv banā kyō
vahi prakāṭ hōtā hai.*
(Karma, S. 104)

(Where pleasure is achieved in life
By a coincidence
Why the sly destiny as want
Reveals as consequence.)

*vah aticāri, durbal nārī.*
(Svapna, S. 46, l. 2)
(He was villain, weak woman.)

3. Atiśayōkti-parak alāmkāra (Hyperbole)

In this poetic figure things are represented as
greater or less than they really are. This category consists
of Atiśayōkti (hyperbole) and its types:

1. Rupakātiśayōkti
2. Bhēdakātiśayōkti
3. Sambandhātiśayōkti
4. Asambandhātiśayōkti
5. Karanatisayokti

1. Rūpakātiśayokti

In rūpakātiśayokti the description of upmēya (the object compared) is being done through only upmān (the object with which the comparison is made). This poetic figure was very dear to Prasad. He employed this figure in kāmāyanī for expressiveness. See the following examples of rūpakātiśayokti in kāmāyanī:

indral il maṇi maha casak thā
sōma rahit ultā laṭkā.
(Aṣha, S. 8, l. 1-2)
(Firmament like sapphire wine-cup
Was hanging obverse without wine)

Here the poet describing indirect 'casak 'wine cup' in place of directly 'akāś 'sky'. Hence is the rūpakātiśayokti.

phār sunhali sārī uskī
tū hāstī kyō arī pratīp;
(Aṣha, S. 69, l. 3-4)
(Why thou took to laughing after—
Tea-ring her golden wear, O vamp.)

Here the poet describing sārī instead of cloud. Hence is rūpakātiśayokti.
ek paradā yah jhīnā nil
chipāyē hai jīsmē sukh gāt
(Shraddha, S. 38, l. 3-4)
(Behind veil of light blue colour,
Elegant pleasure it conceals.)

Here poet describing sky as nila parda 'blue curtain'.
Hence is rupakatisayokti.

'vibhav matvālī prakriti kā avran vah nil
sīthil hai jis par bikhartā pracur mangal khīl.'
(Vasna, S. 40, l. 1-2)
(Youthful Natures blue mantle is loosened,
Whereon auspicious grains are seen scattered.)

Here poet is describing sky and stars as nil avran 'blue mantle' and mangal kheel 'auspicious grains'. Hence is the rupakatiśayōkti.

'kirnō kā rajju samēt liyā
jiskā avlamban lē caṛntī.
(Lajja, S. 12, l. 1-2)
(Thou gathered up the string of rays,
With the help of which I could climb.)
Here poet describing the string of rays instead of valour. Hence is rūpakātiśayōkti.

'ēk mridūlā kī, māmtā kī
chāyā rahtī hās kē.'
(Karma, S. 17, l. 3-4)
(Shade of tenderness, affection
Not at all leaving it.)

The poet is not describing śraddha directly but describing indirectly using the words mridūlā and māmtā. Hence is rūpakātiśayōkti alavākāra.

'is sūkhe taru par manāvṛitti ākāś-bēlī sī rahī hari.'
(Idā, S. 7, l. 7)
(On this tree dried up entirely desire like air-plant flourishes.)

Here poet is describing tree which is dried in place of describing life. Hence is rūpakātiśayōkti.

'jiskē mandal mē ēk kamal khil uṭhā sunhālā bhar parāg!
(Idā, S. 23, l. 2)
(In whose sphere blossomed one lotus which was full of golden pollen.)

Here poet is describing kamal, 'lotus' in place of describing sūrya 'sun'
mānas kā smṛti sātal khiltā, jhartē bindu marāṇaṃ ghanē,
moṭī kāṭhīn pārdarī tē, inmē kītē citr banē!

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

(Memory-lotus blooms in mind where from ooze drops of nectar,
These pearls are hard, transparent, how many pictures are
seen there!)

In this stanza, there is uṇpākatīśāyokti in
marāṇaṃ bindu.

'mukt udās gāgān kē urmē chālē bankar jā jhalkē,'

(Svapna, S. 25, l. 2)

(Which shone in heart of unbounded and sad sky as blister-bane.)

Here the poet is describing tārē using the words chālē.
Here is rupākatīśāyokti alavīkāra.

4. Guna-mūlak arthālāvīkāra (Attribution based)

This category involves the following:

1. Parikara (Insinulation, the significant) Prasad
employed this figure in the following stanza.

'ye aśārīrī rūp, suman sē, kēval varṇ gāndh mē phulē;
in apsariyō kē tānō kē, macal rahe hai sundar jhulē.'

(Rahasya, S. 36).
(These bodiless forms like flowers
   Are happy in colour and smell;
Of the tunes of these 'apsaras'
   Pretty swings tend to sway, rise, swell.)

Here poet intentionally uses Adj asariri 'bodiless' parikar álámkara.

'manu kya yahi tumhari hogi
   ujjval nav manavta?!
   (Karma, S. 98, l. 1-2)

(Manu Is this your conception
   Of new humanity?)

In this poetic figure the adjective ujjval is ironical and intentionally used. Hence it is parikar álámkara.

c) Ubhaválámkara (Figures of speech in words and senses)

   It consists of two types:

1. Samsrṣṭi (Conjunction)
2. Saṅkara (Commixture)
1. **Samsrṣṭi (Conjunction):**

Samsrṣṭi is defined by Mammaṭa as:

"Collection, so called because it consists of the coexistence of several figures in one thing."

Prasad gives beautiful examples of Samsrṣṭi in kāmāyanī as:

'kuch unnat thē vē śail sikhar,
phir bhi bhi ouncā śraddhā kā sir.'

(Darshan, S. 30, l. 3-4)

(Those mountain-peaks were high well nigh,
But Shraddha's head was towering high.)

In these lines there is samsrṣṭi of atisayōkti and vyatīrēk alamkāra.

'cētan saaudr mē jīvan, lehrō sā bikhar paraḥ hai.'

(Ānand, S. 49, l. 1-2)

(In sea of consciousness,
As waves is life scattered.)

In this poetic figure we find sansrṣṭi of rūpaka such as Cētan samudra and upmā such as jīvan lehrō sā.

'is jvōtsnā kē jalniḍhi mē
bud-bud sā rūp banāye;
 nakṣatr dikhāī dētē,
apnī ābhā camkāye.'

(Ānand, S. 50)

(In this sea of moon-light
Shaped as dainty bubbles,
Constellation - figures
Are seen in effulgence.)

This stanza has samsristi of rūpaka such as jyōtsnā kā jal nicni and upmā such as bud-bud sa rup.

2. Saṅkar (Co-mixture):

Saṅkar is defined by Mammāta as:
"The relation of the principal and subordinate of these (figures) which do not rest in themselves is the co-mixture."

For example in kāmāyanī:

'ō nayanō kā kallyanā
ānānd suman, sē viksa hō,
vāsanti kē van-vaiḥbhavmē
djiska pancam svar pik sē hō.'
(Lajjā, S. 20)

(Which is desired object of eyes
Blossomed like the flower of joy;
In prosperity of spring time
Whose note like that of cuckoo coo.)

In this stanza of Kāmāyanī there is saṅkara of rūpaka and upmā. In 'nayanā kā kallyān and 'van vaibhava' there is rūpaka and in 'anand suman sa vikasā hō' and pāncam svar pik-sā there is upmā alāmākār. So it is saṅkara of upmā and rūpaka.

7.3 Concluding remarks:

To sum up we can say semantic aspect Kāmāyanī deals with sense relations, semantic parallelism and poetic figures. Poetic figures employed in Kāmāyanī are praise worthy. The frequency of Anuprāśa (alliteration), Upmā (simile) and rūpaka (metaphor) is high. Rūpakātiśayokti was very dear to Prasad. He employed this figure here and there in Kāmāyanī for expressiveness. Virodhābhāse (paradox) and vibhāvōna are based on ambiguity. Parikar is based on grammatical categories, samāsōkta on suggestive meaning, anuprāśa on consonantal harmony. In Kāmāyanī alāmākāras are employed to convey the desired message of the poet. In Kāmāyanī if sābdālāmākāras heighten the sound effect, the arthālāmākāras add to the meaning.