CHAPTER VIII

SUMMARY AND CONCLUSION

Stylistics is a branch of applied linguistics. It is the application of linguistics in literature. As a discipline it is parallel to literary criticism but as a technique it is complementary to literary criticism. It is different from the old practice, which was carried by literary critics in the form of traditional style and methods.

Jay Shankar Prasad is one of the greatest pillars of Hindi Chhayavadi Poetry. He was versatile genius. As a poet, play writer, novelist, story writer and a literary critic, he has contributed a rich literature to Hindi. He wrote seven books of poetry, thirteen plays, three novels, five collections of short stories and one books on literary essays. He was well versed in Sanskrit, Philosophy, religion and mythology.

Prasad is a leading poet of Hindi Chhāyāvādī Poetry. He wrote Prēm Pathik (The Pilgrim of Love), Kānan Kusum (Wild Flowers), Karuṇālay (House of compassion) Jharna (Water Fall) Ānsū (Tears) and Kāmāyanī (The Damsel of Kām) etc.
Kāmāyanī is a great epic. I have tried to analyze kāmāyanī in terms of stylistic parameters such as phonological aspects of style in grammatical aspects of style, lexical aspect of style and semantic aspect of style.

The phonological aspect of style deals with sound stratum and phonological devices such as phonetic orchestration, sound symbolism, rhyme scheme, alliteration or consonantal harmony assonance and consonance etc.

Grammatical aspect of style in kāmāyanī discusses the grammatical stratum, repetition of the parts of speech, nominal, pronominal, verbal, adjectival, adverbial styles, stylistic use of interjections, grammatical literary with gender, flexibility with numbers, dropping of the case sign, vocative's role in creating aesthetic effect, stylistic uses of numerals, change of word order etc.

The lexical aspect of style deals with typology of words, collocation or lexical company, lexical fore-grounding, lexical choices and poetic diction of Jay Shankar Prasad.

The semantic aspect of style deals with semantic stratum, sense relations, semantic parallelism and poetic figures employed in kāmāyanī.

In the end, I would like to say, Jay Shankar Prasad is great poet of Hindi Chhāyāvādī Poetry. Kāmāyanī is a
beautiful poem of Jay Shankar Prasad. At the level of bhāv, kāmāyanī has higher pleasure, aesthetic seriousness, deepest subtleties, dazzling images, super symbolism, artistic intensity established it a great epic in Hindi Literature.

At the level of form (śilp) kāmāyanī has euphonous phonological organization, melodious overtones, forceful music, consonantal harmony, attractive poetic syntax, appropriate lexical fillers, rich poetic diction, marvelous semantic parallelism and elegant poetic figures, which place it on the top position among the great epics of Hindi Chhāyāvadī Poetry.