A STYLISTIC ANALYSIS OF THE POETRY OF JAY SHANKAR PRASAD
WITH SPECIAL REFERENCE TO KAMAYANI

AN ABSTRACT

THE OBJECTIVE

The objective of the present study is to analyze the poetry of Jay Shankar Prasad with special reference to Kamayani, a great epic of Hindi Chhāyāvādī Poetry in terms of stylistic parameters.

Stylistics is a branch of applied Linguistics. The application of Linguistics in the discipline of literature is known as stylistics or in the words of Halliday Linguistic Stylistics. It is a scientific approach to the study of literary language. It is different from the old practice, which was carried by literary critics in the form of traditional style and methods. They concentrated only on the appreciation and aestheticism of literary text. They did not focus their attention on the language of literary text.

THE SCOPE

The scope of the present study is the poetry of Jay Shankar Prasad with special reference to Kamayani. Prasad is one of the greatest pillars of Hindi Chhāyāvādī poetry.
The age of chhāyāvād is from 1916 to 1935. The term 'chhāyāvād had caught on to a certain extent by 1920. The term chhāyāvād was originated as a satirical comment on this new poetry. But very soon this term was taken as the Hindi equivalent for English Romanticism and became the label for a whole new sensibility and for this new movement. Hindi chhāyāvādī poetry may have a remote relation with Romantic Poetry of English and may have got some inspiration from the Romantic poetry of Bengālī language.

Before the age of chhāyāvād didactive social poetry of Dwivedī yugīn and the traditional Radha-Krishna poetry of Braj bhāshā were popular among masses and in literary world. Meanwhile on the fringes of literary Universe a group of young poets emerged and brought about a revolution in whole sensibility, art and craft, form and content, subject matter and style of their pre-decessors. Four poets which are known as pillars of chhāyāvādī poetry are Jay Shankar Prasad, Sumitrā Nandan Pant, Suryakānt Tripāthī Nirālā and Mahādēvī Vermā. The aesthetic universe of this new poetry was totally different from the poetic universe of its predecessors. So it received hot and hostile criticism, from all sides. But young poets used to go ahead and ahead in these unfavourable circumstances for establishing a new poetic universe. As a result this new poetry got recognition.
Hindi chhāyāvadī poetry at the level of bhāv (sense) and śilp (form) is peculiar for many reasons, due to its sensuality, its visionary quality, its mystical overtone, its subjective authenticity, its new romantic sense for self, its dazzling images, its fluid symbolism, its new humanism, its pure nationalism, its love for nature, its flexible approach to prosody, its free adaption of meters, its euphonous sound structure, its grammatical liberty, its gender alteration, its creation of new compounds, its new and subtle diction, its semantic parallelism, its poetic figures etc.

Jay Shankar Prasad is one of the leading poets of Hindi chhāyāvadī poetry. He was versatile genius. He was a poet, play writer, fiction writer and literary critic. He has contributed Hindi a rich literary legacy for posterity. He wrote seven books of poetry, thirteen plays, three novels, five collections of short stories and one book on literary essays. He was well versed in sanskrit, Philosophy, religion and mythology. The contribution of Prasad to Hindi Poetry may be discussed as follows:

Prem Pathik (The Pilgrim of Love)

Prem Pathik is a short narrative poem. It was first written in Braj bhasha and its some portions were published in Indu Kala 1 and kiran 2 in 1909. But later on it was
translated into khariboli by Jay Shankar Prasad and published again in 1914.

*Kanan-kusum (Wild flowers)*

It is a collection of miscellaneous poems of Prasad which are written in Khariboli. It first edition was published in 1912 and second edition in 1918. It consists of 49 poems when are composed on different topics.

*Karunālay (House of compassion)*

It is a lyric-play in which the poet tried to establish the true ideal of humanism.

*Jharna (Water fall)*

It is the first poem of Hindi chhāyāvādī stream. In its first edition there were 25 poems but in second edition the poet included 55 poems.

*Anṣū (Tears)*

Anṣū is an elegiac poem. Its first edition was published in 1925 and second edition was published in 1934. Ansu is a long poem having 190 Chandas. It is the attractive piece of art.
Lehar (Wave)

Lehar is a collection of certain miscellaneous poems of Prasad. Its first edition was published in 1923. It consists of 33 poems.

Kamayani

Kāmāyanī is Prasad's magnus opus. It is published in 1936. It is a great epic of the human psyche. It is an epic romance. In this poem Prasad tries to disentangle the intricate problems of having existence, the longing of the human spirit for the eternal.

It is a long narrative poem. In this poem Manu, Shraddhā and Iḍā, keeping their historicity intact are signifying symbolic meanings. Shraddhā is the symbol of heart, Iḍā is the symbol of intellect. And Manu is the symbol of reflection.

Kāmāyanī has fifteen cantos: Cintā (Anguish) Aśā (Hope), Shraddhā (Faith), Kāma (Eros), Vāsanā (Passion) Lajjā (Modesty), Karma (Action), Šrīshyā (Jealously) Iḍā (Intellect), Svapna (Dream), Sangharsh (Struggle), Nirvēd (Remorse), Darshan (Vision), Rasasya (Mystery), Anand (Bliss).

Manu is the hero of this epic. He is supposed to be the progenitor of the human race. Manu, the first man in the Indian history is shown at the top of Himalayan Summit and looking with mournful eyes, at the devouring and
swift Deluge. He meets shraddhā and marries her. Kāma, Vāsanā and Lajjā enter in the scene. Mānav the son of Manu and shraddhā is born who is also the symbol of human progeny. Manu is then called upon by Karma (action) to perform sacrifice. Swayed by Īrshyā (jealousy) he abandons Shraddhā and Manav. In the course of his wandering he meets Ida, who is embodiment of intellect. Her prosperous Kingdom Sarasvat region has been ruined by the flood. Charmed by her Manu lays the foundation of a new human society. When in his over enthusiasm he tries to possess Ida, but she refuses to marry him. Then he tries to rape her. Manu's this act brings about a popular revolt. He is badly bounded. Shraddhā arrives with Mānav and sees Manu. Forgiving his betrayal she restores him to health. Ashamed of his bad behaviour, Manu is repentant and then enters nirvēś (remorse) Manu decided to renounce the world. So he slips away without informing to his wife and child, to undergo penance to have darshan (vision) of reality. Shraddhā entrusts Manav to Ida and joins Manu in this journey to achieve ānānd (bliss) in Kailash. Ida takes Manav and reaches to Kailash where 'ānānd akhānd ghanā thā' (bliss intense unified).

At the level of bhāv (sense) kāmāyanā is a great classic. In the history of Indian epics it adds a new chapter. But at the level of form it is also unsurpassed. It is the perfection of Prasad's art craft.
Chapter I

Chapter I deals with Introduction, which comprises the objective of the present work, the scope of the study and the introduction of Jay Shankar Prasad and his beautiful poem kāmāyanī.

Chapter II

The second chapter discusses style and stylistics. Style is a broad term. It can be defined by various angles and different viewpoints. After reviewing and observing various definitions and approaches we come to this conclusion that style is a very messy and mazy, abstract and complex, controversial and elusive term. From linguistic point of view we can say that style is a choice between alternative expressions and style is a deviation from the norm. Style in linguistic analysis is not ornament but it is confined to the study of language, the aspects of language, the structure and stratum of language of a literary text. It is one of the areas where Linguistics, Poetics, Pragmatics, Rhetorics overlap. The concept of style can be meaningful only when we make a unified theory of style and it will be only possible when the linguistics and stylistics are correlated with aesthetic value and judgement of literary text.
Linguistic approach to literature is generally known as stylistics or in the word of Halliday Linguistic Stylistics.

History of literary criticism reveals that from the antiquity to present, the literary critic is busy in analyzing and theorizing literature. But the analysis of literature by the classical writers inspite of providing some deep insights lacks the systematic knowledge of Linguistics as accumulated during the 20th century.

Stylistics is closely related to other disciplines such as literary criticism, poetics, Rhetorics Aesthetics, Semiotics etc.

The stylistic achievements can be seen on the following levels of linguistics:

1. Phonological aspect
2. Grammatical aspect
3. Lexical aspect
4. Semantic aspect

In this way, stylistics can be studied by various levels.

Chapter III

Chapter III discusses Indian Poetics and the study of style. Poetics deals with the theory of literature.
Indian poetics evolved out of dramaturgy. Bharat's \textit{Nātya-sāstram} is the earliest known treatise on Poetics and dramaturgy, which has been remained a source of inspiration for later writers on Poetics.

In Indian Poetics, Scholars had different viewpoints, so they formed different sampradāyas (Schools of thought).

The Chief Schools of Indian Poetics are as follows:

1. Alamkāra (poetic figures) school.
2. Rasa (aesthetic pleasure) School.
4. Guna (attribute) School.
5. Dhvani (suggestion) School.
8. Aucitya (propriety) School.

The name of Bhāmah and Daṇḍin is associated with the school of Alamkāra. The other scholars also joined to this school. The supporters of this school think that poetry is acceptable from embellishment (alamkāra).

'Kāvyā-sobhākaran dharmān alamkārān pracaksatē'.

Rudrat was earliest writer who explicity included the rasa in his treatment of poetics. Lollaṭa, Sankuka and Bhaṭṭa-Nāyaka also associated with rasa doctrine. This
school was of the opinion that:

Vākyam rasātmakaṁ kāvy-am (Poetry as a sentence of which the soul is rasa).

The precursor of riti school may be called Dandin. The doctrine of riti as the essence of poetry was further developed by Vāmana. Vaman lays down in clear terms

'ritir atmā kāvyasya'  
(Riti as the soul of poetry)

Bharat in Natya-sastra speaks of ten Guṇās. Vāman developed the doctrine of Guṇa and classified into two types: śabda guṇās and artha guṇās. Vaman writes:

'kāvyasyābhāyah kar-tar-o dharma guṇāḥ'

Dhavani school was formulated by Ānandavardhana, the author of Dhvanyālōka. He writes:

kāvyasyatmā dhvamir-iti budhair-yah samāmnāta - pūrvah.  
(The essence of poetry is Dhvani)

The pioneer of vakrōkti school was kuntaka. According to him:

vakrokti kāvya jīvitam'  
(The essence of poetry is vakrokti)
Anumān School of poetry is associated with the name of Mahima Bhaṭṭa. His object was to comprehend all ideas of Dhvani in the process of anumān (Syllogistic reasoning) for poetry.

Aucitya School of poetry is associated with the name of kṣewendra. According to him Aucitya is the intellect of poetic body. Thus the theories of poetry which was developed by eight schools of Indian Poetics - alāṃkāra, rasa, rīti, guṇa, dhvani, vakrokti, anumāna and aucitya represent outstanding contributions to poetic theory Indian poetics is full of logical philosophical and linguistic problems.

Chapter IV

Chapter IV discusses the phonological aspect of style in kāmāyanī. It deals with the role of sound stratum in poetry. It comprises the phonological devices such as phonetic orchestration, sound symbolism, rhyme scheme, alliteration or consonantal harmony, consonance, assonance etc in kāmāyanī. These devices play a great role in producing aesthetic effect in kāmāyanī. Thus phonological aspect of style makes its contribution to the process of expression and communication of the mystery of poetic experience.
Chapter V

Chapter V deals with the grammatical aspect of style in kāmāyanī. It discusses the role of grammatical stratum in poetry. It includes the repetition of the parts of speech, nominal, pronominal, verbal, adjectival, adverbial styles use of interjections, grammatical liberty with gender, flexibility with number, dropping of the case-sign, vocative's role in creating aesthetic effect, stylistic use of numerals, word order and poetic deviance in kāmāyanī.

Chapter VI

Chapter VI deal with lexical aspectsof style in kāmāyanī. It discusses the role of lexical stratum in poetry. It covers typology of words, collocation or lexical company, lexical fore-grounding lexical choices and poetic diction etc. The lexical aspect of style in kāmāyanī is rich and full of vocabulary wealth and subtle poetic diction. It is polish, elegant, attractive, melodious, adequate, appropriate.

Chapter VII

Chapter VII deals with semantic aspectsof style in kāmāyanī. It discusses the role of semantic stratum in poetry. It considers sense relations such as synonymy or
sameness of meaning, antonymy or oppositeness of, meaning etc. semantic parallelism, and figurative use of language or poetic figures. Sense relations, semantic parallelism, and poetic figures play a striking role in producing stylistic effect in kamayanī. Poetic figures employed in kamayanī are praise worthy. They are employed to convey the desired message of the poet. In kamayanī if śabdālamkārās heighten the sound effect, the arthālamkārās add to the meaning.

Chapter VIII

Chapter eight deals with summary and conclusion.

Bibliography, data sources and appendices are given in the end of the thesis.

Conclusion

To sum up we can say that Jay Shankar Prasad is a great poet of Hindi Chhāyāvadī Poetry. He contribute very good literature to Hindi. His Kāmāyanī is a great epic which is the perfection of his art. At the level of content (bhāv) kāmāyanī has higher pleasure, aesthetic seriousness, deepest subtleties, dazzling images, super symbolism, harmonious airs, artistic intensity, justification and aim
which established it a great epic in Hindi Literature.

At the level of form (śilp) kāmāyanī has euphonous phonological organization, melodious overtones, forceful music, sound symbolism, consonantal harmony, attractive poetic syntax, appropriate lexical fillers, rich poetic diction, marvelous semantic parallelism and adequate sense relations, and elegant poetic figures which win our hearts and stand it on the top position among the epics of Hindi literature.