1.1 THE OBJECTIVES

The objective of present study is to analyze the poetry of Jayshankar Prasad with special reference to kamāyanī a great epic of Hindi chāyāvādī 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 word's of Halliday 'Linguistic stylistics.' It is a scientific approach which takes language of literature into consideration. It is different from old practice, which was carried by literary critics in the form of traditional style and methods. These critics have focus-ed their attention on the forms of literature without due attention to its medium language. They concentrated only on the appreciation and aestheticism of literary text. The selection of the poem kamāyanī in purely personal, though naturally I was guided by what seemed to me to give a good yield of stylistic features.
1.2 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 chhāyāvādī poetry.

The age of chhāyāvād is from 1916 to 1935. The term 'Chhāyavād' had caught on to a certain extent by 1920. The term 'chhāyāvād' was coined to suggest that this new poetry was vague, insubstantial and confused. 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 Bengali language.

Before the age of chhāyāvād, didactic social poetry of Dwivedī yugīn and traditional Rādhā Krishna poetry of old Brij bhāsha were popular among masses and in Literary world. Meanwhile on the fringes of literary universe, a group of young and bold poets emerged and brought about a revolution in sensibility and craft, form and content, subject matter and style of their predecessors. Four poets which are known as pillars of chhāyāvādī poetry are Jay Shankar 'Prasad', Sumitra Nandan 'Pant', Sūryakānt Tripāthī 'Nirālā' and Mahādevī Vermā. These poets, though,
having little contact with one another in initial stage, but showing commonality in their outlook. They were bold innovators of this new movement. They were against the narrowness and superficiality of Riti poetry, earnest purposiveness of Dvivedi poetry and traditional colour of Radha-Krishna poetry of Braj bhasha. The aesthetic universe of this new poetry was totally different from the poetic universe of its predecessors. So it received hot and hostile criticism, drew a critical reaction from all sides in the forms of sharp satires, personal attacks. Hindi departments, literary associations and magazines were great enemies of this new poetry. But young blood, fresh minds and firm steps used to go ahead and ahead in these unfavourable circumstances for establishing a new poetic universe. They wanted to give final phase, final shape to this new movement. By their bold efforts, this new movement came into existence. As a result this new poetry got recognition.

Hindi chhāyāvādī 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 of self, its dazzling images, its fluid symbolism, its new humanism, its pure nationalism, its love for nature, its flexible approach to prosody, its free adaptation of meters, its
grammatical liberty, its gender alteration, its creation of new compounds, its new and subtle diction, its euphonous sound-structure etc. A very fine literature was produced in this poetry. The frustration and despair of life turned inward and started creating a personal world of imagination. This personal world of imagination was full of love and beauty.

The pillers of Hindi chhāyāvādi poetry and their valuable contributions are discussed below:

1. **Jay Shankar Prasad**

   Jay Shankar Prasad was born in Banaras in 1897 and died in 1937. His early romantic works are *Prem Pathik* (The Pilgrim of Love) in 1909, *kānan kusum* (Wild flowers) in 1918. But with the publication of *Ānsū* (Tears) in 1926, he came to be recognized as a major poet. After these he contributed *Lahar* (Wave) in 1933 and *kāmāyanī* (The damsel of kama) in 1936. Prasad is essentially a poet of love and beauty.

2. **Sumitra Nandan Pant**

   Sumitra Nandan Pant was born in kosānī in 1900. His poetic collections are *Pallav* (New leaves) in 1926, *viṇā* (Lute) in 1927, *Granthi* (the Bond) in 1929, *Gūnjan*
(The Hum) in 1932. Pant is essentially a poet of Nature.

3. Suryakant Tripathi Nirala

Suryakant Tripathi Nirala was born in Bengal. He belonged to Oudh. He contributed Hindi literature many good poems. He wrote Jūhī kī kātī (The Jasmine) in 1918, Parimal (Fragrance) in 1930, Geetikā (Book of Songs) in 1936, Anāmikā (The Ring Finger) in 1938, Tulsīdās (Tulsidas). These are the major works of chhāyāvādī phase. Hindi free verse will bear testimony of his poetic achievement.

Mahadevi Verma was born in 1902 in Bihar. She got her education in Allahabad. Her poetic collections are Nīhar (Mist) in 1930, Rashmi (A Ray of Light) in 1932, Nīrājā (The Water Lily) in 1934, Sāndhya Git (Twilight Song) in 1936, Dip Shikhā (The Lamp Flame) in 1938. Her contribution established her a prominent poet of chhāyāvād. Sweet agony is the predominant chord in her verse.

1.2.1 Critical overview on existing works

Kāmāyanī has received a good attention of many scholars. We may mention here the following noteworthy books on Kāmāyanī which are relevant from the point of view of the analysis of language and literature. Ramesh
Gupta wrote कामावानि की भाषा which is really a good book from language point of view. Dr. Vimal Kumar Jain wrote कामावानि में सांद-सांक्र-समक्ष. This book discusses अभिधान सांदर्य, लक्षणिक प्रयोग, भाव व्युणि and आलमकर योजना of कामावानि. Ramesh Gupta's another book कामावानि एक नवीन दृष्टि in 1971). In this book the author discusses Jay Shankar Prasad from personality to poetry. But he gives great emphasis on कामावानि, its theme, its historicity, its symbolism, its rasas, its language, its style, its philosophical thoughts and epicism. He evaluates its poetical universe and established it as a great poem of चह्यावाद. Gajanan Madhav Muktibodh contributed to Hindi his valuable thoughts in his valuable book कामावानि: एक पुनर्विष्कार. We should not ignore also Dr. Indranath Madan who contributed to Hindi कामावानि: मूल्यांकन aur मूल्यांकन. One of the important books which occupies a good place in Hindi world is Dr. Nagendra's कामावानि के अध्ययन की समस्या. All these books have valuable thoughts on कामावानि.

1.2.2 Poetic excellence of Jay Shankar Prasad and कामावानि

Jay Shankar Prasad is one of the leading poets of Hindi चह्यावाद poetry. He was versatile genius. He was a poet, play writer, novelist, story writer, and a literary critic. He led the revolt in poetry as well as
in every field. He contributed to 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, mythology, philosophy and religion. His contribution to Hindi poetry may be discussed as follows:

1. **Prem Pathik**

Prem pathik is a short narrative poem. It was written in Braj bhasha and its some portions were published in Indu Kala 1 and Kiran 2 in 1909. But this poem was translated from Brajbhasha to Khariboli by Jayshankar Prasad and published again in 1914. Prasad writes:

‘Pathik Prem kī rāh anōkhi bhūtbhāl kar cānā hai.’

2. **Kānan Kusum (Wild-Flowers)**

It is a collection of miscellaneous poems of Prasad which are written in Khariboli. Its first edition was published in 1912 and its second edition was published in 1918. It consists of 49 poems which are written on different topics.
3. **Karunālay (House of Compassion)**

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

4. **Jharna (Water-fall)**

It is the first poem of Hindi Chhāyāvādī stream. In its first edition there was 25 poems but in its second edition the poet included 55 poems. The poet says:

"Prem ki pavitr parchāi mē
lālsa harit vitapi jhāi mē
bhaa calā jharna."

- Jharna

5. **Anṣū (Tears)**

Anṣū is a elegiac poem. It first edition was published in 1925 and second edition published in 1934. Anṣū is a long beautiful poem having 190 chandas. It is an attractive piece of art.

sabkā nicor lēkar tum
   sukh se sūkhē jīvan mē
barsō prabhāt himkaṇ sā
   Anṣū is viśv sadan mē.

(Anṣū, S. 190)
6. **Lehar (Wave)**

Lehar is a collection of miscellaneous poems of Prasad. Its first edition was published in 1933. It consists of 33 poems. Prasad says:

\[ \text{उठ उठ री लघु लघु लोळ लहर} \]

(Lehar S. 1, l. 1)

7. **Kāmāyanī (A damsels of kām)**

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 human existence, the longing of the human spirit for the eternal. It is written on the pattern of Dante's Divine Comedy. This poem is completed in seven years.

It is a long narrative poem. In this poem Manu, Shraddhā and Iḍā, keeping their historicity intact are signifying symbolic meanings. Heart and mind the aspects of Manu can be easily related to Sraddhā and Iḍā respectively. Sraddhā is the symbol of faith. Iḍā is the symbol of intellect. Manu is the symbol of reflection.

Kāmāyanī has fifteen cantos:

1. **Cintā** (Anguish)
2. **Āshā** (Hope)
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 Himayalan summit and looking with mournful-eyes, at the devouring and swift Deluge. The civilization of the gods, based on individualism and the pleasure principle, has been destroyed by the flood, but Manu has survived. He meets Shraddhā who is the embodiment of heart and altruism. Manu begins to live with Shraddha. Kāma (eros), Vāsanā (passion) and Lajjā (modesty) enter in the scene. Shraddhā becomes pregnant and involved in preparing for the care of
the child that is to be born. Manu is then called upon by Karma (action) to perform sacrifice. Swayed by Ḫrṣyā (jealously) he abondous Shraddha and mānava. Mānava, the son of Manu and Shraddha is born who is also the symbol of human progeny. In the course of his wanderings, Manu meets Iḍā who is a young woman and embodiment of intellect. Her prosperous kingdom Sārasvat region has been ruined by the flood. Charmed by her Manu lays the foundation of a new human society, helped her in rebuilding the kingdom to its former glory. When in his over enthusiasm he tries to possess Iḍā but Iḍā refuses to marry him. Then he tries to rape her. Manu's this act brings about a popular revolt. There happened Sangharsh (Struggle). Manu is badly wounded. Manu again finds himself amidst desolation. Svapna (dream) and Sangharsh take main positions in his life drama. Shraddha arrives with Manav and sees Manu. Forgiving his betrayal she restores him to health. Ashamed of his bad behaviour and her modest behaviour Manu is repentant and then enters remorse. Manu decides to renounce the world. So he subsequently without telling anything to Shraddhā slips away to undergo penance to have darshan (vision)of reality. Shraddhā entrusts Mānava to Iḍā to rule the Kingdom and shape the new human civilization on the basis of a harmony between faith and reason, mind and matter, individualism and altruism. Shraddha joins Manu in this
Journey to unravel the whole rahasya (mystery) and achieves Anand (Bliss) in the end in Kailash. Idā also takes Mānav and reaches to Kailash where in:

'samras thē jar yā cētan
sundar sākār banā thā
centantā ek vilastī
ānand akhanḍ ghanā thā.'
(Anand, S. 80)

(Matter-mind harmonious
Beauty personified
One consciousness prevailed
Bliss intense, unified)

At the level of bhāv (sense) kāmāyanī is a great classic. In the history of Epics, it adds a new chapter. But at the level of form it is also unsurpassed. It is the perfection of Prasad's art and craft.

The poetic texture of kāmāyanī has two aspects:

1. Content
2. Form

At the level of content kamayani has higher pleasure, aesthetic seriousness, deepest subtleties, dazzling images, harmonious air, artistic intensity justification
and aim which established it a great epic in Hindi literature.

At the level of form, kāmāyanī’s phonological organization, sweet and melodious overtones, its forceful music, its grammatical skeleton, its poetic syntax, its lexical fillers its poetic diction, its semantic parallelism its sense relations win our hearts.

1.3 THE ORGANIZATION

The first chapter of the present thesis deals with the objective, the scope, critical overview on the existing works, the poetic excellance of Jay Shankar Prasad and Kāmāyanī and the organization.

The second chapter deals with style and stylistics. It discusses style—its various senses, stylistics its nature concern and scope, stylistics and related disciplines, levels of stylistics etc.

The third chapter deals with Indian Poetics and the study of style. It discusses different schools of Indian Poetics such as alaṁkāra (Poetic figures), rasa (aesthetic pleasure) rīti (style) guṇa (attributes) ḍhvani (suggestion), vakrokti (obliquity), anumāna (inference) and aucitya (propriety). These schools of thought contributed much and represented outstanding contributions to poetic theory. Indian poetics is full of logical, philosophical and
linguistic problems. Among these schools of poetics, four namely Riti, Vakrokti, Alamākāra and Dhvani demonstrate remarkable awareness and importance of linguistic elements in poetry.

The fourth chapter discusses the phonological aspect of style in kāmāyanī. It deals with the role of sound stratum in poetry. It discusses phonetic orchestration, sound symbolism, alliteration or consonantal harmony, rhyme scheme, consonance and assonance etc.

Chapter fifth deals with grammatical aspect of style in kāmāyanī. It discusses the role of grammatical stratum in poetry. Grammatical stratum may be viewed at the following problems such as repetition of the parts of speech, norminal and verbal style, adjectival and adverbial, pronominal style use of interjections, grammatical liberty with gender, flexibility with numbers, dropping of the case sign, role of vocative case, stylistic use of numerals, word order and poetic deviance in kāmāyanī.

Chapter sixth deals with Lexical aspect of 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.
Chapter seventh deals with semantic aspect of style in kamayani. It discusses the role of semantic stratum in poetry. Semantic aspects of style covers the role of sense relations, semantic parallelism, poetic figures in kamayani.

Chapter eighth deals with summary and conclusion.

Bibliography, data sources, and appendix A, B are given in the end of the thesis.

I have left out the metrical system of kamayani, because it cannot be stated in the confines of a small chapter. This aspect of kamayani is wide enough and has a need to write a whole book on it.

In writing this work, I have utilized the poetic translation of kamayani, translated by Mr. Satya Narayan Purohit, Ex-Deputy Secretary, Govt. of Rajasthan Jaipur India. To avoid cumbersomeness, I did not mention the translator's name regularly after the translation of stanzas. For the data source I have utilized Prasad Granthavali (Prasad Vangmay Khand) edited by Ratnashankar Prasad (son of Jay Shankar Prasad) and published by Lokbharti Prakashan 15-A, Mahatma Gandhi Marg, Allahabad. Since I have based my analysis on kamayani only, so while giving the names of cantos I did not mentioned the name of book but I mentioned only the name of cantos. While giving the stanza, I have mentioned only the name of canto, stanza number and line number.