

**COMPARATIVE STUDY OF SHIV KUMAR'S *BIRHA TU SULTAN* AND  
JAISHANKAR PRASAD'S *KAMAYANI* IN THE PERSPECTIVE OF THE  
THEORY OF *ALAMKARA***

A Dissertation Submitted to the Central University of Punjab

For the award of

**Master of Philosophy**

In

**Comparative Literature**

By

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August, 2014

## DECLARATION

I declare that the dissertation entitled “STUDY OF SHIV KUMAR’S *BIRHA TU SULTAN* AND JAISHANKAR PRASAD’S *KAMAYANI* IN THE PERSPECTIVE OF THE THEORY OF *ALAMKARA*” has been prepared by me under the guidance of Dr. Zameerpal Kaur, Assistant Professor, Centre for comparative Literature, School of Languages, Literature and Culture, Central University of Punjab. No part of this dissertation has formed the basis for the award of any degree or fellowship previously.

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## CERTIFICATE

I certify that RAJANDEEP KAUR has prepared her dissertation entitled “STUDY OF SHIV KUMAR’S *BIRHA TU SULTAN* AND JAISHANKAR PRASAD’S *KAMAYANI* IN THE PERSPECTIVE OF THE THEORY OF *ALAMKARA*” for the award of M. Phil. degree of the Central University of Punjab, under my guidance. She has carried out this work at the Centre for Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab.

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## ABSTRACT

### **Comparative study of Shiv Kumar's *Birha Tu Sultan* and Jaishankar Prasad's *Kamayani* in the perspective of the theory of *Alamkara***

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Key words : Poetics, *Alamkara*, *Birha Tu Sultan*,  
*Kamayani*, Shiv Kumar, Jaishankar Prasad

Unlike western critical theories, Indian Poetics focus more upon aesthetic aspects rather than didactic approach to literature. Among the most discussed critical theories of Indian Poetics *Alamkara* has a unique and extraordinary place. The word *Alamkara* consists of two words 'alam' and 'kar' which means the elements that add grace or aesthetic sense to the poetry. A number of scholars contribute in the development of this theory. Bhamha (6<sup>th</sup> century A.D.) is considered as father of *Alamkara* theory, who explained *Alamkaras* in detail in his treatise *Kavyalamkara*. *Alamkaras* are not only used in modern literature, but their presence can be seen in *Vedas*, and Yaska's *Nirukat* and *Mimansa*. The focus of present study is to do the comparative analysis of Punjabi and Hindi poetry with reference to Shiv Kumar's *Birha Tu Sultan* and Jaishankar Prasad's *Kamayani* in context with the theory of *Alamkara* to extract different types of *Alamkaras* used in them. *Alamkaras* have been used very abundantly in the poetry of both Shiv and Prasad. It is the use of *Alamkara* which gives a literary touch to their poetry and makes it interesting for readers. They have mastery over the use of *Alamkara*. The writings of Shiv and Prasad mainly focus on the theme of love and separation, pain and agony of lovers, description of nature, beauty and sufferings of female, theme of lust, theology, patriotism etc. They use historical and mythological events in their writings.

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## **ACKNOWLEDGEMENTS**

First of all I am thankful to Almighty who gave me an opportunity and strength to carry and to accomplish this research work in time. Words are often too weak a mode of expression of one's deep feelings and I feel my words are not enough to express my heartiest indebtedness to those who have helped me in one way or other to complete this dissertation.

It is my proud privilege to acknowledge with a deep sense of gratitude, the invaluable help, kind patronage and able guidance through constructive criticism given to me by my learned and revered supervisor Dr. Zameerpal Kaur, Assistant Professor, Centre for Comparative Literature, School of Languages, Literature and culture, Central University of Punjab. Her sustained encouragement, inspiration and keen interest helped me in the completion of my research work. I especially want to express my gratitude and thanks to Dayal Singh Pyasa, Dr. Rajinder Sen, Dr. Neetu Purohit for their timely help at the hour of need, which made this research work possible.

Last but not the least I want to thank my parents and my dear friends especially Manpreet Brar, Sameer Ahmad Shah, Showkat Ahmad Naik, Hilal Ramzan Bhat, Mudassir Ghulam, Nidhi Tripathi, Nancy Paul, Priyanka Chandel, and my dear brother Mansoor Ahmad Lone who helped me with their precious suggestions and supported me all the way.

(Rajandeep Kaur)

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## CHAPTER 1

### The Theory of *Alamkara*- An Overview

Poetry is a recreational art which reflects the real picture of society. A poet presents his ideas and feelings in the form of a poem. He creates a poem to put across his ideas in a cohesive form which is visible through words. The objective of a poet in writing a poem is not only to express his ideas or feelings but also to present these in a systematic, rational and scientific way so as to make them effective. In order to express his ideas in the form of poem in a proper and effective way, a series of rules and structure has been developed that is known as 'Poetics'.

Poetics is a collection of rules which beautify a poem and add the content of appreciation to it. The ideas produced in literal form are based on imagination, but there is a need to shape these expressions in accordance with the norms of poeticism to obtain the object of presenting them in a proper form of poem:

The period of the development of the poetics is of about 2000 years, i.e. from 200 B.C. to 1700 A.D. Even it is presumed that the *Natyashastra* was written in 200 A.D., this period is of at least 1500 years. During this period, poetics attained maturity. (Deshpande 13)

Poetics has very ancient history. As Ramachandrudu asserts:

The history of poetics, rather of its content is as old as that of the language itself. Language being the vehicle for conveying the ideas of one man to another, it is but natural that man should be constantly trying to make it as perfect as possible for achieving this end by way of inventing such devices like similes and metaphors, though not being conscious of their technicalities. (1)

Poetics has been divided into two parts: Western poetics and Indian poetics. Indian poetics is mainly based on Sanskrit poetics that has made Indian poetics to reach at its zenith. Indian poetics consist six schools like *Rasa*, *Vakrokti*, *Dhvani*, *Alamkara*, *Riti* and *Auchitya*. Many scholars have contributed in the origin and development of these schools. Kashmiri scholars are prominent among them like Bharat Muni, Bhamha, Dandin, Udbhata, Mammata, Vishwanatha,

Anandvardhana, Jagannatha, Rudrata, Ruyyaka, Apyadhiksha etc. The origin of poetics is considered to be about 200 B.C. The first work in the field of poetics is *Natyashastra* written by Bharata Muni in 4th Century A.D. The growth of poetics during this time accelerated and reached new heights. *Natyashastra* is the first treatise of Indian Poetics:

Bharata's *Natyashastra* is the most ancient text of Indian Poetics. The purpose of this treatise is to describe how to make the dramatic performance successful. That is why it contains discussions regarding the varied aspects of stories ranging from the auditorium to the actual stage performance of the play. The discussions regarding the dramatic poetry, as they appear in the treatise, follow from the discussions regarding verbal representation, and their purpose is to explain characteristics of poetry. (Deshpande 13)

The period from Bharata to Bhamha and Dandin marks the second phase in the development of poetics. During this stage, poetics became independent of dramaturgy. The emphasis was shifted from the characteristics of poetry (*Kavyalakshana*) to the poetic embellishments (*Alamkaras*). This seems to be the general nature of discussions regarding the poetry during this period. The period from Bhamha and Dandin to Rudrata was the period that the nature of constituents like poetic embellishments, properties and *rasa* became more and more clear. The characteristics of beauty associated with poetry were then called *Alamkara*. The poetic constituents were treated as the means of creating the beautiful. The literary discussions and discourses were then called *Kavyalamkara*. This period is from 600 A.D. to 850 A.D. In the period of Anandvardhana to Mammata (850 A.D. to 1100 A.D.) poetics became an independent discipline, developing out of the earlier discussions regarding *Alamkaras*. (14)

The characteristics of poem, creation of poem, beautification of poem have also been discussed in *Natyashastra*. It is considered that Bharata Muni has been greatly influenced by *Vedic* scriptures and by Yasaka's *Nirukta* and *Mimamsa*. Eight kinds of *Rasa* have been explained in the *Natyashastra* which include *Shringar Rasa*, *Hasya Rasa*, *Rudra Rasa*, *Karuna Rasa*, *Vibhatsa Rasa*, *Bhayank Rasa*, *Veer Rasa* and *Adbhut Rasa*. After Bharata Muni, other scholars propounded four more *Rasas* like *Shant Rasa*, *Vatsalya Rasa*, *Maya Rasa* and *Bhakti Rasa*.



*Rasa* word has been derived from the word '*rasah*' which means juice, flavour or taste. Bharat Muni was of the view that it is must for a successful drama to generate *Rasa* among the viewers.

So far as *Vakrokti* theory is concerned the detailed discussion of this theory is available in the book of Kuntaka namely *Vakroktijivitam*. This book depicts the importance of *Vakrokti* in Indian poetics. *Vakrokti* theory of Kuntaka is a unique and emerging achievement in the field of poetics. Bhamha, Dandin, Vamana, Abhinavgupta and Bhoja who were contemporary of Kuntaka also expressed their views about *Vakorakti*. The word *Vakrokti* is a combination of two words *Vakra* and *Ukti*. *Vakra* means to be crooked, bent, curved, winding, curling, crisped, tortuous etc. *Ukti* means expression or speech. Therefore, *Vakrokti* means crooked or evasive speech. *Vakorakti* has been regarded as the life of poetry. *Vakorakti* is thus different and distinct from common language used by the people in everyday life; it is something higher than the common language. It is decorated artistic language used by the writers and mainly by the poets. A poet presents his thoughts and feelings in such an artistic way, which generates interest among readers. There are five types of *Vakorakti*: *Varna Vinyasa Vakrta*, *Pada Purvardha Vakrta*, *Vakya Vakrta*, *Prakarna Vakrta* and *Prabodh Vakrta*.

Regarding *Dhvani* theory, its main exponent is Anandvardhana, who wrote a book named *Dhvanyaloka* on this theory. He discussed the powers of word in it. While explaining the power of word, he stated that a word or a statement can be explained in various senses. In other words, a word can convey different meanings. Anandvardhana describes three powers of word- *Abhida*, *Lakshna* and *Vyanjana*. *Abhida* introduces lexical or dictionary or primary meaning; while *Lakshna* appraises with the secondary meaning and the third *Vyanjana* reflects suggestive meaning which is also known as *Vyanja* or inclusive meaning. According to Anandvardhana, *Dhvani* is the essence or soul of poetry.

The *Riti* theory owes its origin to Acharya Vamana. The literary meaning of *Riti* is the 'way' or 'path' which one has to follow. Vamana wrote *Kavyalankarasutra* in 8th century A.D. His *Riti Siddhanta* and modern stylistics spring from one and the same board as they begin with the same postulate that the literariness of a discourse lies in its style. Vamana in *Kavyalankarasutra* says,

*Ritiratmakavyasya*” means *Riti* is the soul of literature. He defines *Riti* as ‘*Vishishta padarachana Riti*’ (Deviant morphological features are known as style). The word *vishishta* in this definition refers to the fact that according to Vamana discourse which can be called literary must be linguistically different from an ordinary one. In other words, Vamana regards *Riti* as the linguistic deviation from the norm and the discourse that is normal has no *Riti* in it (Sharma 1).

*Padas* (Words) attains distinct features through inclusion of *Gunas* (Poetical excellence). *Riti* is a unique creation of *Vakyansh* (phrase). *Gunas* have a special place in *Riti*. *Gunas* are vital elements to enrich the aesthetic sense in a poem. Mammata discussed three types of *Riti* which are *Upnagrika*, *Prusha* and *Komala*. Dandin has named *Riti* as a way or path, and divided *Riti* into three parts namely *Sukumara*, *Vachitra* and *Madhyma*. Anandvardhana has referred three situations of the composition of *Vakyansh* (phrase) which includes *Astimansa* (devoid of compounds), *Madhyasmsa* (made up of small compounds) and *Diraghsmsa* (made up of long compounds).

*Auchitya* (Propriety) is another theory of Indian poetics which was propounded by Kashmendra during 11th century. He lays down that, *Auchitya* is a stylistic device which makes speech or composition convincing and effective. He also contends that anything which is suitable to its context is proper and that the state of being proper is propriety. The concept of *Auchitya* has been developed by Indian scholars with the passage of time. Few scholars consider it a part of *Riti* and does not accept it as a separate school of poetics. Besides Kashmendra; Udbhata and Abhinavgupta also talk about the concept of *Auchitya*. Absence of proper sequence and coherence of a literary work disturb the structure of poetics. *Auchitya* is an indispensable element in the evoking of *Rasa*. Abhinavgupta wrote a treatise namely *Auchitya-vichar-charcha*. This work carries discussion about *Auchitya*. If a woman does not wear her ornaments properly it would not make her beautiful, and the wearing of ornaments will be useless for the women, e.g. If she wears necklace in her arm, armlet in her feet, anklet in her neck, she would make herself a laughing stock. Kashmendra has named *Auchitya* as life of poetry for the reason of placing all the important facts and features at proper places. Lack of *Auchitya* would leave a work of art without effect.

The most important Indian literary theory is *Alamkara* that exercises its hold on literary language since ancient times. *Alamkaras* are so important in Indian Poetics that Indian Poetics is known by the name of *Alankarashastra*. The early examples of *Alamkara* are available in the form of *Upma*, *Rupaka* and *Atishyokti* in *Rig Veda*. Thereafter, *Upma* was used in *Nirukt* of Yaska. Every creature adorns itself with some objects to look beautiful and attractive, in the same way, in poetry *Alamkaras* are used to make it beautiful and attractive for readers.

Those elements which add grace or infuse aesthetic sense in poetry are known as *Alamkara*. As to the origin of the name *Alamkara*, J. Gonda says that

the original meaning of this word was “making suitable, equal to, a match for, fit, invigorating, adding strength to, making such as required for, putting a thing out in such a way that it answers its purpose etc.,” and therefore it was originally used, according to him, to mean “magical objects that are to strengthen a person or a thing, amulets and the like.” Thus he implies to say that this word might have been used in poetics also in similar sense in the ancient times, because perhaps, *Alamkara* adds strength to a poem for the effective fulfillment of its purpose i.e., poetic expression. But ultimately he states that this primitive sense might not have been intended even by the old rhetoricians when they had used this word in poetics. (1)

Some definitions of *Alamkara*:-

According to Vamana in *Kavyalankarasutra*, “*Saundaryam Alamkarah*” (qtd. in Gerow 28). It means beauty is *Alamkara*.

According to Dandin in *Kavyadarsa*, “*Kavyashobha karan dharman Alamkaran prachakshate*” (qtd. in Gerow 27). It means that which decorate the poetry is called *Alamkara*.

Rajshekhara has described *Alamkara* as seventh part of *Vedas*. The importance of *Alamkara* in outer expression of poem is equivalent to *Rasa*, the soul of a poem. The importance of *Alamkara* can be understood with the help of discussion about the thoughts of various scholars. *Rasa* and *Dhvani* are

considered as life of poetry. It is only *Alamkara* which can beautify and embellish a poem. Bhamha is considered as the main exponent of *Alamkara* theory. But Udbhata, Dandin, Rudrata, Ruyyaka and Jaideva have also contributed in the development of *Alamkara*. Consistency and reliability both can be found in the thoughts of these scholars regarding *Alamkara*. Some scholars give importance only to *Alamkara* while the other school gives equal importance to *Alamkara* and *Rasa*. In the backdrop of above, the forthcoming discussion will cover the views of various scholars in relation to *Alamkara*.

Bharat Muni is considered as the first name in the scholars of Poetics. He belongs to 2nd century B.C. and wrote *Natyashastra* which is considered as the first work of Sanskrit poetics. Bharat Muni wrote 36 chapters in *Natyashastra*. This treatise was mainly related with drama. The *Rasa* theory was discussed in context of drama to make it worth watching and more effective to the audience. It is called the first phase of Indian Poetics. Verses (*Shlokas*) no. 43-87 of sixteenth chapter discusses about *Alamkara*. Bharat Muni has explained *Upma*, *Yamaka*, *Deepaka* and *Rupaka Alamkaras*. While defining *Upma Alamkara*, Bharat Muni says if the comparison is made due to similarity in features or shape, there exist *Upma Alamkara*. He has explained five kinds of *Upma* and ten kinds of *Yamaka Alamkara*. The kinds of *Deepaka* and *Rupaka* have not been explained by Bharat Muni. He has explained the distinctive and unique features of poetics in *Natyashastra*. (Hira 31)

Bhamha is considered as father of *Alamkara* School and he belongs to 6th century. He wrote *Kavyalankara* and explained *Alamkaras* in detail in it. He also mentioned *Alamkara* as an important constituent to polish a poem. According to him the elegance of a poem without *Alamkara* is impossible. He has regarded *Vakrokti* as base of *Alamkaras* because *Vakrokti* is a particular and artistic expression of feelings. When feelings are expressed in a meticulous and neat way, the meaning becomes more attractive, artistic and important. He has elaborated thirty eight kinds of *Alamkaras*. Some scholars gave importance to *Shabad Alamkaras* and some gave importance to *Arth Alamkaras*. Bhamha is the first Acharya who gives importance both to *Shabad Alamkaras* and *Arth Alamkaras* as the body of the *Kavya* (Poetry). There are two *Shabad Alamkaras* and thirty six *Arth Alamkaras*. Bhamha has referred *Anuprasa* and *Yamaka* as two

*Shabad Alamkaras. Rupaka, Deepaka, Upma, Smahit, Udaata, Sandeh and Virodha are Arth Alamkaras. (34)*

Dandin occupies a unique position as a supporter of *Alamkara* and belongs to 7th century A.D. According to him all the means used to beautify the poetry are called *Alamkaras*. He wrote *Kavyadarsha* which is further divided into three sub parts called *Paricheda*. Third and last *Paricheda* discusses about *Alamkaras*. Dandin has discussed various kinds of *Yamaka* and *Upma Alamkaras*. He has elaborated *Arth Alamkaras* in detail. Dandin has also labeled *Alamkara* as an element which add aestheticism to a poem. He considers *Vakrokti* as the base of *Alamkaras*. (Singh 37)

Udbhata (750-850 A.D.) has also played a vital role in the development of *Alamkara* theory. He has written three books namely *Kumarsambhava*, *Bhamahvivraha* and *Kavyalankara sarsangraha*. He has classified forty one *Alamkaras* into six groups, and defined these in seventy one *Karikas* (a concise philosophical statement in a verse). He has discussed only *Alamkara* theory in *Kavyalankara sarsangraha*. Three kinds of *Anuprasa* and *Deepaka Alamkaras* have been discussed in detail. He has elucidated *Rupaka, Upma, Udaata, Virodha, Shankara, Dhristanta* and *Bhavika Alamkaras*.

There are many poems in his book *Kumarsambhava* which reflects the use of *Alamkaras*. *Punruktvdabhasa, Kavyalinga, Chekanuprasa, Dhristanta* and *Shankra Alamkaras* are propounded by Udbhata. He has made a scientific discussion of *Upma Alamkara* and has explained two kinds of *Anuprasa* and four kinds of *Atishyokti Alamkara*. His new *Alamkaras* have been well received by the subsequent scholars. (Hira 36)

Rudrata is a renowned scholar of Indian literature and he belongs to mid 9th century. He has written *Kavyalankara* which consists of sixteen chapters and seven hundred forty eight Shlokas. Second to tenth chapters of this work discuss only about *Alamkaras*. He has scientifically demarcated *Alamkaras* in his work. Rest of the five chapters explains the constituents of poetics. He has covered *Vakrokti, Anuprasa, Yamaka* and *Chitra Alamkaras*. Although he has given due consideration to *Rasa* theory in his writings still he is regarded as the supporter of *Alamkara* School. In comparison to other scholars having contributed for the

development of *Alamkaras*, Rudrata has explained maximum *Alamkaras*. His clarification of *Alamkaras* is so neat and clean, that he has been placed in the category of great supporters of *Alamkara* theory. (Singh 39)

Ruyyaka is also one of the famous supporters of *Alamkara* theory. He belongs to the middle of 12th century. He wrote *Alankar Sarvasva* in which seventy five *Arth Alamkaras*, six *Shabad Alamkaras*, and one *Ubhyalamkara* have been discussed. He has categorised *Alamkaras* on the basis of their basic features. He has divided *Arth Alamkaras* into five major categories namely *Sadarishya*, *Virodha*, *Shrinkhla*, *Nyayemoolak* and *Gooraarth partiti-moolak*. He found some new *Alamkaras* like *Parinama*, *Ullekha*, *Vichitara*, *Vikalapa* and three types of *Slesha Alamkara*. (44)

Bhoja (11th century) is originally a proponent of *Rasa* theory but he also contributed a lot to *Alamkara* theory. He is known for his two major works- *Saraswati Kanthabharnam* and *Shingar Parkash*. *Saraswati kanthabharnam* is a discussion about various aspects of poetics, and *Shingar Parkash* discusses about *Rasa* theory. *Alamkara* has been explained in *Saraswati kanthabharnam*. He has elaborated seventy two *Alamkaras* in this work. There are twenty four *Arth Alamkaras*, twenty four *Shabad Alamkaras* and twenty four *Ubhayalankar* explained by Bhoja. The main *Alamkaras* explained by him are *Jati*, *Rati*, *Riti*, *Vriti*, *Chaya*, *Mudra*, *Yukti*, *Ukti*, *Vibhavana*, *Hetu*, *Upma*, *Rupaka*, *Utpreksha* etc. Bhoja has given much importance to *Anuprasa Alamkara*. According to him, *Anuprasa* is such an influencing *Alamkara* which can infuse aesthetic sense in a poem even in the absence of other *Alamkaras* like *Upma* etc. (Hira 41)

Vamana is regarded as the father of *Riti* theory and his time period is from 8th-9th century A.D. He described *Riti* as the soul of poetry. He has written *Kavyalankara Sutra* which consists fifteen chapters. Each schedule contains two or three chapters. Fourth schedule of this book discusses about *Alamkaras*. He has elaborated two *Shabad Alamkaras* and thirty *Arth Alamkaras*. *Deepaka*, *Yamaka*, *Anuprasa*, *Upma*, *Vakrokti*, *Rupaka*, *Slesha*, *Sandeh*, *Virodha*, *Viyaratha*, *Tulyayogta* and *Smahit* are some *Alamkaras* explained by him. Vamana has also dealt with the kinds of *Anuprasa*, *Upma* and *Yamaka Alamkaras*. He opined that a

poem seems gracious because of *Alamkaras*. He thinks that a poem is appreciated due to its literary aestheticism instilled by *Alamkaras*. (37)

Jaideva is the first such supporter of *Alamkara* who has explained maximum number of *Alamkaras*. He belongs to 13th century. On *Alamkaras*, he wrote a great treatise entitled *Chandraloka*. It is divided into sub-parts called *Mayukhas*. Fifth *Mayukha* deals with *Alamkaras*. There are eight *Shabad Alamkaras* and ten *Arth Alamkaras* in it. He has formulated fifteen new *Alamkaras*. He has discussed near about 108 *Shabad* and *Arth Alamkaras* e.g. *Unmeelit*, *Prikrankura*, *Sambhavna*, *Anuguna*, *Bhavika*, *Ullaasa*, *Puravrupa*, *Asambhava*, *Vishadna* etc. The presence of *Alamkara* in a poem is as important as the presence of heat in fire. He mentioned that if a person accepts a poem without *Alamkaras*, it is equal to accept the existence of fire without heat. Jaideva considers *Alamkaras* as a new creation. He rejected the idea that *Alamkara* owes its origin to *Vakrokti*. (Singh 45)

Mammata is a famous literary scholar who belongs to the latter half of 11th century. He re-established *Dhvani* theory. He wrote a treatise namely *Kavyaparkasha* which is considered as an exclusive work on poetics. He got inspiration to write this work from his predecessors and made his affirmations regarding *Alamkaras* in chapter ninth and tenth. There are total six *Shabad Alamkaras* and sixty one *Arth Alamkaras* in *Kavyaparkasha*. He did not regard *Alamkaras* as a constituent of poetics. According to him, it does not affect a poem if it lacks *Alamkara*. Although he gave definitions of *Alamkaras* but he has not classified *Alamkaras*. (Hira 42)

Apyadhikshita has devised maximum number of *Alamkaras*. He belongs to the latter half of 17th century. The study of *Alamkara* in this period reached at its zenith. His works are *Kuvlyananda* and *Chitaramimansa*. He discovered new *Alamkaras* such as *Alpa*, *Karkdeepaka*, *Lalita*, *Anuja*, *Mudra*, *Visheshaka*, *Ratanawali*, *Yukti*, *Pratishedha* etc. In both of his works, *Alamkaras* are discussed very minutely. He has explained one hundred thirty five *Alamkaras* in *Kuvlyananda* and twelve in *Chitaramimansa*. In *Kuvlyananda*, he discussed *Alamkaras* in very simplistic way, and in *Chitaramimansa*, he has discussed *Alamkaras* from a critic's point of view. In *Kuvlyananda*, he classified *Alamkaras* in three categories such as

*Shabadgat*, *Arthgat* and *Ubhyagat*, but in *Chitramimansa* he does not categorise *Alamkaras*. *Shabad Alamkaras* have been given more importance than *Arth Alamkaras* in his works. All types of *Alamkaras* mentioned in *Chitramimansa* have been labeled as *Arth Alamkaras*. (Hira 51)

Pandit Jagannatha is a renowned scholar and undisputedly the best. He is also from the latter half of 17th century. His major works are *Rasgangadhara* and *Chitramimansa*. He did not follow the path of previous scholars of *Alamkara* theory, but instead present his own thoughts and perspectives about the use and role of *Alamkaras* in poetry. He viewed poetics in a rational and scientific way. He discussed seventy *Alamkaras* without making any reference of *Shabad Alamkaras*. He has given his original illustrations of all *Alamkaras* and given a new paradigm to this theory. (52)

Vishavnatha Kaviraja is also a renowned scholar belonging to the middle of 14th century. He wrote on poetry, drama and poetics. His treatise on *Alamkara* is *Sahityadarpana* which contains ten parts called *Paricheda*. He has defined eight *Shabad Alamkara*, seventy *Arth Alamkara*, seven *Raswat Alamkara* and *Mishar Alamkaras* (*Shankar* and *Sansrishti*) in detail. He is greatly influenced by Mammata and Ruyyaka. He has developed *Nishchaey* and *Anukoola Alamkaras*, and considers *Alamkara* as an element of external beauty of poetry. (Singh 45)

Shobhakar Mitar belongs to 13th century and he wrote *Alamkar Ratnakar*. He has contributed in increasing the number of *Alamkara* with giving description of above one hundred *Alamkaras*. He discussed about forty one new *Alamkaras* and did not follow his previous scholars. Some of his *Alamkaras* are not accepted by the scholars of Indian poetics, yet he is regarded as a great contributor in the field of *Alamkara*. (44)

As the history of the development of the poetics would show us, earlier writers from Bhamha to Anandvardhana, were mainly engaged in finding out external factors of a *Kavya* like *Shabda*, *Artha* and the *Alamkaras* associated with them. They were never serious about its internal qualities like *Dhvani*, *Rasa* etc., though we find some indirect references to them in their works also, here and there.



*Alamkaras* are the ornaments of poetry and enhance the beauty of poetry. *Alamkaras* are broadly classified into three groups, these are: *Shabad Alamkara*, *Arth Alamkara* and *Shabdarth Alamkara*.

*Shabad Alamkara*: - These types of *Alamkara* are related to the words. Words are as important as we cannot use the synonym of that word because the synonym will destroy the *Alamkara*. Because of the great importance of words (*Shabd*as), these are called *Shabad Alamkara*. *Anuprasa*, *Yamaka*, *Slesa*, *Veepsa* and *Punruktvdabhasa* are some examples of *Shabada Alamkara*.

*Arth Alamkara*: - These types of *Alamkaras* are related to the meaning. Meaning is the most important aspect of *Arth Alamkara*. It takes place when the words are changed but the meaning remains the same. Meanings create pleasure and beauty in poetry. It is because of the importance of meaning (*Artha*), these are called *Arth Alamkara*. *Upma*, *Rupaka*, *Atishyokti*, *Ullekha*, *Tulyayogta*, *Drishtanta*, and *Sandeh* are some examples of *Arth Alamkara*.

*Shabdarth Alamkara*: - These types of *Alamkaras* are related both with words and meanings. Words and meanings have equal importance in *Shabdarth Alamkara*. *Shankar* and *Sansrishti* both are considered as *Shabdarth Alamkaras*.

There are some examples of *Shabad Alamkaras*:

*Anuprasa Alamkara* (Alliteration):- The repetition of the same sounds or of the same kinds of sounds at the beginning of words more than once in the same verse is called *Anuprasa Alamkara*.

*Yamaka Alamkara* (Homonym):- When a same word is repeated more than once in a verse but its meaning varies each time, then there is *Yamaka Alamkara*. The repetition of words or syllables is similar in sound but different in meaning in this type of *Alamkara*.

*Slesa Alamkara* (Paronomasia):- *Slesa* takes place when a word is used once in a verse but it gives various meanings. In this type of *Alamkara* more than one meaning is expressed by one word at the same time.

*Veepsa Alamkara* (Pervasion):- When words are repeated to express the feeling of surprise, hate, grief, happiness, pity and respect, then there is *Veepsa*

*Alamkara*. Words are repeated to make the expression effective and attractive. *Veepsa Alamkara* is discussed only by Acharya Bhoja in his writing *Saraswati Kanthabharnam*. (66)

Some examples of *Arth Alamkara* are as under:

*Upma Alamkara* (Simile):- In this type of *Alamkara* a comparison is made between two objects having a number of similarities. It has four elements to its credit; *Upmeya* (Object to be compared), *Upmana* (Object compared with), *Dharma* (Common properties), *Vachka* (Indicator or the words implying comparison).

*Rupaka Alamkara* (Metaphor):- Where *Upmana* (Object compared with) is fully imposed on *Upmeya* (Object to be compared) eliminating all the differences between the two is called *Rupaka*. In this type of *Alamkara* both *Upmana* and *Upmeya* remain the same despite their basic differences.

*Sandeh Alamkara* (Doubt):- When an object under discussion is poetically suspected to be something else, it is called a doubt. P. R. defines it in an accurate term as “beautiful cognition comprising of many alternatives of equal strength, based on similarity and with a mixture of incongruity.” (Ramachandrudu 371)

*Ullekha Alamkara* (Representation):- The description of one under different characters arising from a difference of perceivers or from difference of the objects is termed representation. There are two varieties of *Ullekha*: first is that where a certain object is apprehended by different persons in different ways through different causee e.g. the verse etc. second is that where one and the same thing is described in different ways on account of the difference of subject, although there are not many perceivers. (qtd. in Kane 131)

*Utpreksha Alamkara* (Poetical Fancy):- *Utpreksha* is an imagining of an object under the character of another. *Utpreksha* arises when a thing which is cognised as different from another thing is fancied to be identical with the same on the account of its having the qualities associated with it. This figure is characterised by excellence because without any common quality being the object in view, there is an undercurrent of resemblance even though the objects are not connected by any common quality or action. (Sastry 51)

*Atishyokti Alamkara* (Exaggeration):- A description or transcending popular modes of speech with some purpose is an *Atishyokti*. When a word is used to exaggerate something or someone to evoke a strong feeling and to create a strong impression, it shows that there is *Atishyokti Alamkara*.

*Drishtanta Alamkara* (Exemplification):- *Drishtanta* is the reflective representation of a similar subject. This figure is being founded either on similarity or on contrast. It is that in which the truth of the matter in hand is confirmed by the example given in illustration. (Kane 166)

*Virodha Alamkara* (Contradiction):- When two things associated in one place are cognised as not so associated or such cognition constitutes *Virodha*. Such cognition may be an illusion even, which does not fall under *Virodha Alamkara*. Thus the description of the existence on one thing of two things which are not well known as not co-existing constitutes *Virodha*. (Ramachandrudu 464)

*Deepaka Alamkara* (Illuminator):- When a thing which is the subject in hand and another which is not the subject in hand are connected with the same attribute or when the same case is connected with more than one verb, there is *Deepaka Alamkara*. This figure is called *Deepaka* because it is like a lamp, which when employed for illuminating one object, also illumines others. (Kane 162)

*Smarana Alamkara* (Reminiscence):- A recollection of an object arising from the perception of something like it is termed as *Smarana Alamkara*. When after perceiving a thing similar to one which was formerly apprehended, one remembers the latter, there is *Smarana Alamkara*. (112)

*Udahrana Alamkara*: - is the figure of speech where one particular thing out of things generally mentioned, is taken by a way of illustration. The expression of *Samanya Visesa-bhava* (extraordinary emotion) after the mention of a *visesa* in order to get the clear understanding of the general statement is *Udahrana*. (Ramachandrudu 327)

*Bhrantimana Alamkara* (Misconception):- “The charming undoubted identification, on account of close similarity, of one object with another which is not wanton, is called *Bhrantimana*.” (377) *Bhrantimana* is the apprehension from resemblance of an object as being what it is not, if it is suggested by poetical

imagination. Two conditions are essential to constitute this figure; the error must be due to similarity (and not a stroke etc.) and the error must be poetical. (Kane 129)

*Aakshapa Alamkara* (Paralepsis):- When there is an apparent denial of something, which was intended to be said, for the purpose of conveying some special meaning, the figure is termed as *Aakshapa*, which is two-fold as pertaining to what is about to be said and what has been said. The elements that constitute *Aakshapa* are therefore four; there must be something intended to be said, there must be an express denial of it, this denial or suppression being really inapplicable under the circumstances must be only apparent, and lastly there must be the conveyance of some special meaning. (Kane 231)

*Sara Alamkara* (Climax):- When the things to be described gradually rise in excellence, there is *Sara Alamkara*. Jagannatha says that this figure occurs not only when the excellence gradually rises (so that the thing last mentioned is the best of all), but also when each succeeding object is represented as worse than each preceding one (so that the last is the worst of all). (qtd. in Kane 265)

*Shankara Alamkara* (Commixture):- When two or more *Alamkaras* come together in a verse and they cannot be separated, there is *Shankara Alamkara*. (Singh 131) when two or more ornaments stand in the relation of principal and subordinate, when they reside in the same place, or when there is a doubt about them, there is *Shankara Alamkara*, which is thus three-fold. It is said that the mixture of figures in *Shankara* is like the mixture of milk and water. (Kane 324-25)

*Sansrishti Alamkara* (Conjunction):- When two or more *Alamkaras* come together in a verse and they can be separated, the existence of these independent of each other is called *Sansrishti*. As the ornaments in ordinary life produce a distinct beauty when they are combined together and are hence counted as distinct ornaments. (Kane 323)

*Parteepa Alamkara* (The Converse):- When things that are well known to be standards of comparison are themselves turned into objects of comparison, or when things which are standards of comparison are declared to be useless, it is termed as *Parteepa*. Both these varieties of *Parteepa* are based upon

resemblance. If something is condemned as superfluous on account of the existence of another, and there is no resemblance between the two things, there is no *Parteepa*. (292-294)

*Vishesha Alamkara* (Extraordinary):- When something which is dependent on another is represented as existing without it; when one object is spoken of as being present in many places; when somebody, in bringing about one result, unexpectedly accomplishes something else also, which is impossible; there is *Vishesha Alamkara*. (255)

The next chapters of this work deal with the use of *Alamkara* in Shiv Kumar's *Birha Tu Sultan* and Jaishankar Prasad's *Kamayani*. *Birha Tu Sultan* is a poem collection of Shiv Kumar and consists of poems, *ghazals*, and songs which reflect the theme of separation and pain of love, disappointment from life, wait for death etc. On the other hand, *Kamayani* is an epic written by Jaishankar Prasad in which he talk about human enlightenment and shows through the character of Manu, who was encouraged to forget everything about death and destruction, and live a new and hopeful life. The following chapters also do a comparative analysis of two writers on various axis, e.g. comparison has been done on the basis of theme, characterisation, plot, use of language, writing technique, etc.

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## CHAPTER 2

### Shiv Kumar and Jaishankar Prasad: A Comparative Analysis

Literature holds a mirror to the society and reflects a unique and distinguished picture of prose and poetry. Punjabi and Hindi literature occupy an important place in Indian literature. Punjabi and Hindi poetry concentrate on issues related to society like social problems, moral values and issues related to women. Many poets have been instrumental in bringing about social reforms through their writings.

Shiv Kumar is a prominent romantic Punjabi poet occupying a unique place in Punjabi literature. His writings depict his articulating skill in dealing with the aspects of separation and pain in love, gloominess, loneliness and sorrows of life. He is considered as *Birha da Sultan* (lord of separation). He has presented separation in a different and positive way. He asserts his pain as:

ਲੋਕੀ ਪੂਜਣ ਰੱਬ ਮੈਂ ਤੇਰਾ ਬਿਰਹੜਾ

ਸਾਨੂੰ ਸੌ ਮੱਕੇਆਂ ਦਾ ਹੱਜ ਵੇ ਤੇਰਾ ਬਿਰਹੜਾ। (Kumar 570)

*Loki poojan rabb main tera birhara*

*Sanu sau makkeyan da hajj*

*ve tera birhara.*

Shiv visualises nature in depth. He sees the pain of separation and love in the seasons and air. He feels the fragrance of his beloved in the air. He measures the pain of being in love and tears with the deepness of sea and dew.

Similarly, Jai Shankar Prasad is a prominent figure among Hindi writers who contributes extensively not only in the field of poetry but to other genres of literature, as well e.g. drama, novel and short story, he is a master of all this. He is also a follower of the concept of *Chhayavad* (Romanticism) like Bhartendu Harishchandra, Mahadevi Verma, Aggyey and Suryakant Tripathi Nirala. He presents social evils in his writings. He is a lover of nature like Shiv and most of his writings deals with the theme of nature. He attempts to portray nature with a different outlook in his poems. Besides, he inspires an individual to keep up his morale and continue his journey with a positive frame of mind. He always sought

freedom from social, religious and human barriers. He was the one who craved for brotherhood, harmony, impartiality and independence.

Shiv Kumar was born on 23<sup>rd</sup> July 1936 at Village Lohtian, sub division Shakargarh, and district Sialkot, Pakistan. He passed his matriculation in 1953 and later got admission in Baring Union Christian College, Batala for F.Sc. programme. He left this course in between and got admission in the course of Overseer in Baijnath. This course was yet not completed and meanwhile he joined the service as a *Patwari*. His father Pandit Krishan Gopal also earned his livelihood through the same job. After that he worked for some time in the State Bank of India at Batala but he could not find this job interesting. In 1967, he married Aruna and was blessed with two children. He was a prolific writer and singer too who loved to recite his poems.

Jaishankar Prasad was born on 30<sup>th</sup> January, 1889 at Varanasi. His father Devi Prasad Sahu was dealing in sale of tobacco. His mother's name was Munni Devi. He completed his qualification upto eighth standard when he was in his twelves, his father died. Within a gap of two years years, his mother also died. However, his elder brother made essential arrangements for his study in *Hindi, Urdu, Sanskrit, Farsi* and English. He married thrice due to the death of his two wives. In the beginning, he wrote his poetry in *Braj* dialect of Hindi language. Afterwards, he also started writing in *Khadi* dialect of Hindi language. Prasad was endoured with philosophical ideas and was very much influenced by *Vedas*. That is why his works reflect ancient, *Vedic* and historical events. Shiv died at the age of 37 in 1973 and Prasad died at the age of 38 on 14 January 1937.

Shiv Kumar wrote songs, *ghazals* and an epic *Loona*. His writings were published under the titles of *Peeran Da Praga* (1960), *Laajvanti* (1961), *Aatte diyan Chiriyān* (1962), *Mainu Vida karo* (1963), *Birha Tu Sultan* (1964), *Loona* (1965), *Aarti* (1971), *Main te Main* (1970) and *Chup di Aawaz* (2013). Shiv was honoured with Punjabi *Sahitya Akademi* Award for his epic *Loona* in 1967.

Prasad's writings consist of plays, novels, stories, poems and an epic. In comparison to Shiv, Prasad wrote in various forms. His poem collections are *Urvashi* (1909), *Van Milan* (1909), *Chitradhar* (1975), *Prem Pathik* (1913), *Maharana ka Mahatav* (1914), *Kanan Kusum* (1913), *Jharna* (1918), *Aansu* (1925), *Lehar*



(1933) and *Kamayani* (1935). Prasad's plays include *Ajat Shatru*, *Skandgupta*, *Chandragupta*, *Dhruv-swamini*, *Sajan*, *Visakh* and *Kamna*. Prasad had also written story collections namely *Chahya prati-dhvani*, *Aandhi* and *Inderjal*. He wrote three novels namely *Kankal*, *Titli* and *Iravati* and essays entitled *Kavya Kala aur Aanye Nibandh*, *Hindi Kavita Ka Vikas* and *Aaryavrat aur Uska Pratham Samrat*. Shiv wrote only in poetic form while Prasad's writings include poetry, novels, plays, stories, and essays.

Shiv and Jai Shankar Prasad both discuss historical and mythological events in their works. They also throw light upon the life of characters of history and mythology. Shiv wrote an epic *Loona*, and Prasad's epic was *Kamayani*. Shiv in his epic *Loona*, portrays a mythological character *Loona*, who has been discussed earlier by various writers, but Shiv's interpretation of this character is different from the previous writers. He portrayed *Loona* as pious and justifies her attraction towards *Pooran*, while the previous writers have portrayed this act of *Loona* as sinful and against the norms of society.

In the epic *Kamayani*, Prasad also portrays historical and mythological characters like *Manu*, *Shradha*, and *Ida*. His characters start a new life full of hope and optimism. Prasad's characters are a microcosm of the whole humanity. *Manu* represents mind, *Shradha* stands for wisdom which infuses the spirit to live.

Shiv in his poem poems *Banwasi* and *Cheerharan* explained the dejected *Ram* and *Draupadi* respectively. He was of the opinion that *Draupadi's cheerharan* was the cause of *Mahabharata*. Shiv wrote that he is neither *Ram* from *Ayodhya*, nor has been a partner like *Laxman* who share his pain, and stand with him by thick and thin. Shiv also said that his wife is not so lucky because she does not have the company of her husband. He considers himself as an ordinary man who is victimised by the circumstances of life and merely passing his time. Though he is also living in forest like *Ram*, yet there is a substantial difference between the conditions of the two because *Ram* has his wife and his brother with him while on the other hand *Shiv* is living alone without any company. In his poem *Cheerharan*, he addresses himself as helpless and disheartened person. He considers himself equivalent to *Pandavas* who could not do anything for the honour of *Draupadi*. Similarly he is fed up with just carrying on his painful journey of life and everyday

gets unconscious while reaching at a dark destination named home. He compares modern man with historical figures and that he is indulged in irrational complications of life and is therefore not able to move outside this sea of pain and sorrows.

Similarly Prasad also presents the historical and mythological characters in his writings. He presents the picture of a ruler life in his plays like *Skandhgupta* and *Chandragupta*. Prasad has elaborated the virtuous story of Maharana Pratap in his famous poem collection *Maharana Ka Mhataav*. He wrote *Kamayani* focused on historic figure Manu. He has also portrayed historical figures like Shradha and Ida in this epic. Like Shiv, Prasad also writes about historical and mythological character Krishna in his poem *Sri Krishna Jyanti*, where he has compared the life of modern man with the life of Sri Krishna. Prasad attempts to inform that the world seems dark due to the menacing and sinister thoughts of people like Kans. However, it is due to coming into being of divine powers like Krishna appearing in the form of Brahma shows path towards truth, and the way, in which Krishna arrived during *Duapar yug* led to demolish tyranny and chaos. Similarly on the occasion of Sri Krishna Jyanti, Krishna will come and vanish the existing evils and dark devils.

Shiv has compared modern man with Lord Rama while Prasad has wished for the welfare of the whole world with the appearance of Krishna. Shiv has expressed sorrow while Prasad expressed his expectation with the positive frame of mind for the establishment of a happy and prosperous society.

Shiv in his poem collection *Aarti*, praises the highness and truthfulness of Guru Gobind Singh. He says that he is not of the status to appear before the greatness of Guru Gobind Singh. He says that he is not so competent to sacrifice his life for such a great personality. He aspires to be a song of appreciation of Guru Gobind Singh, which should carry a sword of truth in one hand with the dire instinct to die for one's aspiration for sacrificing his life due to love and affection towards the soil of nation. In this way, Shiv and Prasad both have used historical and mythological figures in their writings.

The writings of Shiv and Prasad have mostly shared common themes. The study of the writings of Shiv and Prasad on the ground of theme can be discussed under the following heads:

**Depiction of Nature:** Both Shiv and Prasad have given a vivid description of nature very artistically and wonderfully. Shiv has used natural metaphors and similes such as spikes, flowers, thorns, stars, moon, night, day, trees, mountains and clouds etc. in his poetry. He writes:

ਮੈਂ ਕੰਡਿਆਲੀ ਥੋਹਰ ਵੇ ਸੱਜਣਾ ਉੱਗੀ ਵਿਚ ਉਜਾੜਾਂ,  
ਜਾਂ ਉੱਡਦੀ ਬਦਲੋਟੀ ਕੋਈ ਵਰ੍ਹ ਗਈ ਵਿਚ ਪਹਾੜਾਂ। (Kumar 31)  
*Main kandiali thohar ve sajjna  
uggi vich ujan  
Jan udadi badloti koi  
varh gayi vich pahadan.*

Prasad's poetry also reflects the use of natural symbols like Himalaya, morning, evening, night, day, rivers, ponds, forests and disasters. He writes:

शरद का सुंदर नीलाकाश  
निशा निखरी था निर्मल ह्रास  
वह रही छाया पथ पे स्वच्छ  
सुधा सरिता लेती उच्छवास। (Prasad 269)  
*Sharad ka sundar nilakash  
nisha nikhri tha nirmal hras  
Veh rahi chaya path pe swachh,  
sudha sarita leti uchhwas.*

According to Rajendra Prasad Pandey:

This happened for the first time in the history of Hindi poetry that nature was so close to man; moreover the treatment was also different. Nature was not treated as a stimulating factor for love and passion but in Chhayavadi (Romantic) poetry nature was presented in a live form; as a living being. (21)

**Theological Depiction:** Shiv portrays simple and theological point of view in his poetry. He accepts nature as an indirect power and prays to release him from this destructible world. Shiv says:

ਏਹ ਕਵਣੁ ਸੁ ਦੇਸ ਸੁਹਾਵੜਾ ਤੇ ਕਵਣੁ ਸੁ ਏਹ ਦਰਿਆ,  
ਜੇ ਰਾਤ ਨਾ ਮੇਘੀ ਚੰਨ ਦੀ ਵਿਚ ਦੂਰੋਂ ਡਲਕ ਰਿਹਾ। (Kumar 345)

*Eh kavan su des suhavda  
te kavan su eh dariya  
Jo raat na megghi chann di  
vich duron dalak reha.*

Prasad also talks about supernatural power in his poetry and he says that there is some supreme power who is governing this universe. Prasad is of the view that no one is able to acquire the knowledge of all the things and creatures in this world; it is beyond one's imagination:

हे अनंत रमणीय कौन तुम? यह मैं कैसे कह सकता,  
कैसे हो? क्या हो? इसका तो भार विचार न सह सकता।  
हे विराट! हे विश्वदेव ! तुम कुछ हो ऐसा होता भान,  
मंद-गंभीर-धीर-स्वर-संयुत यही कर रहा सागर गान। (Prasad 21)

*Hey, anant ramniye! kaun tum?  
yeh main kaise keh sakta  
Kaise ho? Kya ho?  
Iski to bhar vichar na seh sakta  
Hey viraat! Hey vishavdev!  
Tum kuch ho aisa hota bhan  
Mand ghambhir-dheer-savar-sanyut  
yhi kar raha sagar gaan.*

**Theme of Separation (Birha)** - The theme of separation is quite apparent in the poems of Shiv and Prasad. The pain and sorrow of separation wait and desire for meeting has been used in the poems of both.

Shiv expressed his own dilemma, disappointment, and pain of love in his poetry. In his poems, an alienated female narrates the pain of his deflation. In his poem *Hanjuan de Gaah*, he addresses his beloved and says that she is consoling his heart with the old memories. He expressed the state of dejection in the remembrance of his beloved. He said that the separation from his beloved had shocked him so intensely that he had drunk the milk of *Aakk* (a poisonous plant) and had eaten a poisoned flower of *Dhatūra* (a toxic plant) with closed eyes.

He expressed his personal pain and sufferings in his poems *Sharinh De Phul*, *Kandiali Thohar*, *Panchi Ho Javan*, and *Gaman Di Raat* etc. He expresses his pain in words like:

ਅਸਾਂ ਜੂਨ ਹੰਢਾਈ ਮਹਿਕ ਦੀ ਸਾਡੇ ਬਿਰਹਾ ਦਾ ਵਰਦਾਨ,  
ਸਾਡੇ ਇਸ ਬਿਰਹਾ ਦੇ ਨਾਮ ਤੋਂ ਕੋਟ ਜਨਮ ਕੁਰਬਾਨ। (Kumar 314)  
*Asan joon handhai mehak di*  
*sade Birha da vardan*  
*Sade is Birha de naam ton*  
*kot janam kurban.*

Prasad describes the mental state of lovers after their separation. He says that he is scared of sharing his pain of love with people because they increase the intensity of pain by making fun of him. Prasad in his poem *Beeti Vibhavri Jaag Ri*, discusses about the separation of a beloved from her lover, who is waiting for her lover, but her lover does not return even after the dawn of fresh morning. The memories of her lover have got revive as she is alone and helplessly bearing with the pain of parting from her lover. He writes:

ਅਧਰੌਂ ਮੈਂ ਰਾਗ ਅਮੰਦ ਪਿਏ ਅਲਕੌਂ ਮੈਂ ਮਲਯਜ਼ ਬੰਦ ਕੀਏ  
ਤੂੰ ਅੱਥ ਤਕ ਸੋਝੈਂ ਹੈਂ ਆਲੀ ਆਂਖੌਂ ਮੈਂ ਭਰੇ ਵਿਹਾਗ ਰੀ  
ਬੀਤੀ ਵਿਭਾਵਰੀ ਜਾਗ ਰੀ! (Prasad 328)  
*Adhron me raag amand piye*  
*alkon me maleaj band kiye*  
*Tu aab tak soyi hai aali*  
*aankhon me bhari vihang ri*  
*Beeti vibhavri jaag ri.*

**Worthlessness of Life and Will for salvation:** Prasad and Shiv, both crave for freedom from this world while viewing life as worthless. In fact, Shiv was made lover due to his struggle arising out of isolation of life, pain and sorrows of love. He writes:

ਅਸਾਂ ਤੇ ਜੋਬਨ ਰੁੱਤੇ ਮਰਨਾ ਮੁੜ ਜਾਣਾ ਅਸਾਂ ਭਰੇ ਭਰਾਏ,  
ਹਿਜ਼ਰ ਤੇਰੇ ਦੀ ਕਰ ਪਰਿਕ੍ਰਮਾ ਅਸਾਂ ਤੇ ਜੋਬਨ ਰੁੱਤੇ ਮਰਨਾ। (Kumar 272)  
*Asan te joban rutte marna*  
*mud jana asan bhare bhraye*

*Hizar tere di kar parikarma*

*Asan te joban rutte marna.*

Shiv is of the view that the world is destructible. He prays to the almighty for releasing him from this world after viewing life as painful and redundant. In his words:

ਮੈਨੂੰ ਵਿਦਾ ਕਰੋ ਮੇਰੇ ਰਾਮ ਮੈਨੂੰ ਵਿਦਾ ਕਰੋ,

ਕੋਸਾ ਹੰਝ ਸ਼ਗਨ ਦਾ ਪਾਓ ਸਾਨੂੰ

ਬਿਰਹਾ ਤਲੀ ਧਰੋ, ਤੇ ਮੈਨੂੰ ਵਿਦਾ ਕਰੋ।

ਪ੍ਰਭੂ ਜੀ ਹੁਣ ਤਾਂ ਬਿਰਹੋਂ ਵਿਹੁਣੀ

ਮਿੱਟੀ ਮੁਕਤ ਕਰੋ। (Kumar 262)

*Mainu vida karo mere ram*

*mainu vida karo*

*Kosa hanjh shagan da pao saanu*

*Birha tali dharo te mainu vida karo*

*Prabhu ji hun tan birho vihuni*

*mitti mukat karo.*

Prasad is not scared of death and says that this body is soil and ultimately it would get merged in the soil. Prasad also opines that this world is short-lived which is not everlasting. He also portrays the same in his poetry and throws light upon the ultimate goal objective of an individual's life. In *Ashok ki Chinta* he writes:

जलता है यह जीवन पतंग

जीवन कितना? अति लघु क्षण

ये शलभ पुंज-से कण-कण

तृष्णा वह अनलशिखा बन

दिखलाती रक्तिम यौवन

जलने की क्यों न उठे उमंग? (Prasad 354)

*Jalta hai yeh jivan patang*

*jivan kitna? Ati laghu kshan*

*Ye shalabh punj se kan kan*

*trishna veh analshikha ban*

*dikhlati raktim yauvan*

*Jalne ki kyun na uthe umang.*

**Notion of Nationalism:** The writings of both Shiv and Prasad contain discussion about the patriotism and passion towards serving the nation. Shiv stated the greatness of India in his songs entitled *Desh Mahan*, *Tiranga*, *Bharat Mata*, *Shahidan di Maut* etc. In his poem *Shahidan di Maut* he discusses about martyrs who sacrifice their lives for the nation and writes:

ਜਾਨ ਜਿਹੜੀ ਵੀ ਦੇਸ਼ ਦੇ ਲੇਖੇ ਲਗਦੀ ਹੈ,  
ਉਹ ਗਗਨਾਂ ਵਿਚ ਸੂਰਜ ਬਣ ਕੇ ਦਿਖਦੀ ਹੈ।  
ਉਹ ਅਸਮਾਨੀ ਬੱਦਲ ਬਣ ਕੇ ਤਰਦੇ ਨੇ,  
ਮੌਤ ਸ਼ਹੀਦਾਂ ਦੀ ਜੇ ਲੋਕੀ ਮਰਦੇ ਨੇ। (Kumar 806)  
*Jaan jehdi vi desh de lekhe lagdi hai*  
*Oh gaganan vich Suraj ban ke dagdi hai.*  
*Oh asmani baddal ban ke tarde ne*  
*Maut shahidan di jo loki marde ne.*

Prasad's poems reflect the notion of Nationalism. Prasad acknowledges the greatness of India in his famous poems namely *Veer Balak*, *Bharat*, *Himadri Tung Shring Se*, etc. He has also explained the concept of patriotism in his plays namely *Chandragupta* and *Skandagupta*. In his poem *Bharat* he writes:

हिमगिरि का उत्तुंग श्रृंग है सामने  
खड़ा बताता है भारत के गर्व को  
पड़ती इस पर जब माला रवि रिश्म कि  
मणिमय हो जाता है नवल प्रभात से। (Prasad 471)  
*Himgiri ka utung shikhar hai samne*  
*Khada btata hai bharat ke garav ko*  
*Padti is par jab mala ravi risham ki*  
*Manimaye ho jata hai naval prabhat mein.*

**Depiction of Female Beauty:** Shiv and Prasad both have extensively dealt with female beauty. Prasad admires female beauty in the context of nature. In *Kamayani*, he writes:

नील परिधान बीच सुकुमार  
खुल रहा मृदुल अधखुला अंग,  
खिला हो ज्यों बिजली का फूल

ਸੇਧਵਨ ਭੀਚ ਗੁਲਾਬੀ ਰੰਗ। (Prasad 28)

*Neel paridhan beech sukumar  
khul raha mridul adhkhula angg  
Khila ho jeyon bijali ka phool  
meghvan beech gulabi rang.*

Shiv has also elaborated the beauty of woman in artistic and simplistic way. In his poem named *Sheesho*, he says in the praise of a woman:

ਸ਼ੀਸ਼ੇ ਟੁਰੀ ਜਾਏ ਸੰਗ ਸਖੀਆਂ, ਪੈਰ ਧਰੋਂਦੀ ਪੈਲੇ।

ਟੋਰ ਉਹਦੀ ਜਿਉਂ ਪੈਲਾਂ ਪਾਉਂਦੇ ਟੁਰਣ ਕਬੂਤਰ ਗੋਲੇ।

ਜ਼ਖਮੀ ਹੋਣ ਕੁਮਰੀਆਂ ਕੋਇਲਾਂ ਜੇ ਮੁੱਖੋਂ ਕੁਝ ਬੋਲੇ।

*Sheesho turi jaye sang sakhiyan  
Pair dhrendi pole  
Tor ohdi jeyon pailan paunde  
turan kabootar golle.  
Zakhmi hon kumrian koylan  
Je mukhon kujh bole.*

**Depiction of women's sufferings:** Shiv has written comprehensively about the sufferings of woman in his poems. His voice reflects the pain of women. He has presented the woman in the form of a mother, daughter, sister and lover in addition to prostitute. He marks the helplessness of woman as she is not free even today. In his poem *Garbhvati* he writes:

ਔਰਤ ਤਾਂ ਇਕ ਉਹ ਪੰਛੀ ਹੈ ਜਿਸਨੂੰ ਸੋਨੇ ਦੇ ਪਿੰਜਰੇ ਵਿਚ

ਮੁੱਠੁ ਸਾਰੀ ਬਸ ਕੰਝਲੀ ਪਾ ਕੇ ਟੰਗ ਦਿੱਤਾ ਹੈ ਜਾਂਦਾ ਓਹਲੇ ਕੰਧੀਆਂ। (Kumar 112)

*Aurat tan ikk oh panchhi hai  
jisnu sone de pinjare vich  
Muth sari bas kanjhli pa ke  
tang ditta jhai janda, ohle kandhiyan.*

Prasad has also shown his sensitive attitude towards women's sufferings in his poems and stories. His stories *Mamta* and *Gram* are the best examples which



depict such type of issues. Mamta is a widow who gives shelter to the *Mughal* emperor in spite of the fact that the emperor's army has killed her father. *Gram* story present the poor state of affairs of women reflecting that how a female has to suffer due to various reasons including economical and social and also never gets proper freedom, respect and dignity.

**Social Issues:** Shiv and Prasad both have highlighted the social evils prevailing in the society through their writings. Shiv talks about helplessness of women, female foeticide, unemployment and depiction of problematic state of affairs of individual in present times. In his poem *Sigligar* he writes:

ਜਿੰਦਗੀ ਦੇ ਖਾਬਾਂ ਦੀ ਗੱਡ ਲੈ ਕੇ ਸ਼ਹਿਰ ਸ਼ਹਿਰ ਮੈਂ ਫਿਰਿਆ,  
ਪੇਟ ਦੀ ਅੱਗ ਬੁਝਾਵਣ ਜੋਗਾ ਪਰ ਕੋਈ ਰੁਜ਼ਗਾਰ ਨਾ ਮਿਲਿਆ। (Kumar 217)  
*Zindagi de khaban di gadd*  
*lai ke shehar shehar main fireya*  
*Pet di agg bujhavan joga*  
*par koi ruzgar na mileya.*

Striking upon female foeticide, he says that in his city one baby girl has been killed with some instruments used by fair complexioned nurses. He covered this in his poem *Mera Ajj Dil Vi Roya Hai*:

ਮੇਰਾ ਅੱਜ ਦਿਲ ਵੀ ਰੋਇਆ ਹੈ ਤੇ ਨਾਲੇ ਅੱਖ ਰੋਈ ਹੈ,  
ਮੇਰੇ ਅੱਜ ਸ਼ਹਿਰ ਵਿਚ ਇਕ ਅਰਧ ਜੂਨੀ ਮੌਤ ਹੋਈ ਹੈ। (Kumar 630)  
*Mera ajj dil vi roeya hai*  
*te nale akkh royi hai*  
*Mere ajj shehar vich*  
*ik ardhjuni maut hoyi hai.*

There are some areas explored by Shiv which are not touched by Prasad like female foeticide, unemployment etc. On the other hand, Prasad has written on social evils like child labour, feudal system, slavery, poverty, discrimination among social classes and cruel tyranny of feudal lords for their peasants. Prasad also explains the social circumstances in his novels named *Kankal* and *Titli*. He talks about child labour in his story *Chota Jadughar*, in which he says that a small child has been shown demonstrating his plays in the streets for his livelihood and reflects his virtues, like sincerity towards mother, service and responsibility through earning

his livelihood is worth quoting. Prasad has also touched rural life in terms of intricacies of poor state of life due to feudal system. In his story *Graam*, he has highlighted the economic situation, death of husband, poverty and loyalty only through a single statement of a female character.

**Theme of Lust:** Shiv and Prasad have also presented physical or lustful touch as psychological and physical needs of human being in their writings. Lustful feelings are the outcome of separation of lovers for a long time. Shiv admitted that it is due to the sexual intercourse that every creature has come into existence. He writes:

ਇਹ ਵਣ ਤ੍ਰਿਣ, ਪੌਣ, ਮਿੱਟੀ ਅੱਗ ਪਾਣੀ,  
ਹੈ ਸਾਰੀ ਕਾਮ ਚੋਂ ਉਪਜੀ ਕਹਾਣੀ,  
ਇਹ ਰੁੱਖ ਵੀ ਦੇਸਤਾ ਨੇ ਭੋਗ ਕਰਦੇ  
ਵੇ ਟਾਹਣੀ ਨਾਲ ਜਦ ਖਹਿੰਦੀ ਹੈ ਟਾਹਣੀ। (Kumar 178)  
*Eh van trin paun, mitti, agg, pani*  
*hai sari kaam chon upji kahani*  
*Eh rukh vi dosta ne bhog karde*  
*ve tahni naal jad khehndi hai tahni.*

Prasad also deals with the issue of lust in his works and is of the view that it is the basic tendency of human psyche. In his poem *Vasna* he says:

मनु अभी तक मनन करते थे लगाये ध्यान,  
काम के संदेश से ही भर रहे थे कान (Prasad 41)  
*Manu abhi tak manan karte*  
*the lagaye dhyān*  
*Kaam ke sandesh se hi*  
*bhar rahe the kaan.*

In his poem *Lajja*, Prasad has highlighted that all human beings go through this situation during young age. They remain curious regarding lust:

अभिलाषा अपने यौवन सी  
उठती उस सुख के स्वागत को  
जीवन भर के बल वैभव से  
सत्कृत करती दूरागत को। (Prasad 50)

*Abhilasha apne yauvan si  
uththi us sukh ke swagat ko  
Jivan bhar ke bal vaibhav se  
Satkrit karti duragat ko.*

From the perspective of content and theme, both Shiv and Prasad share common borders. Both the writers have written on various themes in an artistic way and provide equally rational platform for study and their writings are impregnated with the various literary devices e.g. symbols, images, methods, and figures of speech.

Shiv wrote in *Majhi* dialect of Punjabi language because he had spent most of his time in *Majha* region of Punjab. He used rustic language in his poetry. He used some words from *Kissa Kaav* and *Gurmat Kaav* e.g. *charkha*, *birhada*, *suhavda*, *babul*, *mitti*, *kavan* etc. in his poetry which made it interesting and creative. Prasad has mastery over many languages like *Hindi*, *Urdu*, *Farsi*, *Sanskrit* and *English*. But he preferred to write in *Braj* and *Khadi* dialect of Hindi language. Earlier he started writing in *Braj*. However, he made *Khadi* dialect as the medium of his expression afterwards. His artistic use of language is the cause of attraction and aesthetic taste for his readers.

Shiv wrote metric poetry as well free verse poetry. He used *Korda*, *Sortha*, *Nishani*, *Baint*, *Dwaia*, *Kabbitt* etc. *chhands* in his poetry successfully. Prasad used to write poetry in metre (*Chhand*). He has used a number of *Chhands* in his poetry. His metrification in *Kamayani* reflects his tactfulness and perfection in itself.

**Use of Alamkaras (figures of speech):** Shiv has used *Shabad* and *Arth Alamkaras* in his poetry, his most commonly used *Alamkaras* are *Anuprasa*, *Udahrana*, *Veepsa*, *Upma*, *Rupaka*, *Drishtanta*, *Bhrantimana*, *Sandeha* etc. An example of *Rupaka Alamkara* can be seen as under:

ਮਾਏ ਨੀ ਮਾਏ ਮੈਂ ਇਕ ਸ਼ਿਕਰਾ ਯਾਰ ਬਣਾਇਆ,  
ਚੂਰੀ ਕੁੱਟਾਂ ਤੇ ਓਹ ਖਾਂਦਾ ਨਾਹੀਂ ਉਹਨੂੰ ਦਿਲ ਦਾ ਮਾਸ ਖਵਾਇਆ,  
ਇਕ ਉਡਾਰੀ ਉਸ ਐਸੀ ਮਾਰੀ ਤੇ ਓਹ ਮੁੜ ਵਤਨੀਂ ਨਾ ਆਇਆ। (Kumar 226)  
*Maaye ni main ik shikra yaar banaya  
Churi kuttan te uh khanda nahi  
uhnu dil daa maas khawaya.*

*Ik udari us aisi mari  
te oh mud vatni na aaya.*

Prasad has used *Shabad Alamkaras* rarely while *Arth Alamkaras* have been used frequently in his poetry. He used *Utpreksha*, *Rupaka*, *Upma*, *Udahrana*, *Sandeh Alamkara* etc. He writes:

दूर दूर तक विस्तृत था हिम  
स्तब्ध उसी के हृदय समान,  
नीरवता-सी शिला-चरण से  
टकराता फिरता पवमान। (Prasad 13)  
*Door door tak vistrut tha him  
stabdh usi ke hridaye saman  
Neervta si shila charan se  
takrata phirta pawman.*

*Anuprasa*, *Upma* and *Utpreksha Alamkaras* have been used simultaneously by Prasad in the above lines.

**Images and symbols:** Shiv and Prasad have used images and symbols in their poetry to differentiate their language and expression from common language. They gave much importance to nature and took most of their symbols from nature. Their images are vibrant, delicately carved frescoes that get imprinted on our soul after we read them once.

Shiv has used certain images such as visual (*drish*), hearing (*naad*), memory (*smriti*), touch (*sparsh*), imagination (*kalpana*), smell (*gandh*) etc. in his poems. The images used by Shiv in his poetry are woven with the elements of nature and Punjab's rural scene; the animals, plants, sights and sounds of rural Punjab. Shiv used symbols like moon, stars, flowers, trees, leaves, seasons, forest, fire, snake, mountains, sun, air, soul, water, shadow, earth, sea etc. He writes in his poem *Main Kandiali Thohar*:

ਮੈਂ ਕੰਡਿਆਲੀ ਥੋਹਰ ਵੇ ਸੱਜਣਾ ਉੱਗੀ ਵਿਚ ਉਜਾੜਾਂ  
ਜਾਂ ਉੱਡਦੀ ਬਦਲੇਟੀ ਕੋਈ ਵਰ੍ਹ ਗਈ ਵਿਚ ਪਹਾੜਾਂ  
ਜਾਂ ਉਹ ਦੀਵਾ ਜਿਹੜਾ ਬਲਦਾ ਪੀਰਾਂ ਦੀ ਦੇਹਰੀ ਤੇ,

ਜਾਂ ਕੋਈ ਕੋਇਲ ਕੰਠ ਜੀਹਦੇ ਦੀਆਂ ਸੂਤੀਆਂ ਜਾਵਣ ਨਾੜਾਂ। (Kumar 31)

*Main Kandiali thohar ve sajjna*

*uggi vich ujjadan*

*Jan udadi badloti koi*

*varh gayi vich pahadan*

*Jan oh deeva jehda*

*balda Peeran di dehri te*

*Jan oh koyel kanth jihde diyan*

*sootian javan nadan.*

Prasad has used figurative language to represent objects, actions and ideas in such a way that it appeals to the senses of the readers. Prasad has used symbols like morning, evening, mountains, sea, sun, air, fire, soul, valley, earth, sky etc. He has used images such as visual (*drishya*), hearing (*naad*), touch (*sparsh*) and smell (*gandh*) etc. The images used by Prasad reflect his efficiency and command over language. An example of visual (*drishya*) image in following lines:

शशिसुख पर घूँघट डाले

आँचल में दीप छिपाये

जीवन कि गोधूली में

कोतुहल से तुम आये । (Prasad 143)

*Shashimukh par ghungat dale*

*Aanchal mein deep chipaye*

*Jivan ki godhuli mein*

*kotuhall se tum aaye.*

**Rhyme Scheme:** Shiv frequently wrote rhyme poetry. His poetry is more rhymed and composed. In his poem *Laajwanti*, he writes:

ਮਾਏ ਨੀ ਮਾਏ ਮੇਰੇ ਗੀਤਾਂ ਦੇ ਨੈਣਾ ਵਿਚ

ਬਿਰਹੋਂ ਦੀ ਰੜਕ ਪਵੇ,

ਅੱਧੀ ਅੱਧੀ ਰਾਤੀ ਉਠ ਰੋਣ ਮੇਏ ਮਿੱਤਰਾਂ ਨੂੰ

ਮਾਏ ਸਾਨੂੰ ਨੀਂਦ ਨਾ ਪਵੇ। (Kumar 92)

*Maye ni maye*

*Mere geetan de naina vich birhon di radak pave*

*Adhi- adhi raati utth ron moye mitrran nu*

*Maye sanu neend na pave.*

Prasad also used to write rhyme poetry. Prasad's poem collection, *Aansoo* and a poem *Beeti Vibhavri Jag Ri* are some examples of his rhyme poetry.

अधरों में राग अमंद किए अलकों में मलयज बंद किए

तू अब तक सोई है आली आँखों में भरे विहाग री

बीती विभावरी जाग री! (Prasad 328)

*Adhron me raag amand piye*

*alkon me maleaj band kiye*

*Tu aab tak soyi hai aali*

*aankhon me bhare vihag ri*

*Beeti vibhavri jaag ri.*

After comparative analysis of both Shiv Kumar and Jaishankar Prasad, it can be said that their works have both similarities and dissimilarities, although they belong to two different time periods and are from different social, political, economic, and religious backgrounds, and wrote in different languages.

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## CHAPTER 3

### **Study of *Birha Tu Sultan* and *Kamayani* in the perspective of the theory of *Alamkara***

By studying Punjabi and Hindi literature, particularly poetry, readers come across a lot of literary and artistic devices used by writers, such as symbols, images, *Alamkaras* (figures of speech), *Rasas*, *Chhand*, etc. The present study focuses on the use of *Alamkara* and its importance in Punjabi and Hindi poetry. *Alamkara* is an important literary device that beautifies poetry and without which poetry cannot evoke aesthetic taste among its readers. The poetry seems incomplete without *Alamkaras* as a woman appears incomplete without ornaments. A poem without *Alamkara* can neither attract its readers nor provide *rasa* and pleasure. Punjabi and Hindi poetry have *Alamkaras* in abundance. Punjabi and Hindi poets have used various kinds of *Alamkaras* in their poetry in an effective, attractive, and artistic way. This study is based on the famous poem collection *Birha Tu Sultan* written by Shiv Kumar, and a Hindi epic *Kamayani* by Jai Shankar Prasad.

*Birha Tu Sultan* is a collection of poems of Shiv Kumar which have been selected from his different poetry writings. It is a collection of poems, songs and *ghazals* of Shiv which portrays a picture of poetic art, acumen, ideas, thoughts, etc. In this collection, Shiv has elaborated upon themes of separation, death, sorrow, pain of being in love, and waiting for the lover. He has also highlighted social evils in this text. He has explained the scenic beauty of nature and stated the pain of human mind in context of nature. He has also dealt with the notions of lust in his poetry. The majesty of a woman has been elucidated by him in various forms like mother, daughter and beloved.

*Kamayani*, the epic is the creation of Jai Shankar Prasad in which he has enlightened about the disheartening and disappointing state of mind of Manu after catastrophe. It is a historic anecdote that has been explained by Prasad in the form of an epic. Manu got disheartened and left the hope of life. After meeting Shradha, a new hope of life arises in Manu's life when he came in contact with Ida (Intelligence), his life gets a new lease of life, and again he moves forward towards the creation of his new world. All these characters are symbolic. When mind meets



with intelligence, it infuses new ideas and hopes and leads an individual towards the success.

Various *Alamkaras* like *Anuprasa*, *Upma*, *Rupaka*, *Utpreksha*, *Veepsa*, *Udahrana* and *Punruktiparkasha Alamkaras* have been used profusely by Shiv and Prasad in their poetry.

***Anuprasa Alamkara*:** When words or syllables are repeated more than once in the same verse, it is known as *Anuprasa Alamkara*, and when the last consonants and vowels of each line are similar, it is known as *Anttanuprasa Alamkara*. In case, a line consists of a group of consonants and it is seen more than once, it is called *Chhekanuprasa Alamkara*. Shiv Kumar in his poem *Mirchan de Pattar* used this *Alamkara* as follows:

ਚੁਗ ਚੁਗ ਰੋੜ ਗਲੀ ਤੇਰੀ ਦੇ ਘੁੰਗਣੀਆਂ ਵੱਤ ਚੱਬ ਲਏ ਵੇ,

ਕੱਠੇ ਕਰ ਕਰ ਕੇ ਮੈਂ ਤੀਲੇ ਬੁੱਕਲ ਵਿਚ ਧੁਖਾਏ ਵੇ। (Kumar 20)

*Chug chug rod gali teri de*

*ghungniyan vatt chabb laye ve*

*Kathe kar kar ke main teele*

*bukkal vich dhukhaye ve.*

These lines show the use of *Anuprasa Alamkara*. There is *Vrityanuprasa Alamkara* because the syllables ‘ਚ’ and ‘ਕ’ are repeated more than once in a line.

This is known as *Vrityanuprasa Alamkara*. Shiv addresses his beloved and says that he has eaten the stones lying in her street under the impression of grams and prepared them like bonfire. However, she does not return and he is still incomplete without her.

Prasad writes in his couplet entitled *Asha* in *Kamayani*:

किस दिंगत रेखा में इतनी संचित कर सिसकी-सी साँस,

यों समीर मिस हाँफ रही-सी चली जा रही किसके पास। (Prasad 26)

*Kis digant rekha mein itni*

*sanchit kar siski si saans*

*Yon sameer miss hanf rahi si*

*chali ja rahi kiske paas.*

He has used *Vrityanuprasa Alamkara* in the above lines. He imagines night is appearing as a beautiful lady. He asks night, 'where, in which corner, have you kept your breathing like sibilance and why are you out of breath. Whom are you going to meet? Why are you so anxiously moving? The use of syllable 'ਸ' has been used several times which reflect the use of *Vrityanuprasa Alamkara*.

Shiv Kumar in his poem *Beehi di Batti* writes:

ਮੇਰੀ ਬੀਹੀ ਦੀ ਇਹ ਬੱਤੀ ਬੱਤੀ ਨਹੀਂ ਬੀਹੀ ਦੀ ਬੱਚੀ,  
ਕਾਲਾ ਨੇਰਾ ਚੁੰਘ ਰਹੀ ਹੈ ਸਿਰ ਬੀਹੀ ਦੀ ਹਿੱਕ ਤੇ ਰੱਖੀ,  
ਨਵ ਜੰਮੇ ਮੇਰੇ ਬੱਚੇ ਵਾਕਣ ਹੌਲੀ ਹੌਲੀ ਮੱਠੀ ਮੱਠੀ,  
ਇਹ ਬੀਹੀ ਇਹਦੀ ਅੰਬੜੀ ਸੱਕੀ। (Kumar 18)

*Meri bihi di eh batti*

*batti nahi bihi di bachhi*

*Kala nehra chungh rahi hai*

*sir bihi di hikk te rakhi*

*Nav jamme mere bachhe vakan*

*hauli hauli mathi mathi*

*eh bihi ehdi ambdi sakki.*

*Chhekanuprasa Alamkara* has been used in these lines because a similar group of syllables or words come twice. Shiv has used the words *holi* and *mathi* twice. In these lines, the poet discusses about the light in his courtyard. He sees courtyard as the mother of light and it is getting its feed from the breast of courtyard as a newly born baby takes his feed from his mother. This courtyard also seems the real mother of light like the mother of his child.

Prasad uses *Chhekanuprasa Alamkara* as under:

उसकी तलहटी मनोहर श्यामल तृण-वीरुध वाली,

नव-कुंज, गुहा-गृह सुंदर हृद से भर रही निराली। (Prasad 132)

*Uski talhati manohri*

*Shyamal trin viroodh wali*

*Nav kunj, greha greh sundar*

*hrad se bhar rahi nirali.*

*Griha grih* words in above poetic lines have the same group of syllables which have been used twice, so there is *Chhekanuprasa Alamkara*. Prasad describes the beauty of nature by an example of valley which is very panoramic with lush green trees and plants, their branches spreading over the canopies appearing magnificent. The elegance of valley is unique and alluring due to the houses and ponds built in tunnels.

Shiv in his poem *Rojade* shares his agony of love as under:

ਤੇਰੀ ਯਾਦ ਅਸਾਨੂੰ ਮਣਸ ਕੇ ਕੁਝ ਪੀੜਾਂ ਕਰ ਗਈ ਦਾਨ ਵੇ,

ਸਾਡੇ ਗੀਤਾਂ ਰੱਖੇ ਰੋਜ਼ੇ ਨਾ ਪੀਵਣ ਨਾ ਕੁਝ ਖਾਣ ਵੇ,

ਅੱਜ ਪਿੱਟ ਪਿੱਟ ਹੋਇਆ ਨੀਲ੍ਹੜਾ ਸਾਡੇ ਨੈਣਾ ਦਾ ਅਸਮਾਨ ਵੇ,

ਸਾਡਾ ਇਸ਼ਕ ਕੁਆਰਾ ਮਰ ਗਿਆ ਕੋਈ ਲੈ ਗਿਆ ਕੱਢ ਮਸਾਣ ਵੇ,

ਸਾਡੇ ਨੈਨ ਤੇਰੀ ਅੱਜ ਦੀਦ ਦਾ ਪਏ ਕਿਰਿਆ ਕਰਮ ਕਮਾਣ ਵੇ। (Kumar 141)

*Teeri yaad asanu manas ke*

*kujh hanjhu kar gayi daan ve*

*Sade geetan rakhe rojade*

*na peevan na kujh khan ve*

*Ajj pit pit hoya neelda,*

*sade naina da asman ve*

*Sada ishq kuara mar gaya*

*koi lai gaya kadh masan ve*

*Sade nain teri aaj deed da*

*paye kireya karam Kaman ve.*

In these lines there is a use of *Anttanuprasa Alamkara* because each line ends with the syllables 'ठ' and 'ऐ'. Shiv has used 'ठ' consonant and 'ऐ' vowel in above lines. While addressing his beloved, in his poem *Rojade*, Shiv says to his beloved that though she has left but her memories have given him tears, pain and suffering. Shiv tells that his songs are on fast, and are not eating and drinking. His bachelor love has died and his eyes have got blue like sky after crying for long time. His eyes have left the hope of seeing his beloved once again in his life because his eyes have made the funeral rites of his hope to meet her.

In the couplet *Asha* of *Kamayani*, Jai Shankar Prasad inscribes:

हे अनंत रमणीय कौन तुम? यह मैं कैसे कह सकता,  
कैसे हो? क्या हो? इसका तो भार विचार न सह सकता।  
हे विराट! हे विश्वदेव ! तुम कुछ हो ऐसा होता भान,  
मंद-गंभीर-धीर-स्वर-संयुत यही कर रहा सागर गान। (Prasad 21)  
*Hey anant ramaniye, kaun tum*  
*Yeh main kaise keh sakta?*  
*Kaise ho? Kya ho?*  
*Is ka to bhar vichar na seh sakta,*  
*Hey virat, hey vishavdev,*  
*Tum kuch ho, aisa hota bhaan,*  
*Man gambhir-dheer-svar-sanyut*  
*Yahi kar raha sagar gaan.*

Prasad has made use of *Anttanuprasa Alamkara* in these lines. At the end of lines, he has used 'त' consonant and 'आ' vowel; therefore, it is the use of *Anttanuprasa Alamkara*. The consonant 'न' has also been used in next lines. In *Kamayani*, Manu, who is the main character, shows his curiosity and wishes to know about the super natural power that is controlling this world. Manu addresses that invisible power that it is too difficult for him to even think that who he is and

how does he look? But Manu believes in the existence of God and also says that the sea is also appreciating the virtues of God by singing and murmuring.

***Utpreksha Alamkara***: Shiv Kumar and Jai Shankar Prasad both have used *Utpreksha Alamkara* in an artistic and luring way. Shiv Kumar writes in his poem entitled *Yaad*:

ਉਫਕ ਜਿਵੇਂ ਸੋਨੇ ਦੀ ਮੁੰਦਰੀ ਚੰਨ ਜਿਵੇਂ ਵਿਚ ਸੁੱਚਾ ਥੇਵਾ,  
ਧਰਤੀ ਨੂੰ ਅੱਜ ਗਗਨਾਂ ਭੇਜੀ ਪਰ ਧਰਤੀ ਦੇ ਮੇਚ ਨਾ ਆਈ,  
ਵਿਰਥਾ ਸਾਰੀ ਗਈ ਘੜਾਈ ਇਹ ਕਿਸਦੀ ਅੱਜ ਯਾਦ ਹੈ ਆਈ। (Kumar 90)

*Uffak jiven sone di Mundari*  
*chan jiven vich suchha theva*  
*Dharti nu ajj gagna bheji*  
*par dharti de mech na aayi*  
*virtha sari gayi ghadai*  
*Eh kis di ajj yaad hai aayi?*

The use of *Utpreksha Alamkara* is an imagining of an object under the character of another. Shiv says that *Uffak* (horizon, which seems to be a meeting point of sky and earth) appears as a ring of gold and moon appears as a pure diamond in that ring of gold. This ring has been sent by sky to earth but the ring could not match the size of earth, therefore, the whole hard work of shaping the ring has gone in vain. Here, Shiv says that the horizon resembles the ring of gold and moon resembles with that of pure diamond. Therefore, there is *Utpreksha Alamkara* used. Prasad has used *Utpreksha Alamkara* in *Chinta*:

देव-यजन के पशुयज्ञों की वह पूर्णाहुति की ज्वाला,  
जलनिधि में बन जलती कैसी आज लहरियों की माला।  
उनको देख कौन रोया यों अंतरिक्ष में बैठ अधीर,  
व्यस्त बरसने लगा अश्रुमय यह प्रालेय हलाहल नीर। (Prasad 17)

*Dev yajan ke pashuyaggyon ki*  
*veh purnahuti ki jwala*  
*Jalnidhi me ban jalti kaisi*

*aaj lehrion ki mala.*  
*Un ko dekh kaun roya yun*  
*antriksh mein baith adhir*  
*Vyasat barsne laga ashrumaye*  
*yeh pralay halahal neer.*

In *Kamayani*, Manu points out that the animals were killed by people to make angels happy. Animals were sacrificed and their flesh was thrown into fire which increases the intensity of fire and the flames of fire were looking as if the waves were flowing in the sea. When the animals were killed, someone was crying in the sky and his tears became the heavy rainfall. The water of this rainfall became sea and destroyed the whole divine creations of this world. In these lines Prasad uses *Utpreksha Alamkara* as he shows the possibility of rain in flowing tears.

Shiv, while praising the beauty of his beloved in *Aaate diyan Chidiyan* poem, says:

ਮੇਰੀ ਮਹਿਬੂਬ ਨੂੰ ਤੂੰ ਜਾਣਦਾ ਹੈ, ਹੈ ਵਗਦੀ ਕੂਲ ਚਾਨਣ ਵਿਚ ਨਹਾਤੀ,  
ਜਿਉਂ ਵਾਦੀ ਦੇ ਪਹਾੜਾਂ ਦੇ ਵਿਚਾਲੇ ਇਹਦੇ ਤੋਂ ਵੀ ਹੁਸੀਨ ਹੈ ਉਸਦੀ ਛਾਤੀ,  
ਉਹਦੇ ਸਾਹਾਂ ਚ ਮੱਸਿਆ ਹੈ ਗਵਾਚੀ ਉਹਦੀ ਦੇਹ ਚੋਂ ਆਵੇ ਇਉਂ ਸੁਗੰਧੀ  
ਕੰਵਲ ਫੁੱਲ ਜਿਉਂ ਸਰਾਂ ਚੋਂ ਖਾਣ ਹਾਥੀ ,  
ਹੈ ਗੋਰਾ ਰੰਗ ਜੀਕਣ ਸ਼ਾਮ ਵੇਲੇ ਬਰਫ਼ ਦੇ ਨਾਲ ਲੱਦੀ ਕੋਈ ਘਾਟੀ। (Kumar 177)

*Meri Mehbob nu tu janda hai*  
*hai vagdi kul chanan vich nahati*  
*Jiyon vaadi do pahadan de vichale*  
*ehde ton vi huseen hai uss di chhati*  
*Uhde sahan vich masseye hai gwachi*  
*uhdi deh chon aave eiyon sugandhi*  
*Kanval phul jiyon sran chon khan hathi*  
*Hai gora rang jikan sham vele*  
*baraf de naal laddi koi ghati.*

An analysis of these lines clearly reveals the use of *Utpreksha Alamkara*. The poet says that his beloved is like a river that has bathed in moonlight. Her breast is more beautiful than a valley between two mountains. Her body is fragrant like lotus flowers of the ponds. Her fair complexion reminds of a valley covered with snow in evening. The poet praises the beauty of his beloved and relates her beauty with the beauty of nature. Therefore, it is an artistic use of *Utpreksha Alamkara*.

Prasad in the couplet *Asha* of *Kamayani* writes:

ਸੰਧਿਆ-ਘਨਮਾਲਾ ਕੀ ਸੁੰਦਰ ਔਛੇ ਰੰਗ-ਬਿਰੰਗੀ ਛੀਂਟ,  
ਗਗਨ-ਚੁੰਬਿਨੀ ਸ਼ੈਲ-ਸ਼੍ਰੇਣੀਯਾँ ਪਹਨੇ ਹੁਏ ਤੁਸ਼ਾਰ-ਕਿਰੀਟ। (Prasad 23)  
*Sandhya ghanmala ki sundar*  
*odhe rang birangi chheent*  
*Gagan chumbini shail shreniyan*  
*pehne hue tushar kireet.*

Here Prasad describes the beauty of Himalaya during evening time. He says that the sky is covered with colourful clouds and appears as if mountains wrapped in colourful clothes and peaks are decorated with a crown of snow. By relating cloudy sky with colourful mountains, Prasad makes use of *Utpreksha Alamkara*.

Shiv Kumar, explaining the story of a beautiful and young girl Shukina, in his poem *Chumman* writes:

ਨੈਣ ਓਹਨਾ ਦੇ ਗਿਠ ਗਿਠ ਲੰਮੇ ਜਿਉਂ ਭੈਰਾਂ ਦੀਆਂ ਲੰਮੀਆਂ ਡਾਰਾਂ,  
ਚੇਤ ਮਹੀਨੇ ਆਥਣ ਵੇਲੇ ਪੇਹਲੀ ਦੇ ਫੁੱਲਾਂ ਤੇ ਜੁੜੀਆਂ ,  
ਹੋਠ ਜਿਵੇਂ ਰੂਹੀ ਦੇ ਪੱਤਰ ਵਿਚੋਂ ਮਿੱਠਾ ਦੁੱਧ ਵਗੀਂਦਾ,  
ਕੋਈ ਕਰਮਾਂ ਵਾਲਾ ਪੀਂਦਾ। (Kumar 118)  
*Nain uhna de gith gith lamme*  
*jiyon bhauran diya lammiyan daran,*  
*Chet mahine aathan vele*  
*pohli de phullan te judiyan*

*Honth jiven roohi de pattar*  
*vichon mitha dudh vaginda*  
*Koi karma wala peenda.*

By praising the beauty of the girls of Jammu, Shiv says, that the eyes of the girls are large, surrounded by long eye lids appearing like queues of black bees. It reminds him one of the group of black bees assembling in the evening during March-April around the flowers. Their lips resemble the petals of flower named *Roohi* releasing milk. This milk is really worth a fortune. By relating large eyes, eye lids in comparative mode with the group of black bees and leaves of *Roohi* (a milky plant), Shiv uses *Utpreksha Alamkara*.

Prasad uses *Utpreksha Alamkara* at many places in *Kamayani*. He writes:

आह वह मुख पश्चिम के व्योम बीच  
जब घिरते हों घन श्याम,  
अरुण रवि-मंडल उनको भेद  
दिखाई देता हो छविधाम। (Prasad 29)

*Aah veh mukh! Pashchim ke vyom beech*  
*jab ghirte ho ghanshyam*  
*Arun ravi mandal unko bhed*  
*dikhayi deta ho chhavidham.*

In these lines, Prasad has used *Utpreksha Alamkara*. He says that the face of pretty *Shradha* looked as lovely as the sun attains its beauty by tearing the clouds and blue sky during the evening. It implies that the face of *Shradha* appears attractive like the sun appearing through clouds. Here the poet has written his imagination of *Upmana* and *Upmeya* in *Shradha*'s face and sun appearing through the clouds in the evening respectively. These lines reflect the use of *Utpreksha Alamkara*.

***Rupaka Alamkara:*** Prasad and Shiv both have used *Rupaka Alamkara* in their poems. *Rupaka Alamkara* implies opportunities for comparison through the use of similes, metaphors and analogies. Shiv in his poem *Eh Kehe Din Aaye* writes:



ਅੰਬਰ ਦੀ ਇਕ ਥਿੰਦੀ ਚਾਟੀ ਸੰਦਲੀ ਪੌਣ ਮਧਾਣੀ,  
ਅੱਧੀ ਰਾਤੀ ਰਿੜਕਣ ਬੈਠੀ ਚਾਨਣ ਧਰਤ ਸੁਆਣੀ,  
ਚੰਨ ਦਾ ਪੇੜਾ ਖੁਰ ਖੁਰ ਜਾਏ ਸੋਕਾ ਨਾ ਵੱਤਰ ਆਏ,  
ਨੀ ਜਿੰਦੇ ਇਹ ਕੇਹੇ ਦਿਨ ਆਏ। (Kumar 284)

*Ambar di ik thindi chati*  
*sandli paun madhani*  
*Addhi raati ridkan baithi*  
*chanan dharat suani*  
*Chann da peda khur khur jaye*  
*soka na vattar aaye*  
*ni jinde eh kehe din aaye?*

Shiv Kumar has used *Rupaka Alamkara* in the above lines of this poem. He points out that he is passing through such a stage of his life that all the fragrance and happiness of his life has gone away. Shiv says that the air is a churn, the sky is a *Chatti* (earthen vessel for churning milk) and the earth is a woman who is churning milk into *Chatti* and moon is a butter cake melting and it does not come into the hands of a woman. Through these lines, the poet has used sky as *Chatti*, air as churn, earth as a woman and moon as butter cake. Therefore, it reflects the use of *Rupaka Alamkara*.

In the second couplet of *Kamayani*, Jai Shankar Prasad writes:

खुलीं उस रमणीय दृश्य में अलस चेतना की आँखें,  
हृदय-कुसुम की खिलीं अचानक मधु से वे भीगी पाँखें। (Prasad 25)  
*Khuli us ramniye drishye me*  
*alas chetna ki aankhen*  
*Hridye kusum ki khili achanak*  
*madhu se ve bheegi pankhen.*

Prasad has used *Rupaka Alamkara* in the above lines. He has explained the beautiful and lovely scenes of nature. After seeing the beauty of nature, Manu

does not want to close his eyes and his heart blossoms like a flower, as its petals were soaked in honey. Prasad views new life in nature and describes how nature and men are interdependent on each other.

Shiv Kumar has used *Rupaka Alamkara* at various places in *Birha Tu Sultan*. In the last paragraph of his poem *Rojade*, he writes:

ਤੇਰੀ ਯਾਦ ਅਸਾਨੂੰ ਮਣਸ ਕੇ ਕੁਝ ਪੀੜਾਂ ਕਰ ਗਈ ਦਾਨ ਵੇ,  
ਸਾਡੇ ਗੀਤਾਂ ਰੱਖੇ ਰੋਜ਼ੜੇ ਨਾ ਪੀਵਣ ਨਾ ਕੁਝ ਖਾਣ ਵੇ,  
ਮੇਰੇ ਦਿਲ ਦੇ ਮਾਨ ਸਰੋਵਰਾਂ ਵਿਚ ਬੈਠੇ ਹੰਸ ਪ੍ਰਾਣ ਵੇ,  
ਤੇਰਾ ਬਿਰਹਾ ਲਾ ਲਾ ਤਾੜੀਆਂ ਆਏ ਮੁੜ ਮੁੜ ਰੋਜ਼ ਉਡਾਣ ਵੇ। (Kumar 143)

*Teri yad asanu manas ke  
kujh peedan kar gayi daan ve  
Sade geetan rakhe rojade  
na peevan na kujh khan ve  
Mere dil de maan sarovran vich  
baithe hans pran ve  
Tera birha la la tadiyan  
aaye mud mud roz udaan ve.*

*Rupaka Alamkara* has been employed by Shiv in the above lines. He says that his heart is like a pond and life is like a swan in that pond, which reflects the use of *Rupaka Alamkara*. In his poem *Rojade*, Shiv addresses his beloved that though she has left but her memories have given him tears, pain and suffering. Shiv says that his songs are on fast, barring eating and drinking. His bachelor love has died and his eyes got blue after crying for long time. His eyes have left the hope of seeing his beloved once again in his life because he has made the funeral rites of his hope to meet her. In the above lines, the poet says that his heart is a pond where swan is present in the form of life. However, the separation from his beloved makes him abandon his life by inflicting upon himself more sufferings. In this poem, the poet has discussed the pain of isolation from beloved and wants to convey the message that severance does not allow a person to live.

Prasad has used *Rupaka Alamkara* in a couplet named *Anand*. He writes:

सब भेदभाव भुलवा कर  
दुख-सुख को दृश्य बनाता,  
मानव कह रे यह मैं हूँ,  
यह विश्व नीड बन जाता (Prasad 135)  
*Sab bhed-bhav bhulva kar*  
*dukh sukh ko drishye bnata*  
*Manav keh re yeh main hun*  
*yeh vishav need ban jata.*

Prasad conveys a very clear message through the above lines that there should not be any kind of discrimination in this world but instead people should have to live like a family in this world. He opines that this world is temporary, nothing is everlasting. Joys, sorrows, sufferings and wealth will come to an end with the passage of time. Here, Prasad has used nest as a symbolic representation of the world, thereby using metaphors. The use of world as a nest indicates the use of *Rupaka Alamkara*.

**Upma Alamkara:** When two different things are compared with the purpose to show their similarities and common features, there is *Upma Alamkara*. It includes four elements: *Upmana* (object compared with), *Upmeya* (object to be compared), *sanjha dharma* (common properties) and *Vachka shabad* (indicator or the word implying comparison). *Upma Alamkara* has been used by both the writers. Shiv inscribes in his poem *Aate Diyan Chidiyan*:

ਮੇਰੀ ਮਹਿਬੂਬ ਨੂੰ ਤੂੰ ਜਾਂਦਾ ਹੈ, ਹੈ ਵਗਦੀ ਕੂਲ ਚਾਨਣ ਵਿਚ ਨਹਾਤੀ,  
ਜਿਉਂ ਵਾਦੀ ਦੇ ਪਹਾੜਾਂ ਦੇ ਵਿਚਾਲੇ, ਇਹਦੇ ਤੋਂ ਵੀ ਹੁਸੀਨ ਹੈ ਉਸਦੀ ਛਾਤੀ,  
ਉਹਦੇ ਸਾਹਾਂ ਚ ਮੱਸਿਆ ਹੈ ਗਵਾਚੀ, ਉਹਦੀ ਦੇਹ ਚੋਂ ਆਵੇ ਇਉਂ ਸੁਗੰਧੀ  
ਕੰਵਲ ਫੁੱਲ ਜਿਉਂ ਸਰਾਂ ਚੋਂ ਖਾਣ ਹਾਥੀ,  
ਹੈ ਗੋਰਾ ਰੰਗ ਜੀਕਣ ਸ਼ਾਮ ਵੇਲੇ ਬਰਫ਼ ਦੇ ਨਾਲ ਲੱਦੀ ਕੋਈ ਘਾਟੀ,  
ਸਲੇਟੀ ਨੈਣ ਘੁੰਗੀਆਂ ਵਾਂਗ ਉਹਦੇ ਉਹਦੇ ਬੁੱਲਾਂ ਚ ਉੱਗੇ ਬਣ ਕਪਾਸੀ। (Kumar 176)

*Meri mehboob nu tu janda hai  
hai vagdi kool chanan vich nahati  
Jiyon vaadi do pahadan de vichale  
ehde ton vi huseen hai usdi chhati  
Uhde sahan ch masseye hai gwachi  
uhdi deh chon aave, eiun sugandhi  
kanval phul jiun sran chon khan hathi  
Hai gora rang jikan sham vele  
baraf de naal laddi koi ghati  
Saleti nain ghugiyen vang ohde  
ohde bullan ch ugge ban kapasi.*

The poet says that his beloved is like a river that has taken bath in moonlight. Her breast is more beautiful than a valley between two mountains. Her body is fragrant like lotus flowers of the ponds. Her fair complexion reminds of a valley covered with snow in evening. The poet praises the beauty of his beloved and relates her beauty with the beauty of nature.

In the above lines there is *Upma Alamkara* because the poet is comparing the eyes of his beloved with the grey colour of dove. Here, the eyes of beloved are *Upmeya* (the object to be compared), the colour of dove is *Upmana* (the object compared with), grey colour of dove is *Sadharan dharma* (common property) and the *vang* is *Vachka Shabda* (indicator or the word implying comparison). So there is *Upma Alamkara* in the above lines. He has magnificently used *Upma Alamkara*.

Like Shiv, Prasad has also used *Upma Alamkara* in an artistic way. Prasad engraves in couplet *Anand of Kamayani*:

वह अपलक लोचन अपने पादाग्र विलोकन करती,  
पथ-प्रदर्शिका-सी चलती धीरे-धीरे डग भरती।  
बोली, "हम जहाँ चले हैं वह है जगती का पावन,  
साधना प्रदेश किसी का शीतल अति शांत तपोवन।" (Prasad 131)  
*Veh apalak lochan apne*

*Padagar vilokan karti  
Path pardarshika si chalti  
dhire dhire dag bharti  
Boli "hum jhan chale hain  
veh hai jagti ka pavan  
Sadhna Pradesh kisi ka  
shital atishant tapovan".*

Ida is walking slowly and leading a group of people without even blinking her eyes looking towards her path. A child comes to her and asks, 'Where are you going'? She replies, 'the place where we are heading is a pious place in this world. Someone has meditated over there and due to his meditation; the place has become peaceful and calm. Prasad compares the walking style of Ida with a leader which is an example of *Upma Alamkara*.

In his poem *Sangrand*, Shiv has used *Upma Alamkara* as under:

ਪੇਹ ਮਹੀਨਾ ਸਰਦ ਇਹ ਬਸਤੀ ਪਹਾੜੀ,  
ਇਹ ਮੇਰੀ ਵਾਕਫ਼ ਤੇ ਹਮਦਰਦਣ ਦਾ ਘਰ  
ਜਿਸ ਚ ਅੱਜ ਦੀ ਰਾਤ ਇਹ ਮੈਂ ਗੁਲ਼ਾਰੀ,  
ਜਿਸ ਦੀ ਸੂਰਤ ਚੇਤ ਦੇ ਸੂਰਜ ਵਾਂਗ  
ਨੀਮ ਦੁਧੀਆ ਹੈ ਗੁਲ਼ਾਨਾਰੀ। (Kumar 244)  
*Poh mahina sarad eh basti pahadri  
Eh meri vakaf te hamdardan da ghar  
jis ch ajj di raat main eh hai guzari  
Jis di surat, chet de Suraj vang  
neem dudhia hai gulanari.*

In this poem, Shiv gives a brief description about the locality on mountain during chilly months of winter. He says that he is visiting this place for the first time but the mountain knows him and is very sympathetic towards him. He spends one night in the lap of this mountain and compares its beauty with the beauty of sunlight of spring season. This comparison of the beauty of mountain's locality

with the beauty of sunlight of spring season is an example of *Upma Alamkara*. Shiv has chosen beautifully the natural elements to show the use of *Upma Alamkara*.

Prasad has also used *Upma Alamkara* with the use of nature. In *Chinta of Kamayani*, he writes:

दूर दूर तक विस्तृत था हिम  
स्तब्ध उसी के हृदय समान,  
नीरवता-सी शिला-चरण से  
टकराता फिरता पवमान। (Prasad 13)  
*Door door tak vistrut tha him*  
*stabdh usi ke hridaye saman*  
*Nirvata si shila charan se*  
*takrata firta pawman.*

The above lines depict the use of *Upma Alamkara* with *Punruktiparkasha Alamkara*. Manu can see the snow on the mountain tops everywhere around him, and its surroundings are very silent and peaceful. In the same way, peace and calm are prevalent inside Manu, but below the mountain, wind is blowing very terribly and collides with the rocks which cause terrible and furious sounds. Prasad compares the peace and calm of snow covered mountains with the calmness of Manu's heart, which is an example of *Upma Alamkara*. Here Manu's heart is *Upmeya*, snow covered mountain is *Upmana*, *stabdh* is common property, and *saman* is the word implying comparison.

**Veepsa Alamkara:** *Veepsa Alamkara* is that *Alamkara* where words are repeatedly used in a verse to show some particular feelings like grief, happiness, hatred, respect, bravery, etc.

Shiv and Prasad both have used *Veepsa Alamkara*. Shiv in his poem *Mirchan de Pattar* writes:

ਤੜਪ ਤੜਪ ਕੇ ਮਰ ਗਈ ਅੜਿਆ  
ਮੇਲ ਤੇਰੇ ਦੀ ਹਸਰਤ ਵੇ,

ਐਸੇ ਇਸ਼ਕ ਦੇ ਜ਼ੁਲਮੀ ਰਾਜੇ

ਬਿਰਹੇ ਬਾਣ ਚਲਾਏ ਵੇ। (Kumar 28)

*Tadap tadap ke mar gayi adeya*

*mel tere di hasrat ve*

*Aise ishq de zulmi raje*

*birho baan chlaye ve.*

Shiv has expressed the state of pain through these lines. To make the feeling of pain more visible to readers, he has used the word *tadap* repeatedly, which is an example of *Veepsa Alamkara*. In this poem, he has discussed about his pain of severance from his beloved. He says that his desire to see his beloved has died after waiting for a long time. The king of love has given him sharp blows and killed his desire to meet his beloved.

Prasad wrote in *Rahasya* couplet of *Kamayani*:

यहाँ लिये दायित्व कर्म का

उन्नति करने के मतवाले,

जल-जला कर फूट पड रहे

दुल कर बहने वाले छाले। (Prasad 127)

*Yhan liye dayitav karam ka*

*unnati karne ke matwale*

*Jala jala kar phoot padh rahe*

*dhul kar behne wale chhale.*

Prasad wants to convey his message through the conversation of Manu and Shradha that all human beings try to achieve something in any field and makes every possible effort to achieve their goal. Human beings are losing their existence as the blisters on human body disappear within no time. It reflects the state of pain. Prasad has used the word *jala* twice in above lines, which is an example of *Veepsa Alamkara*.

Shiv has also articulated the spirit of happiness in his poem *Man Mandir* through natural symbols. He writes:

ਰੁਣਝੁਣ ਰੁਣਝੁਣ ਟੁਣਕਣ ਸਾਜ਼ ਸਮੀਰੀ

ਜਿਉਂ ਛਣਕਣ ਬੀਜ ਸ਼ਰੀਹ ਦੀ ਸੁੱਕੀ ਫਲੀਏ,

ਫਰ ਫਰ ਵਗਣ ਹਵਾਵਾਂ ਮਲ ਖੁਸ਼ਬੋਈਆਂ

ਆ ਇਹਨਾ ਸੰਗ ਦੂਰ ਕਿਤੇ ਤੁਰ ਚਲੀਏ। (Kumar 43)

*Runjhun runjhun tunkan saaz samiri*

*jiyon chankan beej sharinh di sukki faliye*

*Phar phar vagan havavan mal khushboyian*

*aa ehna sang door kite tur chaliye.*

Shiv expresses the cheerful sentiments through natural elements. He says that the instruments of air generating soothing music. As the seeds of *Sharinh* tree after getting dry, generate clinking sounds, similarly air is generating lovely and sweet music. The pleasant weather and fragranced air is a cause of poet's excitement and happiness that he wants to go far from the hustle bustle of this world to a lonely place with his beloved, where there is nobody except them. *Runjhun* and *far* words have been used repeatedly twice to make the sentiment of happiness more effective and attractive.

Prasad has used *Veepsa Alamkara* in his poems especially in couplet entitled *Chinta*:

शक्ति रही हँ शक्ति-प्रकृति थी पद-तल में विनम्र विश्रान्त,

कँपती धरणी उन चरणों से होकर प्रतिदिन ही आक्रान्त। (Prasad 15)

*Shakti rahi han shakti*

*parkirti thi pad tal me vinamar vishrant*

*Kampti dharni un charnon se*

*hokar pratidin hi akrant.*

In the above lines, the word *Shakti* has been used twice which indicates the use of *Veepsa Alamkara*. Showing the power of gods, he writes that not only living creatures bow their heads in the front of their power, but nature also bows its head in their feet. The earth shivers due to pain and cruelty inflicted by gods and feels helpless against their power.



Prasad and Shiv have used *Veepsa Alamkara* very effectively. Pain, happiness, courage, hate and respect- all sentiments have been stated by them through the medium of *Veepsa Alamkara*.

***Udahrana Alamkara*:** When a statement is made to clarify another statement with the help of an example, it is called *Udahrana Alamkara*. Shiv Kumar and Jai Shankar Prasad both have used *Udahrana Alamkara* in their poems. Shiv wrote in his poem *Badasis* writes:

ਇਉਂ ਕਰ ਕ ਮੈਂ ਘਿਰ ਜਾਂ ਅੜਿਆ

ਵਿਚ ਕਸੀਸਾਂ ਚੀਸਾਂ ਵੇ,

ਜਿਉਂ ਗਿਰਝਾਂ ਦਾ ਟੋਲਾ ਕੋਈ

ਮੇਇਆ ਕਰੰਗ ਧਰੀੜੇ ਵੇ। (Kumar 52)

*Eiyon kar ke main ghir jan adeya*

*Vich kasisan cheesan ve*

*Jiyon girjhan da tola koi*

*moeya krang dharide ve.*

In these lines, Shiv shows how he is suffering from the pain of separation from his beloved. He is so much dejected in his life that he does not want to come out of his pain. He likens himself to a beggar that wherever he goes, people give him pain and tears in alms. Shiv has used *Udahrana Alamkara* in the above lines. He wishes for more and more pain and suffering that he is surrounded by pain like a dead body is surrounded by vultures. As the vultures push and pinch dead body, similarly the memories of his beloved do that to him.

Jai Shankar Prasad in first couplet named *Chinta* of *Kamayani* says:

पंचभूत का भैरव मिश्रण

शंपाओं के शकल-निपात,

उल्का लेकर अमर शक्तियाँ

खोज़ रहीं ज्यों खोया प्रात। (Prasad 17)

*Panchbhoot ka Bhairav Mishran*

*shampaon ke shakal nipat*

*Ulka lekar amar shaktiyan*

*Khoj rahi jiyon khoya prat.*

In the above lines, Prasad has used *Udahrana Alamkara* very artistically in *Kamayani*. By the above example, readers can find how Prasad has applied *Udahrana Alamkara*. He shows that water, air, earth, sky and fire were terribly merging with each other at the time of disaster. Light was falling from the sky to the earth and it appeared as if some super natural powers were in search of a morning lost in pitch terrible dark night with the help of lamps. By showing how the light from the sky seemed as if supernatural powers were in search of morning, Prasad has used *Udahrana Alamkara*.

The use of *Udahrana Alamkara* can also be seen in the poems of Shiv. He has written in his poem *Man Mandir*:

ਐਹ ਵੇਖ ਨੀ ਬੱਦਲੀ ਲਾਲ ਬਿੰਬ ਜੇਹੀ ਉੱਡਦੀ,

ਜਿਉਂ ਦੁਹਰਾ ਘੁੰਡ ਕੇਈ ਕੱਢ ਪੰਜਾਬਣ ਆਈ।

ਤੱਕ ਦੂਰ ਦੁਮੇਲੀ ਧਰਤ ਅਰਸ਼ ਨੂੰ ਮਿਲ ਗਈ,

ਜਿਉਂ ਘਟਣੀ ਰਾਧਾ ਸੰਗ ਸਾਂਵਲੇ ਪਾਈ। (Kumar 43)

*Oh vekh ni badli lal bimb jehi udadi*

*jiyon doohra ghund koi kadh punjaban aayi*

*Tak door dumeli dharat arsh nu mil gayi*

*jiyon ghutni radha sang sanvle payi.*

The above lines indicate the use of *Udahrana Alamkara*. In these lines, Shiv says that the moving clouds in the sky appear as a Punjabi girl has covered her face with veil and wrapped herself with red *Phulkari*. It seems that it is not cloud that is moving, but it is the veil of a Punjabi girl. He further says that inspite of long distances between sky and earth; they are merging with each other, looking as if Radha is embracing Krishna. In the above lines, Shiv clarifies one statement with the help of other, so there is *Udahrana Alamkara*.

Jai Shankar Prasad in the second couplet *Asha* of *Kamayani* writes:

नव कोमल आलोक बिखरता  
हिम-संसृति पर भर अनुराग,  
सित सरोज पर क्रीड़ा करता  
जैसे मधुमय पिंग पराग। (Prasad 20)

*Nav komal aalok bikharta  
him sansriti par bhar anurag  
Sit saroj par krida karta  
jaise madhumaye ping parag.*

These lines show the use of *Udaharana Alamkara*. Prasad says that how the sunlight of early morning, when falls on snow covered field, and spreads over it appears as a white lotus has been wrapped with honey released by the yellow flowers. To praise the pleasant sunlight of early morning, Prasad does it by using an example of white lotus covered with yellow juice which looks like honey.

***Punruktiparkasha Alamkara***: when a word is used repeatedly twice in a verse line, then it is called *Punruktiparkasha Alamkara*.

*Punruktiparkasha Alamkara* has been used by Shiv and Prasad in their poems. Shiv wrote in his poem *Yaad*:

ਉੱਡਦੇ ਬੱਦਲਾਂ ਦਾ ਇਕ ਖੰਡਰ  
ਵਿਚ ਚੰਨੇ ਦੀ ਮੱਕੜੀ ਬੈਠੀ,  
ਬਿੱਟ ਬਿੱਟ ਦੇਖੇ ਭੁੱਖਣ ਭਾਈ  
ਤਾਰੇਆਂ ਵੱਲੇ ਨੀਝ ਲਗਾਈ  
ਰਿਸ਼ਮਾਂ ਦਾ ਇਕ ਜਾਲ ਵਿਛਾਈ,  
ਇਹ ਕਿਸਦੀ ਅੱਜ ਯਾਦ ਹੈ ਆਈ? (Kumar 90)

*Udade baddlan da ik khandar  
vich channe di makdi baithi  
bit bit dekhe bhukhan bhani  
Tareyan valle neejh lagayi*

*Rishman da ik jaal vichayi*

*Eih kisdi aaj yaad hai aayi ?*

In the above lines, Shiv has used the word *bit* repeatedly, which is an example of *Punruktiparkasha Alamkara*. Shiv says that clouds look like ruins and moon seems like a spider in these ruins. Spider is hungry and attentively glancing at stars. The rays of moon passing through the clouds, is look like the web of spider. As the spider glancing at stars, in the same way, the eyes of poet are waiting for a glimpse of his beloved and he is missing her. Like Shiv, Prasad also used *Punruktiparkasha Alamkara* for making his statements and expression more interesting and effective. In *Chinta*, couplet of *Kamayani*, Prasad said:

वेला क्षण-क्षण निकट आ रही

क्षितिज क्षीण, फिर लीन हुआ

उदधि डुबाकर अखिल धरा को

बस मर्यादा-हीन हुआ। (Prasad 17)

*Vela kshan kshan nikat aa rahi*

*kshitij ksheen phir leen hua*

*Udadhi dubakar akhil dhra ko*

*bas maryada heen hua.*

These lines show the use of *Punruktiparkasha Alamkara* because Prasad has used the word *Kshan* repeatedly and made his statement interesting. In the above lines, Manu says that the continuing rain during the disaster has led to the flow of too much water that the sea has expanded its area and moving towards earth. Even the horizon between the earth and sky became invisible. The water of the sea has wrapped the whole earth and crossed its domain.

Shiv also used *Punruktiparkasha Alamkara* in his poem *Apni Saalgrah Te* as follows:

ਨੀ ਮੇਰੇ ਪਿੰਡ ਦੀਓ ਕੁੜੀਓ ਚਿੜੀਓ

ਆਓ ਮੈਨੂੰ ਦਿਓ ਦਿਲਾਸਾ ਨੀ

ਪੀ ਚੱਲਿਆ ਮੈਨੂੰ ਘੁੱਟ ਘੁੱਟ ਕਰ ਕੇ

ਗਮ ਦਾ ਮਿਰਗ ਪਿਆਸਾ ਨੀ (Kumar 72)

*Ni mere pind diyo kudiyo chidiyo*

*aa mainu deyo dilasa ni*

*Pee challeya mainu ghut ghut karke*

*gham da mirag payasa ni.*

In the above lines, Shiv states that one more year of separation has been added to his life. On this occasion of anniversary, the throbbing memories of the passing year are cajoling his heart with pain. He makes an appeal to the girls of his village to console him, inspire him as he is crying with this pain of severance and his life is diminishing day by day. Therefore life is not worth living. The use of word *ghut* twice in these lines makes these verses interesting and effective.

Prasad writes in couplet *Rahasya of Kamayani*:

अपना परिमित पात्र लिये ये

बूँद-बूँद वाले निर्झर से,

माँग रहे हैं जीवन का रस

बैठ यहाँ पर अजर-अमर-से। (Prasad 128)

*Apna primit patar liye ye*

*boond boond wale nirjhar se*

*Mang rahe hai jivan ka ras*

*baith yhan par ajar amar se.*

The use of word *boond* repeatedly in the above lines shows the use of *Punruktiparkasha Alamkara*. Shradha addressed Manu and says that all creatures of *Gyan Loka* (world of knowledge) want to know more and more about the hidden things. They want to add more knowledge and praying in front of goddess of knowledge to provide them knowledge, because they are fed up with this ignorant world and want to leave it. Through the conversation of Shradha and Manu, Prasad wants to convey the message that knowledge and wisdom comes with the growth of age and experience, does not come suddenly.

**Sandeh Alamkara:** When an object under discussion is poetically suspected to be something else, it is called *Sandeh Alamkara* (doubt). There is doubt of various things in relation to one article leading towards uncertainties, it is *Sandeh Alamkara*. In other words, when there are various kinds of probabilities and one cannot decide relation to the article, it is known as *Sandeh Alamkara*.

Shiv and Prasad both have used *Sandeh Alamkara* in a very effective manner. Shiv in his poem *Kandiali Thohar*, writes:

ਮੈਂ ਕੰਡਿਆਲੀ ਥੋਹਰ ਵੇ ਸੱਜਣਾ ਉੱਗੀ ਵਿਚ ਉਜਾੜਾਂ  
ਜਾਂ ਉੱਡਦੀ ਬਦਲੋਟੀ ਕੋਈ ਵਰ੍ਹ ਗਈ ਵਿਚ ਪਹਾੜਾਂ,  
ਜਾਂ ਉਹ ਦੀਵਾ ਜਿਹੜਾ ਬਲਦਾ ਪੀਰਾਂ ਦੀ ਦੇਹਰੀ ਤੇ  
ਜਾਂ ਕੋਈ ਕੋਇਲ ਕੰਠ ਜੀਹਦੇ ਦੀਆਂ ਸੂਤੀਆਂ ਜਾਵਣ ਨਾੜਾਂ। (Kumar 31)

*Main kandiali thohar ve sajjna*

*uggi vich ujjadan*

*Jan udadi badloti koi*

*varh gayi vich pahadan*

*Jan oh deeva jehda*

*balda peeran di dehri te*

*Jan koi koyel kanth jihde diyan*

*sootian javan nadan.*

The poet has used *Sandeh Alamkara* in these lines, while presenting himself as a severed woman, who relates her condition with a thorny plant of desert, moving cloud, burning lamp, and a cuckoo. A thorny plant of desert which has never been watered, a moving cloud which falls in the form of rain on mountains, and a lamp which is burning on a shrine and a cuckoo whose voice is not very melodious and clear. The readers are not in a position to judge what the narrator's life is really like; readers are in doubt about the condition of the narrator.

Like Shiv, Prasad also uses *Sandeh Alamkara* at several places. He writes in *Kamayani*:

दिग्दाहों से धूम उठे या जलधर उठे क्षितिज-तट के,

सघन गगन में भीम प्रकंपन झंझा के चलते झटके। (Prasad 17)

*Digdahon se dhoom uthe*

*ya jaldhar uthe shitij tat ke*

*Saghan gagan me bhimkrampan*

*jhanjha ke chalte jhatke.*

In the above lines, Prasad has used *Sandeh Alamkara* while giving a description of the scene of disaster and flood. Manu's words in *Kamayani* are most of the times very ambiguous and unclear which creates a sense of doubt in the mind of the reader. This description of the disaster scene is an example of *Sandeh Alamkara*. He says that the dense clouds are spreading in the sky, all directions are burning and emitting smoke, clouds from horizon come out and cover the sky like a blanket, and the sky is terrified with the thundering of clouds. So readers are not in a position to judge the actual scene of disaster. Readers are in doubt about the condition of disaster; it is an example of *Sandeh Alamkara*.

Shiv has envisaged evening from different angles in his poem named *Ik Sham*. He has referred the different kinds of evening with reference to his own mental state. He writes:

ਅੱਜ ਦੀ ਸ਼ਾਮ ਇਹ ਗੋਲੇ ਕਬੂਤਰ ਰੰਗੀ

ਮੈਨੂੰ ਮੇਰੇ ਵਾਂਗ ਹੀ ਮਾਯੂਸ ਨਜ਼ਰ ਆਈ ਹੈ,

ਅੱਜ ਦੀ ਸ਼ਾਮ ਇਹ ਗੋਲੇ ਕਬੂਤਰ ਰੰਗੀ

ਮੈਨੂੰ ਇਕ ਡੈਨ ਨਜ਼ਰ ਆਈ ਹੈ,

ਅੱਜ ਦੀ ਸ਼ਾਮ ਇਹ ਗੋਲੇ ਕਬੂਤਰ ਰੰਗੀ

ਪਾਲਤੂ ਸੱਪ ਕੋਈ ਨਜ਼ਰ ਆਈ ਹੈ,

ਅੱਜ ਦੀ ਸ਼ਾਮ ਇਹ ਗੋਲੇ ਕਬੂਤਰ ਰੰਗੀ

ਮੈਨੂੰ ਮੇਰੇ ਵਾਂਗ ਹੀ ਮਾਯੂਸ ਨਜ਼ਰ ਆਈ ਹੈ। (Kumar 227)

*Ajj di sham eh golle kabootar rangi*

*mainu mere vang hi mayus nazar aayi hai*

*Ajj di sham eh golle kabootar rangi*

*mainu ik dain nazar aayi hai  
Ajj di sham eh golle kabootar rangi  
paltu sapp koi nazar aayi hai  
Ajj di sham eh golle kabootar rangi  
mainu mere vang hi mayus nazar aayi hai.*

Prasad has used *Sandeh Alamkara* in the above quoted lines by comparing the situation of a disappointed evening with his own situation of disappointment. He compares the dark evening with a snake that has run away from the snake-charmer's hold. Further he views evening as a female ghost who is wandering naked in a graveyard during night time. The poet is not constant to one particular thought about dark evening that creates doubt in the mind of readers about the real image of evening; therefore, the above lines reflect the use of *Sandeh Alamkara*.

Like Shiv, Prasad has also used *Sandeh Alamkara* at many places in his poetry. In *Kamayani*, he writes:

सिकुडन कौशेय वसन की थी विश्व-सुन्दरी तन पर,  
या मादन मृदुतम कंपन छायी संपूर्ण सृजन पर। (Prasad 136)  
*Sikudan koshye vasan ki thi  
vishav sundari tan par  
Ya madan mridutam kampan  
chhayi Sampuran srijan par.*

After disaster, the things were re-built. As the things were rehabilitated and routine affairs resumed, there was an atmosphere of prosperity. Prasad informed that the whole atmosphere was blooming like pleasant weather and appeared like the beautiful nature is wrapped in silk clothes. It seems that the delicate breeze is blowing everywhere. As Prasad is not able to determine about the exact nature of surroundings, therefore, it reflects the application of *Sandeh Alamkara*. The content of uncertainty in the pictures portrayed by him witnesses the use of *Sandeh Alamkara*.



Hence, it has been found that both Shiv and Prasad have used such a variety of *Alamkaras* that makes their poetry more interesting and pleasant for their readers. Both the poets use *Alamkaras* from varied sources, mostly from nature.

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## CHAPTER 4

### Conclusion

Poetics play an important role to embellish and beautify poetry; it contains the rules and regulations for writing poetry in a systematic way. The origin of poetics is considered to be around 200 B.C. The Kashmiri scholars of ancient times have made a remarkable contribution in the development of Indian poetics. *Rasa*, *Alamkara*, *Dhvani*, *Vakrokti*, *Riti*, and *Auchitya* are six theories or schools of Indian Poetics. *Rasa* theory was propounded by Bharata Muni in 4<sup>th</sup> century A.D. in his treatise *Natyashastra*. The exponent of *Dhvani* theory was Anandvardhana who has written *Dhvanyaloka* during 9<sup>th</sup> century A.D. *Vakrokti* theory was propounded by Kuntaka during 10<sup>th</sup> century in his work *Vakroktijivitam*. Vamana is the father of *Riti* theory, he wrote *Kavyaalankara sutra* during 8<sup>th</sup> century A.D. *Auchitya* theory was founded by Kashmendra in 11<sup>th</sup> century, and he wrote *Auchitya vichar charcha*. Another important theory of Indian poetics is *Alamkara*, propounded by Bhamha in 6<sup>th</sup> century A.D. in his book *KavyAlamkara*. The use of *Alamkara* can be found in *Vedas* and *Nirukat* of *Yaska*. *Alamkara* means adornment and beautification of poetic language by various stylistic devices like metaphors, similes, alliteration, homonym, exaggeration, etc. After Bhamha many other scholars contributed in the development of the theory of *Alamkara* like Dandin, Udbhata, Rudrata, Ruyyaka, Vishwanatha, Jagannatha, Bhoja, Vamana, Jaideva, Shobhakar Mitar, Apyadhikshta, etc. Dandin wrote *Kavyadarsa* in 7<sup>th</sup> century, and then Udbhata came in the middle of 8<sup>th</sup> century A.D. and wrote *KavyAlamkara sarsangraha*, *Kumarsambhava* and *Bhamha vivarna*. Vamana came in 8<sup>th</sup> century and made his contribution by writing *Kavyalamkrasutra*. Rudrata wrote *KavyAlamkara* in 9<sup>th</sup> century A.D. After Rudrata came Ruyyaka in 12<sup>th</sup> century and wrote *Alamkara sarvasva*. In 13<sup>th</sup> century A.D. Jaideva came and made his contribution by writing *Chandraloka*. Apyadhikshta's *Kuvlyananda* and *Chitramimansa* and Jagannatha's *Rasgangadhar* and *Chitramimansa* of 17<sup>th</sup> century A.D. are a great contribution for the development of Indian poetics particularly to *Alamkara* theory. *Alamkaras* are so much important in Indian Poetics that Indian Poetics is known by the name of *Alamkarashastra*. In the beginning, great significance was laid on *Alamkaras*. *Alamkaras* were used to beautify both the content and style of poetry. With the passage of time *Alamkaras*

have lost their significance, and *Rasa* has take place of *Alamkara* and has been regarded as the main element of Indian Poetics. From Bhamha to Rudrata all the scholars make *Alamkara* as necessary aspect and the source of external beauty of poetry. According to them without the use of *Alamkaras*, the poetic world seems unpleasant. Excess use of *Alamkara* can hamper the smooth flow of emotions and feelings in poetry, as the poet pays more attention towards the external beauty and stylistic devices instead of content and theme. Excess use of *Alamkaras* can make the poetry look artificial and it loses its natural and spontaneous flow. If *Alamkaras* are used properly, it adds literary and aesthetic taste to a work of art and bring forth the thoughts of the poet wonderfully.

*Alamkaras* are profoundly attached to Punjabi and Hindi literature, especially to poetry. The main focus of this study is on the theory of *Alamkara* and its use in Punjabi and Hindi poetry with special reference to Shiv Kumar Batalvi's *Birha Tu Sultan* and Jaishankar Prasad's *Kamayani*.

Although there is a big difference in the social, political and economic conditions of both the writers, but their works have a lot of similarities. Both Shiv and Prasad are romantic poets. Both the poets wrote on the theme of separation, depiction of nature and theology, female beauty, sufferings of women, social evils, will for salvation, nationalism, lust, etc. They also portrayed historical and mythological characters in their works. Shiv has used the theme of separation in *Peedan da Praga*, *Kandiali Thohar*, *Sharinh De Phul* etc. and Prasad has used the theme of separation in his works *Aansu*, *Beeti Vibhavri Jag ri* etc. Shiv and Prasad depict nature in their works. They relate the beauty of nature with the beauty of female. Shiv admires the beauty of his beloved by presenting some imaginary female characters like Sheesho, Shukina etc. Prasad also praises female beauty as delicate as nature and compares her beauty with it. Shiv talks about the sufferings of women in his poems e.g. *Garbhvati*, *Aate Diyan Chidiyan* etc. and Prasad, in his short stories *Mamta* and *Gram* also talk about the same theme. Shiv is disappointed from this world and wants to leave this world and live in a peaceful place which is far away from this material world. In the same way, Prasad writes about divine power and believes that some supernatural power is governing this universe. He believes that this world is transitory and not eternal. Shiv writes about patriotism in his poems *Bharat Mahan* and *Tiranga*, and Prasad deals with the

same in his poems *Himadri Tung Shring Se* and *Veer Balak*. The theme of lust is also prevalent in the poems of both the poets. Shiv's poems *Chumman* and *Sheesho*, and Prasad's *Lajja* and *Vasna* belong to the same category.

Shiv and Prasad both discuss historical and mythological events in their works, and throw light upon the life of characters of history and mythology like Loona, Lord Rama, Laxmana, Draupdi, Krishna, Manu, Shradha, Ida, Ashoka, Maharana Pratap, Skandagupta, Chandragupta etc. Shiv in his poems *Banwasi* and *Cheerharan* explains the dejected Ram and Draupadi respectively. Prasad has presented a picture of ruler's life in his plays like *Skandhgupta* and *Chandargupta*. Prasad has elaborated the virtuous story of Maharana Pratap in his famous anthology *Maharana Ka Mhatav*. Shiv in epic *Loona* portrays the character of Loona from a different perspective as has been depicted by previous writers. Prasad's epic *Kamayani* deals with the myth of deluge and the theme of hope of new life and enlightenment. Shiv wrote in *Majhi* dialect of Punjabi, and Prasad wrote in *Braj* and *Khadi* dialect of Hindi.

Shiv and Prasad used figurative language to represent objects and actions in such a way that it appealed to the senses of readers. The images and symbols used by them reflect their efficiency and command over language. They discussed visual (*drishya*), hear (*naad*), touch (*sparsh*) and smell (*gandh*) etc. They used symbols like forest, fire, snake, mountains, sun, air, soul, water, shadow, earth, sea etc.

*Alamkaras* have been used very abundantly in the poetry of both Shiv and Prasad. It is the use of *Alamkara* which gives a literary touch to their poetry and makes it interesting for readers. He has mastery over the use of *Alamkara*. He has employed *Alamkaras* again and again in his epic *Kamayani*. Prasad has used many types of *Alamkara*, but very special attention has been paid to some specific *Alamkaras* like *Anuprasa*, *Rupaka*, *Utpreksha*, *Upma*, *Punruktiparkasha*, *Udaharana*, *Veepsa* and *Sandeh Alamkara*. *Anuprasa Alamkara* is used oftenly in *Kamayani*. He has used this *Alamkara* in context with different forms of nature. All the types of *Anuprasa Alamkara* (*Chhekanuprasa*, *Vrityanuprasa*, and *Anttanuprasa*) have been used by Prasad. For example, his description of nature like snow covered mountains in evening, lush green valley, sweet sound of sea

waves, dark night, moving air etc. have been used to employ *Anuprasa Alamkara*. Shiv's poetry is impregnated with the symbols and images. His collection of poetry, *Birha Tu Sultan* oftenly employs *Anuprasa Alamkara*. From the beginning of this book readers can find the use of this *Alamkara*. Shiv has used the words *chug, kar, tadap* twice in his poem *Mirchan De Pattar*. Shiv also uses *Anttanuprasa, Chhekanuprasa*, and *Vrityanuprasa Alamkara* in his poetry, which is when the verses end with the same consonant or vowel sounds.

Shiv has used *Utpreksha Alamkara* in good numbers. He says that the horizon resembles ring of gold, moon resembles a pure diamond, and his beloved's fair complexion resembles a snow covered mountain. Prasad has also used *Utpreksha Alamkara* at various places in *Kamayani*. His description of the scene of animal sacrifice and the fire produced by burning their flesh, and the comparison of flames of fire with sea waves help to recognise the use of *Utpreksha Alamkara*. The colourful clouds appear as if the mountains have worn colourful clothes. The sacrifice of animals makes someone cry in the sky and his/her tears fall on the earth in the form of rain and become the cause of devastating flood. Shiv has used *Rupaka Alamkara* by using a lot of metaphors and images in *Birha Tu Sultan*. Pond and swan are metaphorically used by Shiv for his heart and life respectively. He has also given a metaphorical representation to the elements of nature by using churn for air, *Chatti* for sky, woman for earth and butter cake for moon. Prasad's poetic language is metaphorical and symbolic, when he compares the vastness of sky and the flower petals with human heart, and he used nest and lotus as metaphorically to represent world, it shows the use of *Rupaka Alamkara*.

*Veepsa Alamkara* is when a word is repeatedly used twice in a given verse. Shiv's repetition of the word *tadap* and *runjhun* represent his pain and pleasure respectively. The repetition of words is made to express the inner feelings of characters. *Veepsa Alamkara* has been used to show and lay emphasis on the feelings and emotions attached with the characters of *Kamayani* like sorrow, happiness, hate, respect, bravery, etc.

Shiv uses *Udaharana Alamkara* by giving an example, how the moving cloud is looking like a veil of a Punjabi girl, which is moving in the air. By narrating his

own condition by the separation of his beloved, he uses *Udahrana Alamkara*, and says that as vultures pinch a dead body and cut it into pieces; in the same way the memories of his beloved are pinching him and giving him pain. In *Kamayani*, Prasad has used *Udahrana Alamkara* in order to clarify one statement with the help of other statement. For example, he makes clear and more vivid the beauty of a snow covered mountain when sunlight falls on it, with the help of another statement when he says that this scene appear as if white lotus is covered with honey.

Shiv uses *Upma Alamkara* by comparing his beloved's eyes with the grey eyes of a dove, her fair complexion with snow covered mountain, her breast with a valley in between two mountains, and the fragrance of his beloved with the fragrance of lotus flower. *Upma Alamkara* is also used by Prasad at many times in *Kamayani*. Most of his symbols and images are from nature. He compares the silence and peace of snow covered mountain with Manu's inner peace and silence. He compares the walking style of Ida with a leader, a pioneer who is leading a group of people towards some destination.

Shiv, at many times in his poetry is very difficult to understand because of the use of *Sandeh Alamkara*. The readers are not in a position to judge what he actually wants to convey. For example, in his poem *Ik Sham*, his description of the dark evening is ambiguous and unclear. Sometimes, he says that the dark evening looks like a snake that has run away from snake charmer's hold, sometimes; he relates it with a naked female ghost and sometimes relates the darkness of evening with his own agony and disappointment. In his another poem *Kandiali Thohar*, he portrays his own painful situation through the words of a female narrator, who relates her condition with a thorny plant of a desert, sometimes with a burning lamp on a shrine, also relates herself with a moving cloud falling on mountains, and with the unpleasant voice of a cuckoo. Shiv's comparison of the situation with different natural objects leaves readers in doubt about the real situation. *Sandeh Alamkara* is also found in *Kamayani*. When the readers are doubtful about any situation or statement, then it is *Sandeh Alamkara*. Many statements and conversations between characters show the use of this *Alamkara*, e.g. at the time of disaster Manu is unable to determine the actual nature of surroundings. Sometimes he feels that the sky is covered with dense clouds,

sometimes it seems that all directions are burning and the sky is thundering with the thundering of clouds.

By study of the two writers namely Shiv Kumar and Jaishankar Prasad, and their works, it can be said that there are both similarities as well as dissimilarities in their language, writing style, themes, and their character portrayal. The study mainly focuses on the use and implication of *Alamkara* theory in the poetry of both the poets. A large number of *Alamkaras* have been found in *Birha Tu Sultan* and *Kamayani*. It is the use of *Alamkara* which makes their poetry fanciful and interesting for the readers. On the other hand, one thing should be kept in mind that the overuse of *Alamkaras* makes the poetry artificial. The balanced use of *Alamkara* by Shiv and Prasad shows their mastery over them, because their poetry is embedded with different types of *Alamkara* used in a very proper manner. It is only due to use of *Alamkara* that one can differentiate a common language from a literary language, and with proper use of *Alamkara* one can present common and familiar things in an exaggerated and embellished sequence. Thus, it can be said that the usage of *Alamkara* in poetry plays a pivotal role in embellishing poetry and without which the essence of poetry is nothing.



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