CHAPTER - VII

Art of Language and Style
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7. Art of language and style of the dramatist are critically analysed in this chapter.

7.1. (i) ART OF LANGUAGE OF THE PLAY GWDBAN FWISHALI: In the use of language too, Kamal Kumar Brahma, the playwright is seen taking much pain to use eloquent languages. Though he uses prosaic language, he maintains the brevity. The language of this play is finer in the sense that the playwright is able to picturise the era or the people of that time. He successfully put the languages to the mouth of different characters in different time and situation.

All the characters speak one language except Songraja, the spiritual leader. He speaks something more philosophical and talks on such subject matter. The language spoken by its characters is standard and written language, yet some colloquial terms or dialectical terms are also found. The dramatist is seen using original Bodo language because except some theological words- such as Chorachor Atma (चराचर आत्मा) God of Universe, Parambrahma (परमब्रह्म), the Almighty, Shwakar (स्वाकार), Nirakar (निराकार), Bhogpuri (भूगपुरी), earth, स्वाकार-स्वयं, निराकार-निर्युन, etc.

He uses some proverbs to substantiate his purposes. These are seen being used by appropriate persons in an appropriate place, time and context. Some examples are given below:

(a) "खिडकाच खिडकाच सुदायनायक्षी मैंधेरा सोदोब्र मोना" (11- iii : 36).

(The elephant does not hear revolt of Kibroma').

This is told by Shinkhaori to her husband Lokhob. This is well enough for Lokhob to plot an avenge against Shombaru. This proverb can easily persuade him.

(b) "सानाबो हाबु आवे फै नो हाया, हाबु नि
This is spoken by Shwmshri to Gwmjwr. They both love each other, but Shwmshri has never been blind to the reality. She foresees that this love will not be materialized because she belongs to poor and he belongs to rich.

(c) “खाफालनिदैभिनायाब नौनि जायभायाब आनो थाफेनाबाब” (11- iii : 64)

( By the lead of luck, I have been in your place, (11- iii : 64).

This is spoken by Goyti to her friend Shwmshri. This sentence is not a proverb, but is an euphemistically spoken one. Goyti knows that both Shwmshri and Gwmjwr do love each other. But, as it has been heard Shwmshri is going to get married with Lantha’s son, Gwmjwr has already given up her and married Goyti. Goyti knowing all everything about Shwmshri can not able to say clearly that she has got married with Gwmjwr, erstwhile her lover. Artistically he has been able to decorate his play by sweet and melodious Bodo language.

7.2. ART OF LANGUAGE OF THE PLAY MINGMANGNI SIMANG :- It is needless to repeat that the playwright Kamal Kumar Brahma is genuinely a renowned scholar of Bodo language and literature. His scholarly qualities are revealed through his literary creations. Undoubtedly the playwright is not only a great dramatist but also a grammarian. His writings help greatly in the standardization and development of Bodo language and literature.

He uses prosaic language in this play. As this drama is purely based on the livelihood of Bodo people, he used easy and straight language. His characters talk in straight way. Rhetorical art is not
much used for this play. Less number of proverbs are used. The common people of Bodo villages like Hadang, Anaram, Bidan, Me hersing, Chilati, Birola, Mairai and many more are seen speaking colloquial and common language. But this simplicity in the use of language does not mean that he uses weak and dull language. The dramatist uses simple but forceful, common but standard and prosaic with plenty of literary qualities.

Some characters like Bidan, Bineswar, the police office-in-charge, Johon and his gang partner are seen using some English words and sentences. This use of English words has become an art of language. This is an art of pouring some spices into plain cooking or adding some colour to painting. Some of these terms and sentences make the meaning graver and put more weightage. Some of these word are: epitaph, murder, Indian standard time, inheritor, show, shuffle, entangled, investigation, post mortem. Some English words are used on compulsion because words like 'epitaph', 'Investigation', 'shuffle', 'show', 'post mortem', have no Bodo terms which can serve the purposes and some word like 'Murder', 'Investigation', 'Inheritor', 'Indian Standard Time' are used as an art to emphasise the meaning. In comparison to his contemporaries he is superior in the use of language. He raises the standard of Bodo language through his superb writings.

7.3. USE OF LANGUAGE IN THE PLAY RAJA IRAGDAO :- Kamal Kumar Brahma’s use of language in this play is noteworthy. The dramatist has contributed a lot in making and standardisation of Bodo language through his literary creations. He has added to the literary vocabulary innumerable words and by the introduction of new words and new uses of existing words. He has helped for enrichment of the language through the power of his popularity in giving a wider currency and new values of expressions already existing in the language.
While his use of language of *Raja Iragdao*, is minutely observed and it is seen that he uses both verse and prosaic, short and direct with many figurative languages. These are discussed in the following chapters.

7.3 (i) USES OF VERSE AND PROSAIC LANGUAGE :- There is a mixture of verse and prosaic languages in *Raja Iragdao*. Most of Iragdao’s speeches have poetic quality. His declarative speeches are written in verse. The king makes some proclamation and declaration through his poetic flavour. Such as the king Iragdao’s revelation of his love to the motherland Kachar state and its people. Iragdao makes a long speech in his very first appearance in Act -I, scene -i. He says:

‘सानी आडो –
बैनिक्षूर साबसिन हामसिन
माबा राइजो दंबाबबोदा
बे मुलुकआव – ह’ (I -i, : - 5).

( I Think

*Better state than this

*is anywhere

*In this world – I -i : 5 *

Again

‘मानो आँहा हुरा-हुरा गोसोआ मावयो
मानो सानो सोरगिदि अराग सुधुर
गैया नाथाय हेफाजाब होनो! (I -i, : 6)
(Why my mind trembles sometimes

Why do I think enemies all around

But none to help me!"

The extracted two stanzas of king's speech shows two things about the king and his state. The first about how much he loves and the later one how he and his state have been running in dangers.

The second speech is found in Act-II, scene-iii, where the king declares about the war of Kachar and Manipur and the commander in chief of Kachar state. Through his speech Iragdao reveals himself as one of the most benevolent and peace-loving rulers. He says:

'खालि आं बुझो बेखौल':

बिमानि बे खैफोदनि समाच

जोंजों जों नायनो हायें

फिसा - फिसी दायफोरखौ

दालाबोसै दोंसोर योसोआव' (II-iii : 59)

(Simply I do say

During the tragic sorrow of the mother

Enmity among us

Little offence

Never bring in mind, (II-iii : 59)

This speech reveals Iragdao's last wishes. This is the epithet of the speaker himself or it may be called as the epitome of Iragdao's character.

From the above analysis it is seen that some major or important proclamation and declaration are made through poetical language and style.

His use of prosaic languages are also not weak and pale. These are also very strong and
powerful. Through these prosaic languages too he serves his purposes.

Dictions are properly used. Here is vivid use of phrases and figurative languages. His sentence structures are also vividly clear. There are plenty of figurative languages. Some of these are given below:

The very theme of the play is revealed through Belsri’s figurative expression. She expresses and tries to disclose Iragdao’s danger. She says:

(a) ‘अर महामाया! जेरै बो अर। हायोनदा महाराजा, बे अरखी खोमरनो? ’ (I-i : 7)

(Fire, oh king. Fire everywhere. Can you oh my king put out these fire? (I-i :7)

(b) ‘देमलायनाय बिफांखाय बयबो दानफायनो नाजायो। नेबोथ’ मानसि। ...... मालाया जेरेङ देरनायनि सिमां नुयो, मानसिनि फिसा जानाने नो मालाय मानो नुबा जानो।’ (I-i : 13)

(Everybody tries to cut a tree. You are also a human being. Why not you being a human being, dream like others do! (I-i : 13)

This sentence spoken by Iragdao carries some philosophical meaning and expression. It is a common trait of human being to want more, and it is also true that man suppress man to achieve his goal.

(c) ‘समाय आनि नोनि सिमाड़ायः।

विमानि अनागारी मालाय सुधुरखौ जीउ आरो गोहो थाजासीम-

हाननो आं होनाय न्या बे हादराभ। ’ (II-iii, : 58)

(“I do promise infront of you

Foreign enemies of my mother

Till my heart breath exists and power
Never allow them to enter into this land.” (II-iii: 58)

Tularam says the above extracted sentences. This statement gives a temporary solace to the king Iragdao. But its ironical meaning is achieved when Tularam the speaker betrays his king Iragdao. He contrary to his promise to protect foreign enemies, joins the enemy group of Monipuri power Manjitsing and Gambhirshing.

There are two types of languages found in this play. One type is court language- such as used by royal families with bombastic and high tempo. Here many speach of king Iragdao, some speeches of Thularam, Khwmdwn, Alumingia, David Scolt and captain Neubill are replete with of such qualities.

These type of languages are here categorized as poetic languages. These poetic languages do have poetical flavour and power. These type of language is perfectly able to serve the purposes.

Another type of language i.e. prosaic type of language is used by Belsri, Shwmbwr, Khwmdwn, Paria, Rakhao Havilder and these people who also use court or poetical languages. It is seen that there is a perfect mingling of both the poetical and prosaic type of language. And this attempt have brought the successful use of language.

7.4. USE OF IMAGERY AND SYMBOL IN THE PLAY HORBADIKHWMSI :-

Kamal Kumar Brahma is praised by the critics for the spontaneity, naturalness and vitality of his style. His standardization of local dialect, apt use of words, effective use of dialogue and systematization of Bodo grammar is always appreciable. His style is plain, homely and dignified. He can be familiar, ironical, satirical or poetic. Taking into account inclusively, Kamal Kumar Brahma may be a pioneer in one development of the Bodo Language. He uses language of everyday speech. He coins words when necessary. The words used by him are the best for his
purpose.

Here in this play the dramatist uses prosaic language. His characters like Prof. Daman, Shomaishri, Minaram, Uduram, Anathi –Bajuram talk in plain and common language. Though his language is simple and plain, yet these carry strong and forceful meaning. Therefore, it is to be said that he uses simple but powerful, common but standard and prosaic with poetical flavour.

He puts some English words into the mouth of Prof. Daman. These English words are used because to use English words are a kind of art and the playwright can not find out equivalent Bodo terms. Some of these are:

- Be seated please hajowari babu, be seated please,
- Let her take rest in her eternal sleep
- Silently and peacefully; dark, dark like night
- Without moon and many more. (1-i : 1)

Moreover, it is also seen that Kamal Kumar Btahma uses some complete English sentences to emphasise his purposes.
End Notes:

1. *Khibroma*: A beetle like insect which make holes in cowdung.