CHAPTER - VI

TEXTURE AND POETIC STYLE OF GIBI BITHAI

In *Gibi Bithai* various textural features are found. Alan Dundes defines texture as follows:

“Texture is the language or the specific phonemes and morphemes employed. Thus in verbal forms of folklore, textural features are linguistic feature. The textural features of proverbs, for example include rhyme and alliteration. Other common textural features include: Stress, pitch, juncture, tone and onomatopoeia. Thus in *Gibi Bithai* such metre, rhyme and alliteration are found in the various chapters of the text. These textural features are discussed below in detail.

**Metre in Gibi Bithai:** The metre plays very important role in verse *Gibi Bithai*. Metre may be called a relatively small part of rhythm. In *Gibi Bithai*, also *chabi, dulari* and *Kusumkala* metrical pattern are found, because Bihuram Boro has been following the traditional method in writing the verse. As a Singer poet Bihuram Boro found the metrical schemes suitable for his narrative verse.

Metrical pattern *dulori* contains two hexa syllabic feet which is followed by octo syllabic (6+6+8). The metrical pattern exist in the following feet of the verse. There are some chapters having *dulori* metre. These examples are as follows:

*be saba subunga bathouni thandaika*
*gashaibw zadwng nuzagra*

(G.B. Ch-XXV, St. 820)
The metrical pattern *chabi* contains two octo-syllabic feet with following a decasyllabic foot (8+8+10). These types of metrical pattern are used in *Gibi Bithai* in the following verse: e.g.

*menda mwsou zuli khankrai sinha thaima suthai besa
dihu badukhong bema arw na*

(G.B. Ch-V, St. 222)

There are some chapters in *Gibi Bithai* which are appropriate to metrical pattern *chabi*. The same and the like metrical scheme lies been used in the chapters VI, VII, and VIII.

*okha hadizwng gw lainai dwilathazwng buslim zana
hazwphwra zabai limina*

(G.B. Ch-VIII, St. 299)

*nunw dwngse razani lama beni khainw boybw bungyw
hwnnanai nokhrangni razalama*

(G.B. Ch-V, St. 206)

The above mentioned first foot has ninth syllable and second and third feet has octave and decasyllabic. So an excess syllable is found in first foot.
Rhyme in *Gibi Bithai*:

Rhyme is an important feature of verse. In classical poems there were instances of application of huge number of rhyming because it enhances the musical quality of poem. Boulton defines rhyme as “a repetition of some arrangement of vowels and consonants at the end of lines or sometime in the middle.”\(^1\) Rhyme may be masculine rhyme, feminine rhyme and multiple rhymes. When a sound ends with in one syllable that type of rhyme is known as masculine rhyme. Such type of rhyme are used in the chapters; St. 306, Ch-XI, St. 388, Ch-XVI, St. 533, Ch-XXIII, St. 759 and Ch-XXXII, St. 1202. From the Chapter – XVI, the masculine rhyme as follows:

\[
\begin{align*}
\text{beyaonw} & \text{ dongmwn rwm rwm} \\
\text{bungfobswna} & \text{ si-mi gwm-gwm}
\end{align*}
\]

(G.B. Ch-XVI, St. 533)

When rhyme is made of two syllables it is known as feminine rhyme. Such rhymes are scattered maximum in the *Gibi Bithai* the examples of that rhyme are given below:

\[
\begin{align*}
\text{giyanni} & \text{ bigwma gedema Thena} \\
\text{giyanao} & \text{ raozwngbw zena zena} \\
\text{phwzwnglangbai} & \text{ nweg asarni zwngma} \\
\text{subung} & \text{ harikhou fahamnai lama}
\end{align*}
\]

(G.B. Ch-I, st. 10)

\[
\begin{align*}
\text{he mulugni} & \text{ swrizgiri afa bathou} \\
\text{mithi} & \text{ mwnhora nwegni maogwma gouthou} \\
\text{zebw} & \text{ gaiar wngai haoria subung zwngnw} \\
\text{khulum} & \text{ horbai ondw zwngkhwou nwegnw}
\end{align*}
\]

(G.B. Ch-IV, St. 81)
When in a rhyme more than two syllables are found than it is called multiple rhyme. The following stanzas illustrate the use of this rhyme:

khwnana phwrwnggirifani bizirnai
zwngasula Thenaya dosesri thathobai
maba mwnse buzimwnna zanaikhou
raisumai raozwng thangkhina swngbaobai

(G.B. Ch-IV, St 158)

sansekhali duthang dworimwna
phuzidwngmwn brahmakhou hankhraihorna,
mwdwmnța bongphangphang laifang saofungna,
gufur subung hanzani mwzang nagirna,

(G.B. Ch-XXXII, St. 1139)

Rhyme-riche is that kind of rhyme scheme which “consists of the repetition of a word which has two or more meanings in such a way that first appearance has one meaning and the second another⁴. These types of rhyme also exist in the Gibi Bithai. The example of such rhyme is as follows:

mwnse nongya subungni si arw mwdwma
sia Bathouni gwhw gesrem ha mwdwma.

(G.B. Ch-V, St. 160)

naigwn sebinghari
gwgwm sobaihari

(G.B. Ch-XXVII, St. 884)
Rhyming couplet or payar:

Payar or rhyming couplet is that kind of rhyming pattern which has two feet having fourteen syllables of each and last syllable of the feet are of similar character. These kind of rhyme are used in Gibi Bithai. Some of this type of payar is as given below:

Ang nwngni sw angsw zebwmithirwngya
bwrwaiba zakhw mithisoya Bathoumungya
(G.B. Ch-IV, St. 84)

phwrwngdw manizagra fwrwngirifa-angni,
mithia makhouba bandwba Bathouni,
(G.B. Ch-XXIII, St. 759)

Alliteration in Gibi Bithai:

Gibi Bithai is an oral derived epic and the poetic element, alliteration is also not an exception. Alliteration is the repetition of consonant phoneme. This repetition of phoneme creates a noble situation in the mind of reader. The alliteration may occur in the words of a foot or a line. Some illustrations of alliteration of Gibi Bithai are as follows:

mwider mufur mwsa singhoa,
mwkhrakhou zeblabw naiya swiya.
(G.B.Ch-XVI, St. 535)

bwidwima dwisani dwi gwithara
zahwyw lai laifang bohora
(G.B.Ch-XXVIII, St. 606)

mizing musung mithiga gatham,
zuli rwkhwma be mwntham.
(G.B.Ch-XXIV, St. 782)
Gibi Bithai as a narrative verse has been acclaimed by the readers and critics more or less due to its poetic style of metrical verse. The features of Bihuram Boro are uses of traditional style. He has written a whole text in rhyming couplet. The use of simile and metaphor is also a traditional style. Simile (upamana) also used in various cantos of Gibi Bithai. In Gibi Bithai some simile are drawn from natural world. The uses of similes on the basis of trees and fruits are also found. The examples are as follows:-

Sizoua siriba Bathoua bandhwba
siphunga gorongba gurulia phongba
thaigira khongba asara mwmba
khungnaigiria gwthar giriba.

(G. B. Ch – I, St. 2)

English rendering:

Sizou tree has five ribs, like that God rules by five deeds. Flute has five holes like that Mwnsingsing has preached five rules. A dilemma indica fruit has five rinds like that Bodos have five customs to do deeds. The following stanza contain opt use of animal imaginary:-

Mwidera gabw dukhu dahayao
Odal bongphangni gudiyao
Mansiya gabw mulugao
Nwngng apha bathouni khatiyao.

(G.B Ch. – XXXIII, St. 1274)
The elephant cries at sorrow at the foot of the *Odal tree* while the human being cries in the world before *Bathoubrai*.

\[
\begin{align*}
nathai & \text{zathar haya}, \\
anggwzwng & \text{anggw habaya}, \\
zeraizaya & \text{dao oma}, \\
sinaya & \text{bima bifa}, \\
\end{align*}
\]

(G.B. Ch-XXVII, St. 879)

In human society, marriage among the close relatives and kins cannot be held. But in case of the animals no such prohibition is there. Animals do not recognize father and mother.

\[
\begin{align*}
gwthang & \text{sandiao hayanw federw onna}, \\
zeraibimaya & \text{federw fisakhou bamna}, \\
thwibwlabw & \text{mahayanw layw bozobna} \\
gaoni & \text{ansuli bikha burkhaona}. \\
\end{align*}
\]

(G.B. Ch-IV, St. 150)

The mother earth while we are living like mother nurse her child, the dead body is received by the mother earth with mercy. The following stanza provides the imagery of five in lucid and simple verse.

\[
\begin{align*}
arkhou & \text{nwngyw swrang gwza muywblabw}, \\
beni & \text{Bathou ghwkhou nunwmwna raobw}, \\
zeraomi & \text{mwdwmkhou muyw ziukhou nua}, \\
bebadinw & \text{arkhou nublabw ghwkhou nua}, \\
\end{align*}
\]

(G.B. Ch-IV, St. 116)
You may see the burning fire, but cannot observe the power of Bathou, like this we can see the body but not the soul. Exactly fire can been seen but not the power of it.

The following stanza provides an example of opt use of simile and metaphor in natural style:

\[
\begin{align*}
\text{phamibibar badi megon mwnzi} \\
\text{mwnba narensu gonthong gwmw mizimizi} \\
\text{gwswm khanai mwkhangya tharailai} \\
\text{guphur phisa dalim begor hathai,} \\
\text{(G.B. Ch-XIII, St. 460)}
\end{align*}
\]

\[
\begin{align*}
\text{tharalai mwkhang minislu khuga,} \\
\text{phami megon ganthong narengsu zwoga,} \\
\text{bivarlu phannai gwdwnaya,} \\
\text{anthu semni akhai farbraia,} \\
\text{(G.B. Ch-XXXI, St. 1106)}
\end{align*}
\]

The Singer poet may sometimes used unfamiliar or superfluous word here and there; but he did this for the sake of verification and enhancing the poetic beauty of his narrative verse.

References: