

CRITICISM ON THE POEMS OF SOME SPECIFIC POETS BY BRAJENDRA KUMAR BRAHMA

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Abstract : Brajendra Kumar Brahma, well known critic in the Bodo literature has done more criticisms on poetry. Some trends bringer poets of Bodo literature have been concentrated by him. In the field of poetical history in Bodo literature the offshoot of modern themes and techniques was ushered in the hands of Prasenjit Brahma and Samar Brahma Chowdhury. Modern poetry in Bodo literature has become more mature in the hand of Arbinda Uzir. Epic poetry was also started by Samar Brahma Chowdhury. Centering those poets some mentionable new trends have been developed in the history of Bodo poetry. This paper is the study of Brajendra Kumar Brahma's analysis on those specific Bodo poets.

Keywords - modern themes, literary criticism, Bodo poets, new trends.

1.1 Introduction:

Brajendra Kumar Brahma, former president of Bodo Sahitya Sabha, is an eminent writer in the Bodo literature. The author, Tagore Literary Award winner, is a poet, an essayist, a reviewer and a critic respectively. He is a leading poet of Bodo modern poetry. He is also a leading writer of Bodo non-fictional prose as well. He has widely publications of poetry and non-fictional books. His famous publications of non-fictional books are *Thunlai Arw Sansri* 'Literature and Thought', *Nwjwr Arw Swrji* 'Vision and Creation', *Thunlai Arw Thunlai* 'Literature and Literature', *Raithaihala* 'Sequence of Prose', *Thunlai Baidi Baidi* 'Literature and Others', *Saosabfanai Gwdan Swdmsri* 'Curse Affected New Civilization', *Bibungmala* 'Garland of Speeches' and *Khobam Dwrwdnai Jiu* 'Slighted Rhythm of Life.'

1.2 Objective of the study:

The author has widely publications of non-fictional prose. Literary criticism is also under the genre of non-fiction. The author has a large number of articles of literary criticism on poetry, short story, drama, novel and others. Criticism on poetry has been mostly done by the author or the critic. So this study is the critical discussion on the articles of criticism on the poems of some specific poets by the critic.

1.3 Significance of the study:

This topic has wide significance of study. There are many writers or poets in the Bodo literature who has brought trends in their respective genres. The author or the critic has brought into light by reviewing the selected poets from the Bodo literature. The poets to whom the critic has discussed are important poets in the history of Bodo literature.

1.4 Source of the study:

Source of this study includes primary and secondary. Primary source includes original books of non-fiction of the author and secondary source includes the books and journals which are related to the undertaken topic. Some important data are collected through the consultation and interaction with the some personalities and the author.

2.1 Brahma's Criticism on the Poems of Some Specific Poets:

Thunlai Arw Sansri, a collection of Brajendra Kumar Brahma, includes the articles *Samar Brahma Chowdhury's 'Radab'* (*Solonthai: Kabya*) 'Samar Brahma Chowdhury's Radab (An Epic) and *Manoranjan Lahary's Khonthai: Romantic Bithing* 'Manoranjan Lahary's Poetry: A Romantic Trend.' The article *Samar Brahma Chowdhury's 'Radab'* (*Solonthai: Kabya*) is the analysis on *Radab*, a fragmental epic by Samar Brahma Chowdhury. The poetry book *Radab* by Samar Brahma Chowdhury was published in the year 1958. *Radab* is the title of the poetry book and also the title of the epic poem. *Radab* means 'information.' The main theme of the poem is love. Failure of love of the poet has been revealed through the poem. The critic has systematically analyzed about the structure of the poem. This fragmental epic has a quatrain for each stanza and each stanza has a rhyme scheme of 'a b a b'. Every parts of the classification are inter-related with the feelings and thoughts of the whole poem. The critic rightly says that in all the poems by Samar Brahma Chowdhury the nature has a wide place.

Manoranjan Lahary's Khonthai: Romantic Bithing, the title of the article means 'Manoranjan Lahary's Poetry: Romantic Trend'. Manoranjan Lahary was also the eminent writer in the Bodo literature. He wrote poetry, novels, dramas, short stories, essays, literary criticisms etc. Romantic was the main trend of Manoranjan Lahary's poetry. Brajendra Kumar Brahma, the critic, has analyzed about the romantic trend in the poems by Manoranjan Lahary. A comparative study has been done between the romantic poems of Lahary and western poets in this article.

The idea of Manoranjan Lahary's *Fung Roje* 'Morning, the darling' is in the influence of Wordsworth's 'My Heart Leaps up When I Behold'. Lahary's *Daisy* was also largely influenced by Wordsworth's 'The Reaper'. Besides these, Lahary's themes, thoughts and languages of the poetry were also influenced by Wordsworth's 'Lucy poems'. Language of Lahary's poetry is easy and simple. Lahary is mostly compared to Wordsworth. Lahary is also largely influenced by Shelly's idealism and Keats' worship of beauty. The critic has asserted that the thoughts and imaginations of Shelly and Keats are admixture in the romantic poetry of Manoranjan Lahary.

In his another collection *Nwjwr Arw Swrji* 'Vision and Creation', he has discussed and analyzed on the poems by Bodo poets Rupnath Brahma, Kamal Kumar Brahma, Jagadish Chandra Brahma and Ishan Mwshahary.

The article *Thunlai Sibiyari Rupnath Brahma* 'Rupnath Brahma the Worshiper of Literature' is the discussion on the poems of Rupnath Brahma. Rupnath Brahma contributed prose and poetry in the Bodo literature. His poetry is based on mysticism, hymn and

clarion call upon the downtrodden Bodo society. The critic has discussed on the Rupnath Brahma's Assamese and Bodo poems. He has analyzed about the themes and concepts of Rupnath Brahma's poetry. There is humanity and universal appeal in the poems of Rupnath Brahma. He says that there are calm information of humanity and universal appeal in the creativity of Rupnath Brahma which will be accepted by not only the Bodos, but also any linguistic community.

Safaisalini Mwxhang Nuywi Makhase Khonthai is another article of *Nwjwr Arw Swrji* which means 'Some Unprinted Poems.' The critic has discussed here on the ideas of three collections of unprinted poems written by Kamal Kumar Brahma. These collections of unprinted poems are *Bibarni Mala* 'Garland', *Bingi* 'Bingi – A Musical Instrument', and *Hangma-Dwisa* 'River of Sigh' which were written before independence of India. *Bibarni Mala* is the maiden work of young poet Kamal Kumar Brahma. Ideas of the poems and using of language are simple and easy to understand. The critic has said there is influence of Wordsworth's 'To the Daisy' in the nature poem *Angni Lwggw*. In the collection *Bingi* the poems *Angni Roje* 'My Beloved', *Swr Nwng Angni* 'Who Are you in me' and *Ringwi Bingi* 'Unvoiced Music' are included where mysticism and pessimism of the poet's mind are reflected. According to the critic, the poem *Hangma-Dwisa* is akin to ballad.

Poems of eminent Bodo poet Jagadish Chandra Brahma have been discussed by the critic in the article *Jagadish Chandra Brahmani Khonthai* 'Poems of Jagadish Chandra Brahma.' *Dwimani Fisa: Dimasa* is the famous collection of poems by Jagadish Chandra Brahma. The critic has stated that both the themes of romantic and modern are found in the poems of Jagadish Chandra Brahma. Some characteristics of Jagadish Chandra Brahma's poems are non-complexity of language, similar background and pictures and lyrical in nature as stated by the critic. The poems *Dwnwini Horao* 'At Today's Night', *Manw Hwmbala* 'Because', *Jigrwd Dufanga Manw Fwiyw* 'Why Disobedient Autumn Comes', *Haina Gwnang* 'Having Charm', *Fungbili* 'Morning' and *Mwnabili* 'Evening' are full of romantic sense. According to the critic, those poems are full of sensuousness aesthetic joy from sensations of sight, colour and sound. The poems *Thwiri: Thwinw Rwnngwi* 'Mortal: Immortal', *Dwnwini Senggra* 'Young Boys at Present' and *Raja Afadao* 'At the King's Assembly' are modern poems with modern themes and techniques. The critic says that selection of appropriate words, descriptive technique, sweetest rhymes and lyric, simple symbols, metaphors and imageries in the poems have made the poems beautiful and fascinated.

Another article in the collection *Nwjwr Arw Swrji* is *Boro Thunlaiyao Ishan Mwshahary Arw Bini Somra Somri* 'Ishan Mwshahary and His Contemporaries.' It is not only a discussion of poems, but a discussion of whole contributions of the writers in the *Olongbae Age*. However, most of the writers of that age were poets. The contemporaries of Ishan Mwshahary were Pramad Chandra Brahma, Kali Kumar Lahary, Anandaram Mwshahary, Mahini Mahan Brahma, Kshitish Brahma, Jagat Chandra Basumatary, Jaybhadra Hagjer, Jaladhar Brahma, Maniram Sampramary, Narmada Basumatary, Bhola Deka and Khagendranath Brahma. Along with Ishan Mwshahary their literary contributions are well discussed by the critic. Anandaram Mwshahary and Mahini Mahan Brahma were prose writers. Pramad Chandra Brahma was a prose writer as well as a poet. Although Maniram Sampramary and Narmada Basumatary had contributions in the Bodo literature, those were not found. Jaybhadra Hagjer, Bhola Deka and Khagendranath Brahma had no contributions of writings, but they had personal and organizational contributions in the development of Bodo literature. Those who had contributions in the Bodo poetic literature in that age were Ishan Mwshahary, Pramad Chandra Brahma, Kali Kumar Lahary, Kshitish Brahma, Jagat Chandra Basumatary and Jaladhar Brahma. The poetic trends of that age have been classified by the critic into - awakening of the backward Bodo society, mysticism and romanticism. The critic observes that the *Olongbar Age* was the creative age in the Bodo literature.

The collection *Raithaihala* includes *Boro Thunlaiyao Prasenjit Brahmani Bihwma* 'Contribution of Prasenjit Brahma in the Bodo Literature' and *Nilkamal Brahmani Khonthaiyao Swngkharinai* 'Satire in the Poems of Nilkamal Brahma.' The article *Boro Thunlaiyao Prasenjit Brahmani Bihwma* is the analysis on the Prasenjit Brahma's contribution in the Bodo literature. The critic has analyzed on the Prasenjit Brahma's six nos. of poems namely *Orong: Nwng Jwngkhou Gwbadw* 'Forest: Please You Grasp Us', *Barhungkha* 'The Tempest', *Ang Thwiya* 'I don't die', *Bima- Ai* 'Mother- Mom', *Jibraltorni Onthai* 'The Rock of Zibraltar' and *Gwdan Mijingni Simang* 'Dream of New Hope'. However, Prasenjit Brahma wrote six nos. of poems only. The critic has analyzed about the themes, techniques, styles and language of the poems of Prasenjit Brahma. The poems *Orong: Nwng Jwngkhou Gwbadw*, *Barhungkha*, *Ang Thwiya* and *Bima-Ai* are based on the themes of downtrodden Bodo society who faces hardly with the age of new civilization of survival of the fittest. Use of words from other language, use of alliteration, short forms of words, onomatopoeia words, and rising questions for new information are styles of Prasenjit Brahma. According to the critic, poems of Prasenjit Brahma are good for recitation and have indigenous delicacy. Prasenjit Brahma is a realist and communist poet.

Nilkamal Brahma was a short story writer as well as a poet in the Bodo literature. However, he wrote poems with the pen-name 'Bikram'. The only poetry book by Nilkamal Brahma or Bikram is *Ang Dabw Adom: Evni Roje* 'I am still Adam: Beloved of Eve'. The critic has analyzed on this poetry book in the article *Nilkamal Brahmani Khonthaiyao Swngkharinai* 'Satire in the poems of Nilkamal Brahma'. Nilkamal Brahma or Bikram wrote satirical poems and limericks in the poetry book *Ang Dabw Adom: Evni Roje*. Brajendra Kumar Brahma, the critic, has discussed and analyzed on the poems which are included in this book. The critic has analyzed about the poems like *Ada Ishan Arw Banalota* 'Ishan, the Elder Brother and Banalota', *Amen* 'Amen', *Ward Number Five* 'Ward no. 5' and some limericks of the book. The tone of satire and ironic are revealed through the poems of the poet which are analyzed by the critic. Nilkamal Brahma was lover of Bodo nation. So, he could not tolerate any drawback of the Bodo society and wanted to reform it through the satirical and ironical poems.

Brajendra Kumar Brahma, the critic, has also other two collections namely *Thunlai Baidi Baidi* 'Literature and others' and *Saosabfanai Gwdan Swdwsri* 'Curse Affected New Civilization.' *Thunlai Baidi Baidi* includes the articles *Manoranjan Laharyni Khonthai: Sansri Arw Santhou* 'Manoranjan Lahary's Poetry: Thought and Philosophy', *Bardwisikhlayao Bineswar Brahmani Makhase Gwnang Sansri* 'Some Important Thoughts in the Bineswar Brahma's Bardwisikhla', *Bodoland Swmaosarnai Arw Ningwma Swargiaryni Khonthai* 'Bodoland Movement and Ningwma Swargiary's Poetry' and *Arbinda Uzirni Khonthai Arw Solo* 'Arbinda Uzir's Poetry and Story.'

The article *Monoranjan Laharyni Khonthai: Sansri Arw Santhou* discusses about the large impacts of previous Bodo poets and Western poets on Lahary's poetry. Many ideas and philosophy of the poems of Bodo and western poets are borrowed by Monoranjan Lahary in his poems. Therefore, the critic says, in any other way, Lahary may become a plagiarist. *Bardwisikhlayao Bineswar Brahmani Makhase Gwnang Sansri* is another article in which the critic has given an explanatory discussion on the poems of the poetry book *Bardwisikhla* by Bineswar Brahma. The sources of ideas of the poems by Bineswar Brahma are humanism and nationalism as the critic says. The poem *Bhumka* describes about the black mark of the history of Bodoland movement. The critic has discussed on the poems of Ningwma Swargiary in the article *Bodoland Swmaosarnai Arw Ningwma Swargiaryni Khonthai*. All of the Bodos want their

'homeland.' But the different ideologies existing among them bifurcated them into two parts and in the name of ideology they bloodshed among themselves for a long time. Those reflect through Ningwma Swargiary's poetry. Another important article analyzed by the critic in the collection is *Arbinda Uzirni Khonthai Arw Solo*. Here the critic has discussed and analyzed on the poems of Arbinda Uzir. Arbinda Uzir is a modernist poet. Uzir has brought the western movement of symbolism and imagism into Bodo literature through the experiment.

Saosabfanai Gwdan Swdwsri includes *Aghar Saraj Khakhlaryni Khonthai: Mwnse Sungdo Saorainai* 'Aghar Saraj Khakhlary's Poetry: A Short Discussion', *Samar Brahma Chowdhuryni Dwngtham Khonthai* 'Samar Brahma Chowdhury's Three Poems' and *Khonthaigiri Nongwi Sase Khonthaigiri: Bini Khonthaini Swmwndwi Fongnwisw* 'A Poet who is Non-poet: Some Words on His Poems.' The article *Aghar Saraj Khakhlaryni Khonthai: Mwnse Sungdo Saorainai* is the explanatory discussion on the ideas of poems written by Aghar Saraj Khakhlary. The original language of the poems of Aghar Saraj Khakhlary was Assamese and translated into Bodo by Kanuram Brahma. According to the critic, the poet Aghar Saraj Khakhlary has the firm belief on his ideology and, a poet of optimism. The poet is so strong and do not let the hope die, although he has been surrounded by lots of problems, anxieties and worries in life. As the critic says, Aghar Saraj Khakhlary is also an ironic poet.

Brajendra Kumar Brahma, the critic, has taken to analyze Brahma Chowdhury's three romantic poems, published in *Radab*, in the article *Samar Brahma Chowdhuryni Dwngtham Khonthai*. These three poems are *Gwján, Inainw Gwján* 'Away, far away', *Urailangwn Sanwijwng* 'Both of us will fly away', and *Daosrigwba Nagirdwng Ang* 'I am looking for Galaxy.' The article *Khonthaigiri Nongwi Sase Khonthaigiri: Bini Khonthaini Swmwndwi Fongnwisw* is the analysis on the poems of Biseswar Basumatary. Biseswar Basumatary calls himself a non-poet. But it is surprised to the critic that Biseswar Basumatary, the non-poet, has given more than one hundred poems in the hand of the critic to review as an introduction of the book. The critic classifies Biseswar Basumatary's poems into two parts i.e. simple and difficult. Difficult means modern poems. Difficult or modern poems, which are full of symbols and imageries, are mentioned and discussed by the critic.

3.1 Conclusion:

The critic has mostly done analysis on the important poets who has brought poetic trends in the Bodo literature. Rupnath Brahma is known as the writer of first romantic poetry in the Bodo literature whereas Ishan Mwshahary is known as the first short story writer and torch-bearer of the Bodo romantic poetry with the publication of *Abari* and *Sonani Mala* respectively. The poets Samar Brahma Chowdhury and Prasenjit Brahma are the pioneer of Bodo modern poetry. *Sijou Geremsa* by Samar Brahma Chowdhury and *Ang Thwiya* by Prasenjit Brahma published in *Okhafwr* (1954-55) are the roots of the Bodo modern poetry. Nilkamal Brahma (Bikram) is the Emperor of Bodo short story as well as famous for limerick and satirical poetry whereas Arbinda Uzir is well-known for difficulty of private symbols in his modern poetry.

The critic has adopted historical, textual and comparative criticism in the analysis. Manoranjan Lahary has been compared to western poets Wordsworth, Shelley and Keats. Textual analysis is done on the poems of Ningwma Swargiary, Bineswar Brahma and Arbinda Uzir by the critic. Poems of Jagadish Chandra Brahma have been analyzed by the critic in both the historical and textual.

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