

Style Of Brajendra Kumar Brahma In His Non-Fiction Writing

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Abstract:

This paper explores the writing style of Brajendra Kumar Brahma in his non-fiction works. Brahma is a renowned figure in Bodo literature, celebrated for his poetry and extensive contributions to non-fiction literature. Through an analysis of his writing, this study examines Brahma's distinctive approach, focusing on elements such as brevity, vocabulary usage, sentence structures, and referencing techniques. Brahma's writing is characterized by clarity and accessibility, with an emphasis on concise expression. He employs simple language and often poses questions to engage readers in critical thinking. Additionally, Brahma incorporates quotations from other writers to support and enhance his arguments. Overall, Brajendra Kumar Brahma's non-fiction writing style demonstrates his proficiency and creativity, enriching the literary landscape of Bodo literature.

Key- Words: Non-fictional prose; Bodo literature; Style; Brevity; Writing technique.

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I. Introduction

In Bodo literature, Brajendra Kumar Brahma is a well-known literary figure. He has written highly regarded poems, a notable quantity and quality of non-fiction works, and a few fiction pieces in Bodo literature. Besides being a harbinger of modern trends in Bodo poetry, he is also renowned as a leading writer in Bodo non-fiction. He has published a significant number of non-fiction books in Bodo, including 'Thunlai Arw Sansri' (1986), 'Nwjwr Arw Swrji' (1994), 'Thunlai Arw Thunlai' (2004), 'Raithaihala' (2006), 'Bibungmala' (2009), 'Saosabphanai Gwdan Swdwsri' (2015), 'Khobamdwrwdnai Jiu' (2015), and others. Although he was a high school teacher by profession, he dedicated his service to social organizations and literary bodies as well. Due to his dedication, hard work, and talent, he has received many prestigious awards, including the Sahitya Akademi Award, U.N. Brahma Soldier of Humanity Award, Pramod Chandra Brahma Literary Award, Sameswari Brahma Literary Award, Tagore Literary Award, Mukhtaram Brahma Literary Award, and many other honors and citations.

II. Objective Of The Study

This paper aims to analyze the non-fiction writing styles of Brajendra Kumar Brahma. Brahma has his own unique style of writing, which is widely evident in his work. It attempts to present Brahma's style to readers as comprehensively as possible, within the writer's capacity.

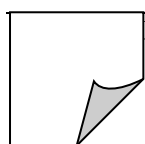
III. Data And Methodology

Primary and secondary sources are widely used in this study to achieve the ultimate goal. Various publications of Brahma's non-fiction work serve as primary sources of data. Additionally, a range of writing materials in the form of books and magazines has been collected as secondary sources of data. Through discussion and analytical methods, and utilizing textual criticism, this study endeavors to accomplish its objectives.

IV. Result And Discussion

Brevity:

Brajendra Kumar Brahma's non-fictional prose writings are characterized by brevity. His articles range from a minimum of one page to a maximum of twenty-two pages. However, only a few lengthy articles are found in his collections. The majority of articles across all his publications span approximately four pages. Notably, the articles included in 'KHOBAMDWRWDNAI JIU' are the shortest by him, typically ranging from one to three pages, showcasing the concise nature of his non-fictional prose writings.



Elaborative:

To describe elaborately is also another notable style of his writing. Every subject matter is described elaborately to make it easy for readers to understand. When he writes about something, he tends to bring examples related to the subject matter to describe it.

Loan Words:

Brajendra Kumar Brahma uses loan words moderately in his non-fiction prose writings. He primarily incorporates English loan words, occasionally including Bengali and Assamese terms when he deems it necessary. Brahma resorts to words from other languages due to the absence of appropriate Bodo terms to convey precise meanings. Additionally, he has certain favorite words from English and Bengali.

Phrase Words:

Moderate use of phrase words is also his style. The use of phrase words has further embellished the texts of Brajendra Kumar Brahma's non-fictional prose. Some notable phrase words used by Brajendra Kumar Brahma in his non-fictional writings are provided as for example: 'Dhukhu-Daha' (Sorrow), 'Gilu-Balu' (Terrible), 'Golai-Mwnder' (Mixed) etc.

Similes:

A simile is a figure of speech that compares two different things to denote likeness. It is identified by the use of 'like' and 'as' in sentences. In the Bodo language, similes are identified by using 'Badi' in sentences. Brahma employs a few similes in his non-fiction prose writings. Some examples of similes used by Brahma: 'Gubunai bontho rojong badi' (Like uprooted tree), 'Undwi gotho badi' (Like a child) etc.

Reduplication Words:

Brahma has used many reduplication words in his non-fiction prose writings. Reduplication involves the repetition of syllables or words, resulting in two types: complete reduplication and partial reduplication. Complete reduplication repeats the entire word, while partial reduplication repeats parts or syllables of the word. A few examples of reduplication used by Brahma in his non-fiction are: 'Mwnamsu-Mwnamsu' (Complete reduplication), 'Santhrbw-Horthrbw' (Partial reduplication) etc.

Sentence Types:

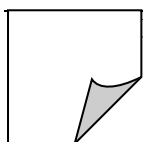
One notable stylistic choice of Brajendra Kumar Brahma is his use of interrogative sentences when discussing critical issues. He poses questions to the readers regarding the main topic's critical issues and proceeds to provide answers. These questions stimulate the readers' minds and engagement with the text.

Brahma's sentences are smooth and clear, making it easy for readers to understand the subject matter and non-idiomatic. While Brahma's sentences are not excessively long, he does utilize more complex sentence structures. Typically, he constructs complex sentences by combining three to four simple and compound sentences. In his earlier publications, Brahma tended to use longer complex sentences, whereas in his later works, he adopts shorter and more direct complex sentences. Recurrently, Brahma employs conjunctives such as 'Odebani' (However), 'Arw' (And), 'Eba' (Or), and 'Nathai' (But). 'Arw' (And) is the most frequently used among them.

Reference and Quotation:

In addition to his writing style, Brahma is known for incorporating references from various sources into his non-fictional works. His writings contain numerous references from English, Bengali, and Assamese sources, with English and Bengali being the most prominent. Brahma often includes ideas, theories, and philosophies from famous writers and philosophers in his works as references, particularly Western materials. When discussing or analyzing literature, Brahma frequently references renowned poets and writers such as William Wordsworth, John Keats, P.B. Shelley, S.T. Coleridge, William Shakespeare, Francis Bacon, Gustav Freytag, James Joyce, Karl Marx, Lenin, Albert Camus, Jean-Paul Sartre, T.S. Eliot, Bertrand Russell, Omar Khayyam, Plato, Aristotle, Pablo Neruda, Ho Chi Minh, psychologist Sigmund Freud, among others. He holds a special interest in Bengali poets Rabindranath Tagore and Jibanananda Das, whom he frequently references. For instance, he often references William Wordsworth, John Keats, and P.B. Shelley when discussing romantic poetry, and T.S. Eliot, Karl Marx, James Joyce, Pablo Neruda, Freud, and Albert Camus when discussing modern literature.

Quotations play a significant role in Brahma's writing style. He incorporates numerous references and quotes important lines from various sources to thoroughly discuss and analyze the subject matter. When analyzing poetry, novels, and short stories, Brahma quotes relevant lines from these works to provide examples.



V. Conclusion

The study of Brajendra Kumar Brahma's non-fiction writing style reveals a rich tapestry of linguistic intricacies and literary techniques. Brahma's ability to craft concise yet profound prose, coupled with his adept use of loan words, phrase words, similes, and reduplication, underscores his mastery of the written word. His evolution from longer, complex sentences to shorter, more direct constructions reflects a refinement of his stylistic approach over time. Furthermore, Brahma's skillful incorporation of interrogative sentences and extensive referencing demonstrates his commitment to engaging readers in critical discourse and enriching his narratives with diverse perspectives.

Moreover, Brahma's penchant for drawing upon a wide array of literary and philosophical references, alongside his adept utilization of quotations, adds depth and nuance to his analyses. Through these techniques, Brahma not only elucidates complex themes but also invites readers to explore the interconnectedness of ideas across diverse cultural and intellectual landscapes.

Brajendra Kumar Brahma's non-fiction writing style stands as a testament to his profound contributions to Bodo literature and his enduring legacy as a visionary writer. His work continues to inspire and captivate readers, serving as a beacon of creativity and intellectual curiosity in the realm of non-fiction writing.

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