

Daosri Gwba (The Stars) of Bishnujyoti Kachary's poetry: A Study

Dr. Rairoob Brahma

ABSTRACTS: In the second decade of the 20th Century, the written Boro literature started in the southern bank of the river Brahmaputra the then undivided Goalpara District of Assam. The 'Boroni Phisa O Aien' (The Boros and their Customary laws) published in 1915 is good instance of it. This book is composed by Ganga Charan Kachary a renowned poet. The first book 'Khonthai Methai' (lyrical songs) was published in 1923 A.D. Modaram Brahma and Rupnath Brahma had jointly published this book. Modaram Brahma's 'Boroni Gudi Sibsia Arw Aroj' (Basic of Worship and Prayers of Boros) is published in 1926 A.D. In the poetry of early period, patriotic thoughts, devotion of Boro poetry, religion, thought of spreading education were distinctly noticed in this content. The modern period of Boro Poetry as well as literature occurred along with the formation of Bodo Sahitya Sabha in 1952 A.D. It was constituted in the 16th November of that year, in a small township Basugaon in the present district of Kokrajhar. Poets of the period drew inspiration and elements for their poetical exercise from different socio-political milieu, namely social situations, economic plight of the commoners, political movements and upsurge of the ethnic sentiments. Bishnujyoti Kachary is an eminent among the like poets of Prasenjit Brahma, Samar Brahma Choudhury, Jagadish Chandra Brahma, Dharanidhar Owary, Brajendra Kumar Brahma and many other modern Bodo poets. Revolutionary ideals, patriotism and the thought of human kind is clearly reflected in his poetry.

Keywords: Early, modern, literature, poetry, eminent

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I. OBJECTIVE OF THE STUDY :

- I. The core aims and objectives of the study are to make a critical evaluation of Bishnujyoti Kachary's poetry, his style of expression, i.e. feelings, philosophy, poetic quality and sense and morality in his poetry.
- II. To study the revolutionary and humanitarian ideals revealed through his poetry. The poetry of Kachary is surged with revolutionary fire, aggressive feeling and humanitarian zeal.
- III. To explore the poetic language and style of Bishnujyoti Kachary. The skill of the poet in the use of symbol and imagery will also be critically examined and highlighted.
- IV. To unfathom the inherited interest of the poet in his works and his expertise in portrayal of external beauty of lyrical qualities. The poet deliberately wants to pass on an eternal message that 'man can be destroyed but not defeated.'
- V. To highlight the growth of Boro Poetry in particular and Boro Literature in general. The study is designed to expose and explore the various shifts of Boro literature in general and contemporary Boro poetry in particular.
- VI. The present study aims to highlight the status of modern Boro Poetry with reference to Bishnujyoti Kachary.

II. METHODOLOGY:

Methodology is the total process of investigation and analysis followed in a research work. It also includes techniques of data collection and analysis of collected field data. For convenience, discussion is made under the following heads. Our present study involves two different disciplines, namely Sociology and Folklore. Hence the approach of investigation becomes interdisciplinary. To complete the present study, the following methods have been employed.

- 1) Field-study method
- 2) Experimental method.
- 3) Descriptive method
- 4) Analytical method.

The present research work is undertaken in analytical research method. The data have been gathered from the primary as well as the secondary sources. The primary source mainly depends on the poetry collections, plays of Bishnujyoti Kachary, on the other hand, the

secondary sources i.e. various critical writings by different scholars and literary critics. The methodology of this study would include observation and collection of information.

III. INTRODUCTION:

Boros have had many dedicated & gifted sons and Bishnujyoti Kachary was an eminent star among them. A poet, litterateur, singer, musician, radio artist of All India Radio, a social worker, an admirer of Boro language and culture, an incomparable scholar, a model teacher and an extra-ordinary writer and talented person Bishnujyoti Kachary really deserves to be honoured and recognized. A man can merely accomplish his share of learning by dint of his hard toil coping with adversity, obstacles, hindrances, discriminations and injustice and eventually grow into a man of great virtue. Kachary excelled always in such adversities. These have been clearly illustrated through his poetry, lyrics and plays. Honestly speaking, it is not an easy account to get together so huge specialities within a sole heart. Bishnujyoti Kachary was certainly a man of rare genius and creative talent. A poet, litterateur, musician, Radio Artist, a role model Bishnujyoti Kachary embraced his early death due to an attack of incurable disease on July 8, 2000, leaving behind his patriotic songs, poems for the next generation. In his death, he left behind two sons- Mizingsha (Apurba) and Simangsha (Arup).

The last stage of Bishnujyoti Kachary was an extremely horrible one. His general health was almost at the decaying stage with acute and intolerable body aches He could not properly lie on his body because of body sores. Even he could not take his food properly and almost failed to drink water and any liquid food. Such traumas always haunted him in these sorrowful moments when he dreamt of incompleting works for the uplift of society and culture that he always cherished. Even on the eve of his last breath he had written and left behind a memorable piece of poetry which was as follows.

Jiuni kxanthi

Velloreni apel janw Khudai grod grod manonanai Mangkhorao siriywi unduna thanai Khangkhwrfrwni gwjwnrwngwi jiumafwra Jeblabw daorao khalama Honumankhou Omor hwnnanai Khwnadwngmwn Hongkhrod lainanai unduna thanai Honumankhou biswrwb fwjanw hayasai Jiuni kxanthi

English version –

Frustrated souls of deceased Lying stilly in the graveyard, Never yells In desire of Vellore apple Hanuman was heard Being an immortal, Even they couldn't Awake the slumbering spirit Isn't it The Principle of life?

Literary Works:

The literary contribution of Bishnujyoti Kachary is admirable. He composed not only songs, poems but wrote full drama and one act plays. Another side is: most of his compositions remained in manuscript form and never did dream of his posthumous publications. Jui Dhowa Sai (in 1969), Ei Sopna Moromi Sopna (in 1969), Khafwnthw (in 1977), Roje (in 1977), Ruaithi (in 1977), Badimala (in 1978), Barhungkha (in 1978), Simangga jebwla gwmwr langgw (in 1978), Jwng naijab khalamlia (in 1978), Rodaia gubwibwla (in 1983), Akhon Sithi: Dalimiloi (Poetry Book) and many more. "Khangkhini Douleng" is one of his interesting full length social drama which was published in 1977. The message it teaches is about retribution that a man has to suffer because of his mistakes and complicity in crime. The message is about crime and retribution.

"Gwswm Jenthokha" is one of the full length social drama composed by him. The drama is full of problem of cheating and truthfulness and tell us about the two ways to righteousness and sublimation.

In the drama "Barhungkha" Bishnujyoti Kachary has presented the social and political turmoil during the early seventies of 20th Century, when the Roman Script movement was launched by the Bodo Sahitya Sabha with the colours of realism and romance, he has transformed the social play into a replica of Boro people's struggle for identity.

Orkhi Alari Bishnujyoti Kachary composed only a lyrical drama titled "Mwnsingsing bwraini bijirnai", which tells us about the creation of earth by Mwnsingsing bwrai and his artistry in the lyrical poetic drama is superbly blended with ancient beliefs in the society. His attempt to accomplish another lyrical poetic drama called "Chandramali Narkhw Budang" remained incomplete. During his lifetime he remained as a source of inspiration to the younger writers of the Boro generation. His compositions left a legacy and inspired hundreds of writers in later stage. He has to his credit a number of lyrical books as mentioned below:

"Luitoyo Kotha Koi", 1970 (The Luit Can Speak too), "Orgeng", 1973 (The Volcano), "Daosri Gwba", 1993 (The Stars), "Orkhi- Alari", 1998 (The Sparks) and "Dahani Gwja Bibar", 2003 (The Red Flower of Heart's Pain).

IV. DISCUSSION:

Daosri Gwba (The Stars):

“Daosri Gwba” is also another collection (of small size). The poetry collection of Bishnujyoti Kachary’s poem was published by Mr. Manab Kumar Ramchiary and printed at Mother and Bãrdwi Publication at Dhamdhama Baganpara in the year 1993.

This is a concise poem of own and the title of the poem doesn’t reflect the content at all. In the poem he writes about the feelings that surged in him about the love of the nation, people and importance of history. In between those stings of reality, a sense of romance and love are also expressed clearly. He was shocked at the grim reality of human trafficking, kidnapping and communal riots. In this world of keen competition, where the other nations have achieved success in space missions, it’s the Boro nation where mistrust and jealousy has been ruling the nation. People are fighting and killing in the name of power and political advantage. All these poems carry a message of humanity where a world devoid of morality is a world of hopelessness and chaos. We can trace a light of T. S. Eliot, Thomas Hardy, Chaucer, Virginia Woolf, Samuel Beckett in his poem. We can categorize his poem under Modernism and post Modernism. We do find a lot of imagery, irony and similes in his poem. He preached a message of love and humanity and denounced the so called parasites of the society.

Atomni ukhundwi andwao manw Mansini gabnai ? Swdwmsrini mwblibjwng dugwinai Swdrwm mansini
melemao Dabw manw thwi- gwthang lubwinai ? Befwr ma angnilo swngnai Mwjwms mairongni angkhal,
Udwini alounai,
Mwdwmao- Thwi swbkhojanaini kxanthithi garai, Bikhungao gwja manja- arw daha Rwhw- rwhw bikhlw
khamglina Be khonthaia nwngnibw thakhai ¹⁰

English version-

“Why cry behind the smoke of atom bomb Bathing in the electrons of civilization Why there is lust for human blood? Is this only my query? I have unlimited wants I am a destitute And the exploitation Has reigned us in Whipped marks on the back Heart rendering poem That’s of mine, Is for you too!”

Boros are religious by nature, and many ritual functions and rituals and public ceremonies make them get together for many social functions. But he believes that many people fight in the name of religion and forget the sanctity of human existence. According to him the multiple religious beliefs buffoons the very “ism” and this results in social feuds in the society. This narrow dogma disturbs the sensibility of the poet:

Dwhwrwm bigwmafwrni san-hor daorao; Labwbainw biswrw mathw Swrgwkhonw bwkhlainanwi Nwi be hayao
!! Mosjid, Girja arw sibinofwrao Swrgwkhonw jwbthenanwi, Biswrw khalamdwnw arao ? Subunghikhonw
fobnanwi mangkhorao !! Mansikhonw hwnanwi bwli Khwdwnw biswrw swrgwni ali, Akhaini thwikhonw
susradwnw Sibinoao lananwi khuli ¹¹

English version- “There is uproar and feud in this name of religion. Say, they have brought the heaven in earth’s descent. They have enclosed the Almighty in Church, Mosques and in Temple They have buried the humanity underneath cleaning their blood stained hands in holy places! The sacrifices they made from human bondages”

No other Boro poet other than Bishnujyoti spoke so strongly denouncing the fights and feuds that was prevalent in his time. He showed his revolutionary zeal in strong terms and advocated for religious tolerance and respect. To him, the doors of God’s houses are closed for the poor and destitute and the same is the case with educational institutes. In “Khwmsi” Darkness, he alleges the same in aghasting manner:

Thansalini dorkhongao Thabai ang gosongnanwi, Thewbw angnw hwaswi raobw Dorkhonw khengnanwi !Gyan salini isingao

Nubai ang – Bwinibw khamflai, Jaiga gwia maigab gorseni Angnilo thakhai !¹²

English version –

“I stood in front of the house of God No one asked me nor opened the door I’ve seen the doors of schooling too Not open for us!!!”

He expresses strong voice against the social malady and superstitious beliefs in his other poems as in Nwrjia, Suthi, Begengni Koras, Garai, Khuriya Mwblib, Bwndwnw, Khamfa. He draws the vivid picture of the social malady and in the poem, Khuriya Mwblib, he makes use of poetic irony, similes, decay and metaphors. In “Alayaron Labwnw” he calls the young generations to be aware of the revolution that everyone has to be a part of the society with a renewed zeal. There is no place for the poor and destitute and people who fight for his right and advantages only has chance to survive in modern world:

Mwblijwng jwngfobnai Khakhri bilaini fame bibarkhou nunanwi Jiuni gwthang hangkhon jwng fwladwng
Thamfwi dongra dwifobnai Sewglinau garaikhou nunanwi Lama serni mwblib sathia gonthong homthedwng
'Omrit' lwnngnanwi fenai Swdrwm mansia Bis gwrsaodwng, Oasis nagirnanwi mengrunai

Khangkhwrwra – So-so thwi gwthang gwbadwng ¹³

English version – Burning with the electric fire Seeing the lily made of paper You lie the living breadth Seeing
the rotten sore of swarming flies The pole by roadside is holding back his nose. Drunk with the elixir The
gentleman is spitting poison Searching for Oasis, The dry papers are vomiting blood

The poet is hopeful of the youngsters who are ready to take up the trials and tribulations of life. He has
dreamt the new ray of hope in the series of burrow of the plough. He is optimistic of the poor downtrodden Boro
youngsters to rise in future by dint of hard work and dedication. In the poems like Thwi Gwja Jenthaokha,
Muthunai Akhai, Dwimalu, Enjur, he aspired the youngsters to be committed and to take up revolutionary
fervour in them. He retorts:

Orgeng hajwni Bikhase or- Angni bikhayao Angni mwdwmni Thwbfrwmbw thwiao Makhase amfouni daorao
Swrang – Biswrni roje simang Muthunai akhayao Jouse Dwimaluni khouse bwlw

Methayao – Injur sousinaini Githao dengkhw ¹⁴

English version – I have a flame of volcano There are uproars of insects inflicting And their sweet dream In
hard fisted hand There is the strength of Dwimalu To shake wall the bondage.

Inspired by the noble ideals of humanity and equality, he himself composes the poem of revolutionary
zeal. He makes mention of the great men like Nelson Mendela, Karl Marx's Das Capital, Hercules, Dodhissey,
Pharao, Omar Khayam, Manalisa and Ekalavya in his poem and vividly illustrates in his works. Thus we can
undoubtedly say that the poet was a man craving for world peace and tranquility. He took this as a cudgel for
Boro nation and inspired the youngsters to follow their ideals. He is aware of the terrifying life of isolation and
backwardness that the Boros were leading far away from the madding crowd.

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