

The Technique of M.R. Lahary: Critical Review from His Novels

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Abstract: Bodo literature is a developing literature after the Assamese literature in Assam. Monoranjon Lahary is a popular and prominent writer as well of the literature. In the mentioned topic, will be criticized regarding some technical matters and art of the novels of M.R. Lahary. He has used different kind of styles which are not alike to the contemporary novelist. In his novel, he uses the dramatic technique. These are- exposition, rising, and catastrophe. He uses abstract idea in his novels. The readers can enjoy and earn knowledge so much as they have required from the novel of Lahary. The words which are used in the novels are very simple but interesting. His works always influence to encourage other writers. This paper attempts to show the nature of relationship with the style, technique, art, rhetoric, dialogue, manifestation and literary performance from the novels of Lahary. In the discussion the dialogues and the quotations are given in the same language i.e. Bodo as used in the novels.

Key Words: Bodo literature, technical, art, styles, dramatic, encourage

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I. Introduction

Monoranjan Lahary (1936-2008) is a famous novelist in Bodo literature of Assam. The worth of his literary contribution is incomparable. He contributed in different fields of literature like poem, prose, short-story, novel, drama, criticism etc. He created nine novels in his life and a novel is translated in Bodo language from English. These novels are - 1. *Kharlung* (1976) 2. *Hayna Muli* (1985) 3. *Dogri* (1996) 4. *Omnath Somnath* (1998), Mythological novel 5. *Rebeka* (1999) 6. *Alaishri* (2003) 7. *Daini?* (2005) 8. *Jom* (2006) 9. *Fami* (2008). Besides these, *Don Quixote (1605)* by Minguel de Cervantes had also translated in Bodo language from English literature by the effort of MR. Lahary. The topic will be focused, about his writing techniques; basically in the art and the dialogues. The dignity of the novels of Lahary never be reduced as compare to Assamese literature. It is hope that the inferior thinking among the writers as well as readers will be declined where Assamese people can't read the Bodo language except Bodo people.

II. Literature Review

A number of studies on this subject related are found e.g. Chainary Swarna Prabha, *Boro Solomani Bijirney* (2009); Chainary Swarna Prabha, *Journal of the Department of Bodo(2009-10)*; Brahma Anil Kumar, *Boro Thunlai Bijirney* (2011); Boro Anil, *Boro Thunlaini Mohor Arw Musri* (2008); Narzary Chinan, *Soloma Arw Boro Soloma* (2010). In spite of those works, the discussion is highly demanded by the readers. So, the proposed topic is brought in the conversation.

III. Methodology

For the study data are collected from both primary and secondary sources. Primary data are collected by reading origin copy of novels and using personal interviews as well. Secondary data and information are collected from library books, journals, e-books and websites etc.

IV. FINDINGS And DISCUSSION

“The novel is a picture of real life and manners and the real incidents of life”¹ reflect in the novels of Lahary when he writes. Such as, “in the novels of Lahary, the practical gestures of life occupies in his novels. It can view from his use of words, rhetoric, and conversation etc”². The style and technique of his novels may visualize as follow.

¹. Allot Mirrium, *Novelist on the novel*, Routledge Kegan Paul Ltd. London, 1957, P.-14,

². Chainary Swarna Prabha, *Boro Solomani Bijirney*, Gumur Publication, Gorchuk, Ghy-35, First Edition, February, 2009, P.-113,

4.1. "The remarkable written technique of Lahary is that he divides the plots in to different parts or episodes like units; e.g., episode-1, 2, 3, etc. There are 26th episodes in **Kharlung**, 28th in **Hayna-Muli**, 44th in **Rebeka**, 19th in **Alaisri**, 12th in **Daini?**, 16th in **Jom**, and 17th in **Fami**".³

4.2. In his many novels, there are exposition, rising, climax and catastrophe like Aristotles dramatic technique. On the other hand, many novels begins with dramatic suspension and reader feels a sense of incompleteness at the end like a perfect short story. It is as follows.

Gwkehrwi Agan Surw,

Longsolot Longsolot, Kharsliw..... (**Kharlung**, P.No.- 1)

Hora Gwmjwrwinw Dwikhorguri Gamini Sayaw Saglwbw Homw. Khwmsi Jalmaya Swrgiding Bengkhonbwnw Homdwngswi. Sawn Danni 30 Oktoni Hor. (**Hayna-Muli**, P.No. - 1)

Khudiya Somnifraynw biyw Mwi Badi Sot-Fot. Bwisw Janay Lwggw Lwggw Biyw Gawni Dehani Farse Nwjjwr Thinw Homw. (**Rebeka**, P.No. - 1)

Gamakhalini Badibla Kolejnifrai Tham Bajiyawnw Biyw noyaw Sohwigwmwn. Mablabla Let Jaywbla Tham Baji Barnanwi Khawseyaw Habhwiwbla Biyw Noyaw Mwnhwitharw. Maba Jahwnaw Baradray Let Jaywbla Brwi Bajisw Jayw. Dinwi Biha Jwbwd Let Jabay. Beleseni Tham Bajilangbay, Tham Bajilangnanwi Brwi Bajini Kothayaw Habbay. Dasimbw Biyw Kolejnifray Noyaw Nujahwinw Hayakhwi. (**Alaisri**, Page No. - 1)

Bilasu, Bilasu Angkhwu Langfa Gamisim. Bisumuri Hathaynifray Fwifinnw Gwbaw Jadwng. (**Daini?**, P.No.- 1-2)

- Nwmajwng Mwjangwi Tha Ai.

- Afa Sokolet Labw Baksuse.

- De De Ai. (**Jom**, P.No. - 2)

- Swr? Swrkhwu Nanggwu?

- Sar, Nwngthangni Famikhwu Nayjagwn?

- What? Ma Bungdwng Nwng?

- Sar, Nwngthangni Famikhwu Ang Naygwu. Nwngthangni Fukhrini Famikhwu.

- Nay. (**Fami**, P.No. - 1)

These beginning lines are dramatic and full of suspension. Generally a short story contains such kind of begining. Lahary enriches his novels by bringing the technique of short stories in his novels. As a writer, he borrows different techniques from different field of literature and so, there is high need to research on it.

4.3. As he is a professor of English department, he uses some English sentences in his novel writing. These are as follows--

- "She is our maid". Bistirama Bungw.

- "She is also our maid". Bistirama Derga Derga Bungw.

- "But how many maids have you engaged?". (**Kharlung**, P.No.- 114)

Kishoriya Swngbay- "How this you enjoy your Bombay trip".

Rebekaya Fin Hwbay- "Marvelous! Exciting, Fantastic". (**Rebeka**, P.No.- 11)

- "Binanaw! Mabar Wngkhardw. Madwiya Serious".

- "Mablanifray Aiya Serious Ada?". (**Alaisri**, P.No. - 233)

"Frequent use of English words or sentences is a particular art of the novelist Lahary".⁴ It is his rhetoric, and style. On the other hand, he frequently says regarding the English subject in student related matters. In **Alaisri**, Alaisri selects English as her major subject. And in **Kharlung** Gohel preferred the English as well. The novelist was a professor of English so, it is his natural habit.

4.4. "Good dialogue greatly brightens a narrative and its judicious and timely use is to be regarded as evidence of a writer's technical skill".⁵ "The expression of good dialogue decorates the plot to make perfect story. It also comprehends that the novelist is a good philosopher in novel art".⁶ e.g.-

-- "Sibinang Gawbura! Sibinang Rayjwfwr! Angni Gwrwbaw Sala Mwrwn Mwikhari Gunda Molena Begod Fwnanwi Hwbay. Ang Obothira Bini Ourosaw Bima Janw Hombay. Ang Bini Khalay, Jakhwnda Jananwi Thabay Thwiso-Thangsosim. AngkhwuSwr Ajawbawnw? Angkhwu Swr Haba Khalambawnw? Khana, Benggura, Boba, Lenggra, Khujra, Khuriya, Bemari, Bibayari- Biswrni Madaw Angkhwu Rawbw Haba Khalamnw Sigangnay Nonga. Manwna Ang Kolongkini. (**Alaisri**, P.No. - 110)

-- Angni Fisai Nelson Baglariya Sase Kemikel Injiniyaring Grejuwetmwn. Bibw Rifainari Arw Owel Kompaniyaw Gabasw Riten Arw Orel Hwidwngmwn. Mwnfrwmbw Anjadaw Biyw Mwjang

³ ibid., p.- 114,

⁴ Chainary Swarna Prabha, Op.Cit. p.- 114,

⁵ Hudson W. H., *An Introduction to the study of Literature*, Radha Publishing House, Calcutta, P. 154,

⁶ Chainary Swarna Prabha, *Journal of the Department of Bodo*, G.U. Vol.-1, 2009-10, P.- 10,

Khalamdwngmwn. Nathay, Othoritinw Braib Hwnw Haywiyaw Biyw Sakhri Mwnakhwimwn. (**Jom**, p.No. - 39)

4.5. "A sentence is expressed in two languages in his dialogues of novel, is also rhetoric of the novelist. We can be visualized it, in his novels."⁷

-- She is my sister reading in class-X. Jwbwd Lajigusu, Very shy. (**Kharlung**, P.No. - 31)

-- What type of job? Ma Rwkhwimni Sakhri? (**Kharlung**, P.No. - 33)

Lahary's dialogue is suitable for the appropriate time, yet it is unnecessarily useless for two times in both English and Boro languages.

4.6. "The novelist uses many wrong plural suffixes in his novels. According to critic Swarna Prabha Chainary, it is his art of expression."⁸ Common people never follow the hard rule of grammar. They speak spontaneously and naturally. "But critic Indira Boro is of the opinion that Lahary has lack of knowledge in Bodo grammar and so he commits grammatical mistake in his novels."⁹ However, the wrong plural suffixes make expression simple, natural and clear. In short he follows the language of common people like William Wordsworth, e.g.-

Gangfa Gangnwi Bilaimwna Jenba Bikhwu Akhai Faikhongnanwi Bungdwng—Bewhay Ise Jiraynanwi Nwngni Dughaw Bikhakhwu Thajim Khalamlang. (**Kharlung**, P.No. - 2)

Biyw Khanda Arw Senamwnkhwu Nuhorakhiswi. (**Kharlung**, P.No. - 5)

Rebekaya Onthai Gongse Khonkhangnanwi Dwimayaw Khubwihorbay. (**Rebeka**, P.No. - 80)

Sansemami Dawraw-Dawsi, Hwnggw-Dwnggw Thangfwi-Langfwi Khalamnay Subungfwra, Fwtharaw Gangsw Janay Junadfwra, Adar Nagirnw Hwdawri-Bidawri Gwjanaw Birlangnay Sila, Dawbo, Hangsw, Sigun, Hadidoglamwna, Sansemami Ka Ka Gabnay Dawkhafwra, Khisir-Misir Gabnay Sokha, Dawsrimwna Gawba Gaw No, Gawbagaw Goli, Gawbagaw Dera Arw Bahafray Habbayanw. (**Daini?**, P.No. - 1)

It is generally considered that a literary text should be grammatically correct. He proves that the language of uneducated people has more power than the language of so called educated people.

4.7. "The novelist also uses the technique of rhetoric. He has applied both Simile and Metaphor in his novel creation."¹⁰ e.g.-

Simile: Dag Nonga Roji, Bi Pisas Ornanwi Khalamnay Jokhom. Mwsafwrbadi Angkhwu Orkhrubnanwi Jablasw Ang Bodnamnifray Rehay Mwnghwumwn. Hwuwa Jatiya Bedot Jagra Mwsafwrbadi Roji. (**Alaisri**, P.No. - 47)

Simile: Khudiya Somnifraynw Biyw Mwi Badi Sot Fot. (**Rebeka**, P.No. - 1)

Metaphor: Biyw Bikhani Jwuga Apel Thainwikhwu Homw Arw Hinjawni Sayaw Unduyw. (**Kharlung**, P.No. - 78)

Metaphor: Ma Isi Mohor Musri Gwsa Sikhla Bilay. Gwjwu, Gangjeb, Gonthong Megon Thog Gwnang, Lajisulu, Jwumwnaw Agan Surnang Laimwnsri Bilay. Gufur Jarang, Fami Bibar Badiyanwswi. Jwngni Fisa Mijingjwngsw Juli Janw Somaythargwu. (**Fami**, P.No. - 71)

The comparisons with the Simile and Metaphor are able to satisfy to the readers and it can bring good embellishment to the novels as well.

4.8. "The poetic expression is the deepest than other fields of literature. So, he uses poetic words when he wants to express deep message in his novels."¹¹

Swrgiding Khwmsi Jalmani Gejeraw Swwab Okhrangaw Jikhlabse Okhafwra Jwngthi Jwngnanwi Buhumni Sayaw Gawni Alari- Swrangkhwu Bilay Horbay Thadwngmwn. (**Alaisri**, P.No. - 8)

Bidi Badinw Swrba Haynari Sikhlaya Jwumwnni Hasaraw Lwp Lwp Gewsarnay Nubla Swrba Sikhawa Bini Ijotkhwu Khale Khalamnaw Nagirw. Emfwu Sujananwi Jerwi Bibara Obothiranw Sewlangw, Subungni Laymwnsriyabw Bidinw Swrniba Gajri Nwjjraw Gwglwinanwi Barfunay Somaw Thokhropanwi Hayaw Jroy Sirilangw. Benw Jadwng Subung Boratni Khamglinay Jarimin. (**Hayna-Muli**, P.No. - 48)

In such kind of moment, readers must feel serious concerning the matter of the plot. In this way, the novel is accepted by the readers as dignified and valuable.

4.9. "The scold with slang words to the respected persons is frequently happened in his novels. Though it is not sweet to hear but actually becomes appropriate in use."¹² e.g.—

Sali, Bwithali! Malaini Adra, Galani Khalaya, Udwiyaw Fisa Labwkhanay, Akhol Gwywi. (**Kharlung**, P.No. - 131)

⁷. Chainary Swarna Prabha, Op.Cit., P.- 115,

⁸. Chainary Swarna Prabha, *Journal of the Department of Bodo*, G.U. Vol.-1, 2009-10, P.- 10,

⁹. *ibid.*, P.- 12,

¹⁰. Chainary Swarna Prabha, Op.Cit., P.-115,

¹¹. *ibid.*, P.-115,

¹². Chainary Swarna Prabha, Op.Cit., P.-116,

Hw Sali Bwithali, Haramjadi, Kolongkhini Ma Bungdwng Nwng? Gorgorama Manasini Akhaiyaw Thabrwm Homnanwi Bini Akhaikhwu Ragoni Akhanthinifray Sagthikhoyw. Bini Mohor Mwkhangha Mwsa Bagoni Gab Layw. Bini Raga Khoro Thikhiniyaw Gakhwbay. (**Hayna-Muli**, P.No.- 86)

Bongso-Fwlerni Man-Hani Khalamnsw Ujidwng Bwithali? Bese Gwbawswi Birajjwng Let-Pet Janayalay? (**Rebeka**, P.No. - 7)

Day Nuhora Sali, Kolongkhini. Bini Ourosni Gothokhwu Nwng Udwiyaw Lanawibw Nwng Day Nuwakhwi, Day Jayakhwi Sandwng? (**Rebeka**, P.No. - 8)

Nwng Mablanifray Angni Fisajw Jakhw? Bwithali? Angkhwu Manw 'Afa' Hwndwng Nwng? (**Alaisri**, P.No. - 184)

"Sali, Bwithali, Fathingri Bajari, Khungkhini. Swrmwn Be Singaw Habfwinanwi Kemera Khebfwinaya? Na, Nwnggha Swrba Hwuwa Dongbaow? Bung Bwithali. Swr Singaw Habfwiyamwn? Bobaw Thangkhw? Bwrwi Kharlangkhw, Bung." (**Jom**, P.No. - 47)

In the present society, there are both positive and negative elements. All are not good and all are not bad in the world. Therefore, the novelist mentions both the acceptable and unacceptable instances. Along with the poetic words, he never forgets to use the slang words. Thus, his novels cover the both sides of society.

4.10. "He frankly discusses about the gender issue in all his novels. He boldly uses sensitive and slang words without any hesitation."¹³ These are as follows.

Fenthepni Fuswp-Jarang Bikha Sayaw Hajw Badi Jwukhangbwnay, Thalit Bitha Badi Thumen Nujabwnay Thaynwi Fithaini Sayaw Organi Nwjwra Gwglwiyyw San-Hor. Thabaibla, Mai Swunbla, Gongbla, Si Bubla, Arw Thursi-Lota Manjibla Dudhali Thainwiya Durlup Durlup Mawbla Organi Lubuilu Gwsa Durlup Durlup Mawfayw. (**Kharlung**, P.No. - 59)

Bini Bikhani Dubrang Thainwiya Dabw Mew Mew Rom Rom Mwngasinw Dongo, Dabw Mangasinw Dongo. Dasw Ragoni Rago Rago Asifra Be Hafwu Thila Mwnwini Sayaw Hajar-Bijar Demlw-Gurjang, Gakhwlay Wngkharlay Narsinnay Narkhwnay Jananwi Thangbay. (**Hayna-Muli**, P.No. - 72)

Ghontasesw Sanwijwng Undulaynanwi Gawba-Gawni Khlng Khlng Gangnay Dehakhwu Gwjwn Hwbay. (**Rebeka**, P.No. - 27)

Bini Semij Arw Bresiyarkhwu Bwdlabay. Unaw Bini Jangiya. Binifray Biyw Alaisrini Sayaw Barswmnw Gawni Longpent Arw Andar Uwer Khubay. Mwdwmaw Thabay Haynek Sporting Genjilo. Benifray..... Benifray..... (**Alaisri**, P.No. - 8)

According to the some critics, frank sexual discussion will spoil the mind of younger generations. Therefore, many critics requested him to be careful in the use of sensitive words.

4.11. The ending of his novel is remarkable and significant. Like a tragedy, the hero and heroine face the worst situation in his novel. It creates sympathy and sensation in the heart of readers. However, all problems are solved at the end of his novels. Thus, the ending of his novels give a right direction to the readers.

"In **Kharlung**, the novelist gathered in united all the family members of Gohel and relative person as well in the paddy field. And also finished the story in the same place. In **Hayna-Muli**, Dewstri grasped on the head and hair of her grand-son with affection; embraced with her husband with fondness before her death. The husband, Gorgoram closed the face with a cloth after her death and then he also embraced his grand-son in his heart. In **Rebeka**, Rebeka committed to suicide for depression. She jumped in to the deep river and the story of the novel **Rebeka** also ended. In **Alaisri**, Badol struck daughter-in-law (Alaisri) with a wine bottle to murder her. He repented ownself after striking her and committed to suicide himself by shooting with a gun. But contrarily his daughter-in-law Alaisri physically recovered after admitting in to the Hospital. On the other, after regretting ownself, Molen begin to love heartily his wife (Alaisri), and in this position the story was ended."¹⁴ In **Jom**, after Dabu had fallen down in railway track from the running train, as soon as the story was ended.

4.12. "The dark cloud of Superstition or irrational belief is still covering in the Bodo society. It is not an ignorable sentence. All people are not completely free from such kind of belief."¹⁵ Many men and women have lost live for witch hunting. So, Lahary highlights on superstition in his novels and gives a message that everybody should fight against it. e.g.-

Biyw Dublini Aliyaw Khonse Gwgm Swuthuyw—Ai Ou, Angha Dinwi Maba Khwifwtsw Jagwn Nama! Gwsa Singnifray Be Rawa Horkhap Fwikhangw. Thangwi Thangwi Hudolotaw Mwnhwibla Gawjengni Mwkhangha Swmkhe Jayw. Bikhaya Durlup Mawkhawg. (**Kharlung**, P.No.-16)

Dinwi Fungnifray Dawka Donda Mathamsa Dwikhor Serni Supari Bifangaw Bananwi Ga Ga Gabswardwng. Mawji Bundi Maseya No Giding Giding Mew Mew Gabswardwng. Nokhoraw Finay Swima Maseyabw Hura Hura Bhew Bhew Swngdwng. Gorgorama Homnanwi Labay Befwr Nidanni Isadi. Dinwi Sanni Musriyabw Gwmjwr, Sidwp Sidwp. Okhrangaw Swmkhe Jwmwfra Makhla Makhla Dawbaydwng. Gorgorama Fiswukhwu

¹³. Chainary Swarna Prabha, Op.Cit., P.-115,

¹⁴. ibid., P.-115,

¹⁵. Chainary Swarna Prabha, Op.Cit., P.-115,

Sakhathiyaw Lananwi Bisikhwu Jwtnw Ladwng. Dewstriya Khoro Swgmdwngswi. Jobraya Dinwi Bara. Jobrani Hanga Sorthe Sorthe Jadwngswi. (**Hayna-Muli**, P.No. - 223)

Gamini wuwa Subayaw Dawsrifwra Sri Sray Gabnanwi Horni Gibi Prohor Thangnaykhwu Bungthibay. Gamini Swrab Khonathingwi Daw Dodrowa Do-Do-Do-Ro Gabnanwi Srikhwu Gilu Balusin Khalambay. Kal Fesa Mase Mew Mew Gabnanwi Gamini Sanjathingwi Fir Birlangbay. Gwswm Bonda Mawji Maseya Gongse Nokhorni Soknifray Wngkharbwnanwi Gamini Sorog Gejeraw Ba Minitsw Mew Mew Gabnanwi Gubun Gongse Nokhorthingwi Thangbay. Alaisrini Bimaya Jwbwr JinggaSinw Hombay Fisajwa Dabw Fwiwyiyaw. Horaw Bidi Gabnaya Maba Khwidang-Khwifwdni Radab Hwyw.Borofwrni Madaw Bidi Khwmsi Fwthaynay Dong. (**Alaisri**, P.No. - 11)

A society can never develop when it is not free from superstition. It creates fear and hatred among people. A section of people spreads superstition for personal profit. The novelist exposes these narrow minded people in his novel to protect the society.

V. Conclusion

The story of novels of M.R. Lahary, is traditionally related of the society except the novel **Rebeka**. On the other, **Jom** and **Fami** both are not perfectly related with tradition. These are slide imaginary or fictitious. Any way, it is true that without smartness of a language and lack of expression power, he never be a famous novelist. M.R. Lahary is a great story teller. He collects all the stories from the real incidents of village life. Therefore, his novels have closed link with common men and their tradition. He is popular for his simple language and lucid expression. He is a perfect classical artist. Considering the recent waves of modernism, he has tried to bring new waves through his novels. But people consider him as a classical writer. To know culture, festivals, rituals, religion and any other aspects of Bodo community; the novels of Lahary are reliable documents. He motivates his reader to accept the modernism and scientific methods as well in simple rural life. He appeals to remove superstition and all harmful traditions and encourages; people to be reasonable and scientific.

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