

RHYTHMIC PROSE IN THE DEVELOPMENT OF THE ASSAMESE PROSE

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Abstract :

Assamese prose was born in the hands of Bhattadev in the 16th century and developed in various ways and has reached its present state. As a matter of fact, some traces of the present Assamese prose can be found in the "Ankiya Naat" written by Sankardev and Madhabdeb in Brajavali language years before Bhattadev. The prose used in these Ankiya Natya or plays was covered with a veil of poetic beauty. This cover is called rhythmicity. Since then, the beauty of Assamese prose has been enhanced by its rhythmicity.

The main purpose of this research paper is to give a glimpse of the rhythmic prose used in the developmental stage of Assamese prose.

The main aspects to be explored by the research paper are:

- Giving a glimpse of rhythmic prose created at different stages of development of Assamese prose,
- with some changes related to the change of time.

An analytical approach has been adopted in preparing this research paper.

Keywords: Rhythmic, Rhythmic, Rhyme, Prose, Assamese etc.

0.00 Introduction:

Assamese prose was born in the sixteenth century by Bhattadev and developed in various ways and has reached its present state. Assamese prose can be seen in the Assamese numerical plays written in Brajavali by Sankardeva and Madhavadeva before Bhattadeva. Rhythm or rhythmicity was the main feature of this prose. Assamese prose has been of various levels since then research paper tries to give a hint about this.

0.01 Importance and Purpose of Discussion:

There is considerable importance of discussion on the genre of rhythmic prose which has been used at different times in different fields in the history of Assamese prose. Because, this discussion will give a hint about this kind of prose. The main purpose of this research paper is to give a glimpse of the rhythmic prose used in different stages of development of Assamese prose.

0.02 Scope of Study:

This paper will try to cover all the prose starting from the Ankiya Naats by Sankardev to the prose written by Bhattadev, prose of the Katha Guru Charitra books, historical prose, prose belonging to several writers belonging to the post Sankar era, prose of the Missionaries and the prose belonging to the contemporary period.

0.03 Study Methodology:

Analytical methodology has been used to prepare this research paper.

0.04 Source of Information:

This research paper is based on both primary and secondary sources.

1.00 Discussion of the main topic:

In order to discuss the main topic, we must first look at what is meant by rhythmic prose. Rhythmic prose is the process of determining the rhythm of an emotion in a prose and the presence of a melody or rhythm. In such prose, the melody is as smooth as the rhythm of the poem. Assamese prose is said to have originated in Bhattadeva's hands, although Sankardeva and Madhavadeva used prose in their earlier works way before Bhattadev. Even though the language of their original prose is Brajavali, there are traces of the Assamese prose. The prose of Sankardeva or Madhabadeb were also rhythmic. This is how Sankardeva used such prose in *Rukmini Haran's* play :

"Shri Krishna Param Anande Chalite; Priyak Kanthe Haat Meli Dhorol Se Nava Taruni Protom Piyuk Parade Lajjito Huya Olop Hasyo Charitra Ghan Ghan Aakhi Mudi Mudi Rohol"

Here, a certain easiness can be found in the rhythm of the prose. In the same way Madhabdev's play '*Arjun Bhanjan*' shows such rhythmicity. For example,

"Hamari Bachane Taheri Guna Naam Rehake: Karna Duhoon Taheri Kotha Shunik Rahuk..."

It is not this kind of rhythmic prose was found only in Sankardev and Madhabdeb's Ankyia Natya. The prose of later writers and playwrights has a rhythmic pattern.

Rhythmic prose can be found in the Gopal Aata's play '*Nandutsav*' in such a manner:

"Satya Shuklabarna Tretat Ratulbarna Dvaporot Shyambarna Ebe Kolito Kola Poda Krishnoborno Krishno Naam Hoibo"

Even though some Sanskrit elements are present in the prose written by Bhattadev, in some cases readers can find the elegance of rhythmic prose in it. Such elegance can be found in the 28th stanza of the 3rd Canto of the Katha Bhagavad :

"Kemone Roop Shyam Sundar Peetambar Prasanna Bodono Komolo Nayan Nasa Til Phulo Mukhe Mondohaso Katakhyo Bikaso Porom Nirujo Charu Chaturbhuj Shonkho Chakradhara Gadapanna Koro.."

The successors of Bhattadev belonging to the Post-Sankardev era also added some rhythm or melody to their prose. This can be found in the play of Dwij Bhusan, '*Ajamil Upakhyan*' :

"Naamor Mohima Kohiye Onto Napai. Jen Singhar Rao Xunile Khudro Mrigo Polai Jui Dile Trino Kastho Bhosmo Hoi"

The Ramayana, written by Raghunath Mohanty in the first half of the 18th century, contains rhyming prose:

"Henoī Shri Raam e Ekanto Sharan Loile Matro Poshu Pokkhi Bisishtho Jyanhinsoboru Jonom Moron Klesgo Binasise Jaar Shriram Hen Naame Bedoku Pobitro Korise Jaar Naame Mumukhyosobor Opaar Sonkar Torite Sudrirho Pavo Hoiyase..."

The presence of rhythmic elements can be traced in the prose and the history books written in the Post-Sankardev period :

"Bule Ahisa Haripu, Ki Buli Karhila Rao. Sonsar Juri Barhise, Koto Di Ahise Pao. Paase Gurujon Thoboka Khai Soot Aatar Mukhole Sai, Bule Borapu Jabo Napari. Paase Soot Aata Matisse- Harir Agyat Ahisu Gosain Prithivit Di Pao. Hridoyor Maje Guru Ase, Aatma Bisari Sau."

Rhythmic elements can be found in the old Assam History as well:

"Tini Beli Mari Huhkale. Haate Haate KotaKoti Korise. Tothapi Juj Nerise. Ei Rupe Tini Prohor Bel Gol. Tothapi Gorh Dangibo Nuarile."

The presence of rhythmic elements can be found in the practical books too. The presence of rhythmic elements in the prose of Sukumar Borkathor's book titled '*Hastibidyarnav*' in the following manner:

"Taat ji Maut uthibo tar lakhyan tar jonmo Puh maahote hobo. Dhanusoriya banor-borgo gaar borno kola hobo, dighol tini haat ek begot hobo. Ene Maut tu uthi tiponi neribo jodi mon barhe tehe khusibo tehe bhal."

The prose of the later period of the post-Sankardev era were mainly dominated by the Missionary writers and so these prose pieces had the elements of rhythm or melody in their writings. For example:

"Priyo bondhu sokol, tumaluke jetia ji kakot ba kitap porha, tetia tat thoka sinbur dekhi uchit mote roi roi sokolu lorai matibo ne janahok aru monu nokora aru tumaluke likha kakot potrotu tenekoi nilikha, kintu tumaluke tak obosye janibo lage, kionu se rupe sine sine roi no goloe leti peti hoi gune porha joneu aru suna joneu bhalkoi ortho nubuje."

The format of the prose containing rhythmic elements or melodies can be traced in the prose of those writers on whom the missionaries had no influence at all. The 2nd part of Kashinath Tamuliphukon's book *Asom Buranji Saar* follows the aforementioned format, an example of which is given below:

"Ei borahi ei rajyot kua kora koribole dhorile bule, ei roja projakhon ahi amak solere bonua korie lole, tothapi amar mone bixom nelage, ei dorei khati luti aha juakoi thakibor monhe jai, eteke ihot deu sos manuh, ihotor xom kunu nai, ihot

Axom manuh, eirupe rajyot koi phurute Axom naam khyato hol dekhi, tetiar pora roja u logot projaxokoluku Axom bulile. Ei Axomor desh hol karon Axomor desh bule.”

Parallely to the Missionaries, Hemchandra Baruah have also used rhythmic elements in his prose. Such an usage can be found in his prose piece '*Kaniyar Kirtan*' -

“Bareta maahor tereta jogor, xodai nuguse eta logor”

The prose writers of the Romantic period have also used rhythmic elements in their writings which can be found in the prose piece of Lakhminath Bezbaruah titled '*Kripabor Baruah'r Kakotor Tupula*' in this way:

“Mor Aushi, Sandhya lagu lagu hoise, goru gaai ghar sapise, eta etakoi gaator pora ui-porua ulai uporoloi urise...”

In terms of rhythmic prose, Jyoti Prasad Agarwala can be placed in a high order. His usage of poetry like prose in his plays made his plays very melodious. For instance a dialogue from his play '*Karengor Ligiri*' said by a character Ligiri can be taken,

“Tumi mur nila akasor purnimar jun, tumak moi napau. Kintu tumar moromor junakot muk jur loboloikeu nidibane? Bor morom-tumaloi mur bor morom.”

The prose of Agarwala's plays were made more melodious by the use of modern feelings.

The prose of post-war prose writers also has a rhythmic structure. In his novel *Nadai*, Dinanath Sharma uses rhythmic prose like this: "But what happened to Naduki? It seems nowadays she walks very slowly. She also cuts the paddy very slowly."

In the same way, Birinchi Kumar Baruah too, has expressed elements of rhythmicity in his prose in this way, “That is why the thunder in the clouds, the sparks of lightning, the overflowing waters in the monsoon, the waves in the Luit and wild songs are so nice and pretty.”

In recent times, many storytellers and novelists have used rhythmic prose. Among them are Anuradha Sharma Pujari, Purabi Bormudai etc. are worth mentioning.

This is beautifully expressed in Anuradha Sharma Pujari’s novel *Nahoror Niribili Saa* in the following way,

“Bornomoi seuj, kesapotiya, phika saahor rongor kumol paatbur akou ebar rodor sonali sani kumari bhoi loi botahot rib rib koi kopi uthil tair sokur monit.”

In this syntax, the sentimental rhythmic expression of modern poetry can be felt.

2.00 Decision:

From the discussion entitled 'Rhythmic or Rhythmic Prose in the Development of Assamese Prose', we come to the conclusion that Assamese prose has been influenced by verse at different times. Whether it is Sankardeva's prose, Bhattadeva's prose, Buranji-Charitra Puthi's prose, Missionaries' prose or post-war prose, the influence of contemporary poetry on every level of prose is unmistakable. We can come to terms with this from what we have already discussed.

3.00 Conclusion:

In the conclusion of the discussion, it should be noted that there is no special discussion on the discussed subject or topic. So there is room for an orderly discussion on this issue. Due to the limited scope of this research paper, much more information is left out of it.

Footnote:

1. Borah, Mahim (ed.). *Sankardevar Nat*, p. 138
2. Goswami, Purnachandra (ed.). *Sri Sri Madhavdevar Kabyamrit*, p. 264.
3. Goswami, Keshavananda Deva (ed.). *Ankamala*, p.249
4. Sharma Doloi, Harinath. *Axomiya Godyo Sahityar Gotipoth*. p. 83.
5. *ibid*, p. 131. .
6. Sharma, Satyendranath (ed.). *Katha Ramayan*. p.8
7. Neog, Maheshwar (ed.). *Katha Guru Charitra*. p. 139. .
8. Katak, Prafulla. *Krombikashot Axomiya Kathashaili* p. 117.
9. *ibid*, p. 132.
10. Sharma Doloi, Harinath. *Aforesaid*, p.89.
11. Neog, Maheshwar (ed.). *Arunudo*, p. 289.
12. Sharma Doloi, Harinath. *Aforesaid*, p. 153
13. *ibid*, p. 16.
14. Das, Govinda. *Jyoti Prasad Natyo Samikhya*. P. 64.
15. Borgohain, Homen. (ed.) *Asomiya Sahityar Buranji* (Volume VI). P. 189.
16. Sharma Doloi, Harinath. *Aforesaid*, p. 210
17. Sharma Pujari, Anuradha. *Nahoror Niribili Saa*. P. 3.

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