

Style Of The Story Bandiyar And Guwa Madrid By Harekrishna Deka

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Abstract: Harekrishna Deka is a popular Assamese poet, who is born in the year 1943. He is not only a poet but also a story writer. Deka is one of the Assam's contemporary writer whose work is excellent in multiple dimension. He has a different style of writing which placed him a bright star in assamese literature. In this paper priorly discussing about the writing style of Harekrishna Deka in his story specially consider two noted creation "Bandiyar" and "Gua Madrid". Harekrishna Deka has written these two stories with beautiful and powerful dialogue presentation. And style of conversation is also remarkable. He has given living form to the description and character of the story with his own style of language. The style of language of Harekrishna Deka has been attempt to be discuss in this research article. This article is emphasis on linguistic analysis of his writing style. The article covers various aspects regarding his two short stories.

Key Words: Linguistic, Style, Story, Contemporary, Vocabulary.

INTRODUCTION:

Harekrishna Deka is a famous story writer of post Ramdhenu era. He is together a renowned poet, story writer, serious critic, author and a translator. This literary person began writing poems and stories in his school life. He published his poems and stories for the first time during his college life. "Sagarat Suryasta", his first poem, was published in Ramdhenu. In Sangya magazine was published his first storey.

Harekrishna Deka, who began his literary work at a young age started to compose in addition to writing poems and stories. He has won "Sahitya Academy" award for his poetry book "Aan Ajan". His storey book "Bandiyar" has brought him "Katha" award. With his experience, Harekrishna Deka has given a new dimension to the stories by depicting the problems of current time. He has composed the stories analytically with special expressions. He has been able to portray new thoughts, various dimensions of the society and real situations.

Manoj Borpujari has written in the introduction of the book— "Harekrishna Dekar Shreshtha Kabya aru Gadya" (The best poems and stories by Harekrishna Deka)

"Many a times poetic visibility and density can be seen to have extended in his stories. The special reason behind this is the main source of his stories being 'communalism'. In present scenario, the live phases of human beings begin with an attempt to present his character, relation with the surroundings and going to the root, meaning; Harekrishna Deka has given special impetus on communalism in his stories and depicted human lives and atmosphere of present time.

CONTENT:

The chief storey "Bandiyar" of the storey book 'Bandiyar' is a very touching storey. In this storey, Deka has skillfully depicted the relation between the member of an extremist organization and a captive. To portray this relationship, he has cited the example of inseparable bond between a

river and a kingfisher. The bird has not been able to leave the river because of a peculiar bond that binds the bird with the river much in the same manner the guard has not been able to go away from the captive. The boy is not free because the captive is not free; he has to keep himself confined with the captive. With great skill and beautiful application of language, he has composed the storey ‘Bandiar’.

The method of application of words in the storey “Bandiar” by Harekrishna Deka is worth noting. He has been able to instill lives in different characters of the storey by application of various day to day vocabulary. He has put up the situations in a lively manner by use of easy-to-understand local words in conformity with the context.

“Footsteps could be heard on outside balcony. A middle aged man came in. Without a word— understood—the house owner. Followed a little girl. A plate of rice in her hand. Smell of chicken curry— hit his nose. The village head brought himself a pot full of water. The village head hastily put a piece of ‘Dhara’ on the floor lying in a corner of the house. Placed the pot nearby. The little girl served the dish. The village head benignly requested to have rice. As well brought a ‘gamosa’ in his hand.”

Some of the words used in this paragraph are local vocabularies of daily life—“ a plate full of rice”, “a pot full of water”, “hastily”, “ a piece of ‘Dhara’”— by use of these phrases Deka has depicted the picture of rural lives of Assam.

Various kind of sentences— simple, compound— have found place in Deka’s stories. In some situations, he has been able to create rhythm by using short sentences. He has even used one word sentence between short sentences and thereby ushered in new creativity.

Summer has not set in yet. But the weather looks gloomy. That’s why it’s perhaps

sweltering hot. But, does not want to bathe in an improper time. If caught cold, fever; it would be difficult. For him. For the boy. For the union of the boy. (Bandier page 2)

It has been seen that he has made every sentences in the above paragraph short. ‘ For him’ and ‘ For the boy’— these two one-word sentences have also been used. This has worked as a style of the language. Readers derive pleasure in reading stories on account of application of such short sentences and do not get dissatisfied.

In the story, Deka has also interspersed English words and phrases. State, revolution, colonialism, terrorist — these English words are used. English sentences used in the storey are—

1. Operation successful. Target safe. One terrorist killed.
2. Oh no! (page 17)

By use of English words and sentences in Assamese, he has been able to instill interest in the readers by breaking monotony of speech.

Deka has presented various thoughtful picture in the storey ‘Bandiyar’ and used repetition of words to put more focus on thoughtful things. These are— ‘ochare ochare , jir jir, theli theli, bare bare, lage lage, maje maje chatap chatap, kach kach, pache pache, rati rati, nijar nijar’ etc.

The repetition of words in the writings is a characteristics of the stylistic division of language. The author has given rise to new thoughts in readers’ minds by repeating words. Harekrishna Deka has created a united completeness in Bandiyar by repeating words and word groups.

Every word as if were epitome of sneer, hate, cruelty and also every word tended to uncover the helplessness of the state power. Every word as if

hurt him being the synonym for the word 'terrorism'.

Those sentences have put up the emotion of an administrative officer who was held captive by the extremists for a long time. These three sentences have talked about emotions of three kinds where every emotion demands its own importance. Therefore, to put up these emotions independently and distinctly before the readers, every word in the sentences has repeated the words.

Another interesting story by Hare Krishna Deka is Guwa Madrid. In this storey, the son of a contractor draws a plan on computer to make Guwahati the best city in the world and he has been assisted by a person who has visited the city Guwa Madrid. The contractor's son is Sarbangasundar and according to the father the government wants to make Guwahati city the best in the world. He has rebuked the son that instead of playing computer games all the time; it would be wise if he himself prepare the plan with that knowledge. Then only at least he will be benefited. Not getting real meaning of his father's saying, the son prepared the plan on computer. Deka has been able to express extremely comically how the desire to turn Guwahati into Guwa Madrid fell flat.

That he expresses by use of indirect comical sentences rather than direct ones is evident from the analysis of sentence structures of the storey Guwa Madrid. For this kind of style, a sentence sometimes bears other meaning instead of its literary meaning. Applying this style in sentences, he has put up diversity in the nature of meanings.

- a) Don't worry uncle, my father is there. Departmental ministers are in my father's pocket. I mean they are not in themselves; put their hands in.

- b) Influential people who hang on the tails of ministers and bureaucrats.
- c) Section (a) does not imply the ministers to be in the father's pocket. What really meant is that the ministers act according to the father's advices.

By application of adjectives he has been able to present the descriptions as real and put the ideas across beautifully.

The crimson red sun in the eastern sky appears like a faint(dim) disc covered behind a film of dust. Stink smell of previous day's curry thrown on streets, dry smell of flying dusts, lungs filled with air mixed with smell of dark drain water was indicative of my returning to the atmosphere that my physic could handle and heaved a sigh of relief on getting rid of the air of Madrid that had tried to 'SNOB' my mind to some extent.

Herekrishna Deka has applied the adjective crimson before the 'red sun'. Again he has equated the sun to a disc masked by a film on it. Again adjectives such as faint, dry, brown, stink, fragrance etc. have been used.

CONCLUSION:

It can be concluded that Harekrishna Deka, by use of analytical style of presentation and poetic language, has given lives to the content of the above two stories. With application of dexterous and powerful style of language, he has successfully put across the thoughts of both the stories.

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