

CHAPTER - 4

ART OF WRITING IN RITA BARO'S NOVELS

4.1 Art of Writing in Novel:

This chapter focuses on the “Art of Writing in Rita Baro’s Novels,” particularly examining the writing style employed in her creative stories. It is divided into two sections: ‘Art of Words’ and ‘Art of Language.’ In the ‘Art of Words,’ Rita Baro utilizes literary devices such as similes, metaphors, rhetorical questions, rhyme, onomatopoeia, imagery, and irony. In the ‘Art of Language,’ she incorporates dialects and influences from other languages. Together, these elements enhance the attractiveness and effectiveness of her storytelling. Jacob Abraham defined in *A Handbook of Literary Terms* “*Art was their religion*”¹ that words are defined that art of words is the root form for beauty figures in the field of literature.

The art of writing in a novel is an important aspect of literary devices; allowing writers to refine their skills. These elements are essential in any literature within a particular language. Art embodies the feelings and imagination of life, as portrayed by the author. The emotions expressed are a reflection of the communicative power of language within human society. “*Aristotle said “Art and literature is an imitation of life, of things as they are, as they are thought to be, as they ought to be”*”² The art of writing is a complete design of the author's thoughts and imagination that have access to the human condition of the world. These problems can be highlighted through creative writing. It is a technique of creative product of an author. This creative idea is evoked in the author's mind to provide a unique interest that has influenced common language communication in human society. There are enormous art of writing in Rita Baro’s novels are discussed in below.

¹ Abraham Jacob. *A Handbook of Literary Terms*. Kalyani Publishers, Ludhiana- New Delhi. 1990. p.13

² Mundra S.C., Agarwal S.C. *Principal and history of Literary Criticism*. Prakash Book Depot, Bara Bazar, Bareilly- 243003. 2002. p.541

4.1 Theoretical Aspects of the Art of Writing:

The art of writing is one of the most important parts of literature. It depends upon the capabilities of the author. The art of writing is intended to produce effective content in the field of literature. Usually, the art of writing is considered a powerful element of composition in fiction. This writing process has revealed different unique expressions of language, words, and sentences. That terms as in website “*The art of crafting a compelling story lies in the balance between creativity and structure. It begins with a captivating idea, a unique perspective, or a powerful emotion. Strong storytelling should have well-developed characters, a vivid setting, and a clear plot that engages and resonates with the audience.*”³ There should be a captivating form of writing that has been followed, and all require precise language and careful editing to reference and narrative, ensuring coherence and impact. Ultimately, the artistic quality evokes the genuine language, which portrays the speech communication of human interaction. In this regard, the value of the art of writing is usable concepts for storytelling in fiction. Effectively, there has been the use of attractive words that are usually used by the rural people or the language spoken by the common people. This study of the art of writing should have the theoretical concept followed by different types of art forms: simile, metaphor, onomatopoeia, imagery, rhetorical question, irony. These are discussed below.

4.1.1 Simile

A simile is a figure of speech that compares two different things using the words “like” or “as.” For example, saying “Her smile is like sunshine” suggests that her smile brings warmth and happiness, similar to the sun. Similes are a great way to create vivid imagery and convey emotions. ‘Simile’ is derived from the Latin word, which means like. Simile is a literary device that uses words like ‘like’ or ‘as’. Wales 2014 defined it as “*Simile is a figure of speech whereby two concepts are imaginatively or descriptively compared.*”⁴ In a simile, the comparison is found between two different objects, which are not alike. It is an unequivocal comparison.

According to Abraham Jacob, a simile is defined as “*A figure of speech by which one thing, action or relation is likened or compared, often with as or*

³ <https://timesofindia.indiatimes.com › ... › fe>

⁴ Wales Katie. *Dictionary of stylistics* 93rd,(ed) Routledge. 2014. p.383

*like to something of different kind or quality, the similarity in dissimilarity, this is the essence of simile. But for an effective simile, the similarity must be real, credible and meaningful.”*⁵

A simile is an important art words which is used by the author. Simile can be used as a literary device by the author to enhance the beauty of the literature. The author can make their writings more attractive by using a simile

4.1.2 Metaphor:

The metaphor is a figure of speech that directly compares two unrelated things, suggesting that one thing is another to highlight similarities. For example, saying “Time is a thief” implies that time steals moments from our lives, conveying the idea of loss without using literal language. The word ‘metaphor’ is derived from the Greek words ‘meta’ meaning ‘change’ and ‘phera’ meaning ‘I bear’. The metaphor is a comparison of two different words, ‘like’ or ‘as’, a similarity between two different things. The author makes use of effective writing to create more attractive art to satisfy the reader's mind. It is a traditional way of analyzing metaphors from the time. Aristotle was introduced in the fourth century B.C. *“It holds that metaphor is a departure from the literal (that is, what a component speaker experiences as the standard) use of language which serves as a condensed or elliptical simile, in that it involves an implicit comparison between two disparate things.”*⁶

According to Kalyannath Dutta (2002), *the metaphor is an informal or implied simile. Here the words as, so, like, etc., which are used in a simile to show clearly the likeness between two things, different in kind, are dropped. The comparison exists implicitly in a metaphor in a statement of identity between two different objects.*⁷

Metaphor is used by the author in their creative writing, such as poems, short stories, novel dramas and other fields of literature and in speech communication. The use of metaphor is a remarkable figure in Rita Boro’s creative novels. At present, Rita Boro has become a dynamic novelist in the field of Bodo literature as well as some of the metaphors are explored in her creative

⁵ Abraham, Jacob, *Ahand book of Literary Terms*. Kalyani publishers, new Delhi. 1990. p.175

⁶ . Abrams, M. H. *A Glossary of Literary Terms*. Thomson, Wadsworth. 2007. p.163

⁷ Dutta, kalynnath, *Rhetoric 7 Prosody*. (6th ed.) Sribhumi Publishing Company 79. 2005. p.10

speech as art. This research work should be studied analytically with the help of the original text of Rita Boro.

4.1.3 Rhymes:

Rhyme is a systematic order of word setting in which a word forms a repetition and that makes a meaningful context. That may be often used in poetry and song lyrics to create a musical quality. For example, “cat” and “hat,” or “light” and “night.”

4.1.4 Onomatopoeia:

Onomatopoeia denotes words that imitate the sounds that are described. These words help create vivid imagery and bring language to life. Here are some word examples: buzz, slaps, crash, chirp, and boom. A different language has verities echo sounds which is to find the meaning of the language. Matthews 2014 defines onomatopoeia as *A word or process of forming words whose phonetic form is perceived as imitating a sound, or sound associated with something, that they denote.*⁸ There are variants of onomatopoeia sounds produced from crowing animal sounds and crash sounds like a cat’s ‘meoo’ and dham, etc.

4.1.5 Imagery:

Imagery involves using descriptive language to create vivid pictures in the reader's mind. It appeals to the senses—sight, sound, smell, taste, and touch—to enhance the reader's experience. Here are some types of imagery language: "The golden sun dipped below the horizon, "The leaves rustled softly in the gentle breeze." According to M.H. Abrams (2007), *“This term is one of the most common in criticism, and one of the most variable in meaning. Its applications range all the way from the “mental picture” which, it is sometimes claimed, is experienced by the reader of a poem, to the totality of the components which make up a poem.*⁹

⁸ Matthews, P.H. *Oxford Concise Dictionary of Linguistics* (3rd ed.) Oxford university Press. 2014. p. 277

⁹ Abrams, M.H. *A glossary of Literary Terms*. Thomson, Wadsworth. 2007. p.126

4.1.6 Irony:

Irony is a literary device where the intended meaning is different from the actual meaning. The word irony comes from the Greek term ‘Eiron’, meaning ignorance. It often highlights a contrast between appearances and reality. *The irony is a figure of speech in which there is a contradiction of expectation between what is said and what is planned. A contrast between reality and appearance characterized it*¹⁰. Here are the main types of irony:

4.1.7 Rhetorical Question:

The rhetorical question is an important part of the rhetorical speech. It is a part of the figure of speech in literature. The rhetorical question is an order of questions and asking speech that is the effect of dramatic forms without expecting an answer. There is an answer to the question in this speech figure, but the questioner asks it to draw attention on the point. *According to M.H. Abrahms (2004) “A rhetoric question is a sentence in the grammatical form of a question which is not asked to request information or to invite a reply, but to achieve a greater expressive force than a direct assertion.”*¹¹ Rhetoric question is a stylistic use of the literary device which is used as an art of words by the authors.

4.2.1. Art of Words in Gongse Okhrangni Singao Novel:

“*Gongse Okhrangni Singao*” is one of the most important creative writings of Rita Boro in which she has used the art of words. Using such writing techniques draws the attention of the readers and is an effective tool for storytelling. In the novel “*Gongse Okhrangni Singao*” the use of simile, metaphor, rhymes, and onomatopoeia is reflected and is the primary factor to study. Reflection of such an art of words in the fiction is studied below, respectively:

4.2.1.1 Simile:

The similes used in Rita Boro’s fiction are both attractive and effective writing styles. In this fiction “*Gongse Okhrangni Singao*,” the use of similes is

¹⁰ Zeba Naz Sinddique Shriya and Himanshi Vashishat. *Figures of speech*. Writersgram Publications, New Delhi. 2020. p. 67

¹¹ Abram M.H. *A Glossary of ILiterary Terms* (7thed.) Thomson Asia Pte. Ltd. 2004. p. 271.

consistent throughout various semantic fields of language. The example of simile is analysed in the statement below:

Bodo version:

“जिबननि मोखाडा हरखाब मानोबा सोमखे जालाडो। बिनि मेगननि नोजोरा बेसेबा गोजानाव बिरलाडो। फैसालिया सॉनो गोसो जादों बिनि मोखाडाव मानो बेबायदि जाखो।”¹²

English rendering:

" Suddenly Jiban's face becomes pale. His eyesight flew far away. Fwisali wants to ask why this occurred to him. "

The simile is a figurative speech. It is a comparison of two words with explicit different meanings. The simile used in the above dramatic speech depends on either the male character, namely Jibon, or the female character, namely Fwisali, a female character. The statements are described by the author. Such figurative speech is broken down and defined it, बिनि मेगननि नोजोरा बेसेबा गोजानाव बिरलाडो (His eyesight flew far away). Here the piece of speech words: मेगननि नोजोरा (eyesight) गोजानाव बिरलाडो (flew far away) The eyes are a static organ of the human body that cannot fly anywhere, but it is compared that sometimes it can fly as a bird.

This kind of imaginative language used by Rita Baro enriches the social context of the meeting between Jibon and Fwisali, encouraging various interactions between them. Such artistic expressions in speech contribute to the development of a healthy intellectual mindset and foster coordination among members of society.

Another simile word is bringing from the text which is related with story. The simile word is mentioned below.

¹² Baro, Rita. Gongse Okhrangni Singao. Sree Sankar Press, Tongla, 2002. p. 5

Bodo version:

“लिपिखौ हाबा लाब्ला मा बायदि जागोन? नौं बोरै नुयो? फैसालिया मिनि खुसियै फिनबाय नौंनि बादि खाफाल गोनां बिजामादै रावबो जानो हानाय नडा। जोबोद समायगोन। अख्रानि सायाव गावदां अखाफोर बायदि समायना, दुब्रि हाग्रायाव गोगग्लिना थानाय निहिर थफा बादि गोजोन गुसु गोथार, नौनाय दैमा जिं जिं बारना थानाय गुफुर समायना खासि हाग्रा बायदि।”¹³

English rendering:

“What would it be like to marry Lipi? How do you see it? Fwisali replies happily, there can be no son-in-law as lucky as you. It’s a perfect match. Just like the full moon over the sky, like the peaceful and sacred dew splinter floating in a lawn grass, like the white beautiful Pampas grass blooming across the river of Nounai.”

The above version is a simile. This sentence is an interaction between *Jibon* and Fwisali. Both brother and sister are very close and understanding to their problem between them. Jiban often asked Fwisali how it would be if he married Lipi- whether they would make a good pair. In response, Fwisali reassured him, saying their union would be as beautiful as अखाफोर गावदां (Full moon) - harmonious, radiant, and perfectly fitting. The story uses the imagery of the full moon to symbolize beauty and compatibility, emphasizing the elegance of their potential relationship.

The above quote is an extract from the novel which shows the use of simile in the speech of the protagonist. The author uses stylistic technique in the dialogue, which is often used by the common people in their speech. Here it is explained that the ‘beauty’ is compared to a full moon, a dew splinter floating, and pampas grass. Here Fwisali is the protagonist of the story.

4.2.1.2 Metaphor:

In “*Gongse Okhrangni Singao*” (translated as *Beneath the Sky*), Rita Boro employs various literary devices to enrich the narrative, and one notable technique she uses is metaphor. In this context, the metaphor serves as a way to deepen the meaning of the text, explore themes, and evoke emotions that resonate

¹³ *ibid.* p. 44.

with the reader. *“Metaphors can be subtle and powerful and can transform people, places, objects, and ideas into whatever the writing imagines them to be. However, metaphors can take different forms.”*¹⁴ The metaphor's source lies in the practical aspects of human life, illustrated in the story mentioned below.

Bodo version:

“नाथाय बे खोथाखौ बयबो हाबानि उनावसो बुंनो गोरों जायो संसार जानाया खम नडा,
संसारा बाला गुदुंसो।”¹⁵

English rendering:

“But the fact is that everyone can say this only after marriage. Life after marriage is not easy. Life is like stepping in the hot sand.”

The metaphor quoted above is brilliantly reflected in Rita Boro's fiction, which often presents a pessimistic view that resonates deeply within Bodo society. As mentioned in the quote, there are two related clauses that convey interconnected meanings: "संसार जानाया खम नडा" (married life is very tough) and "संसारा बाला गुदुंसो" (life at every step is like walking on hot sand). These phrases, drawn from the story, serve as powerful metaphors. The sentence structure, which breaks after the second clause, reinforces the metaphorical meaning, particularly through the words "संसार" (life) and "बाला गुदुंसो" (hot sand). Together, they imply that life becomes filled with complexities and hardships after marriage. No married person is free from such social constraints. This proverb is widely known and frequently used in Bodo communities. It is often shared as oral wisdom, particularly as advice to those about to enter marriage, cautioning them about the challenges that lie ahead.

The above sentence is a popular one among the Bodo communities. Often that kind of oral version is used for advice for those who will be married in future. The metaphorical language used by the Bodo people is reflected in the stories. It is widely understood that marriage marks the beginning of a new phase in life, often filled with struggles and burdens. This suggests that individuals who wish to

¹⁴ Salunke Vilas. *Basic of Literary Criticism*. Daimond Publications, Mumbai. 2010. p.101

¹⁵ *ibid.* p. 64.

marry should possess the capacity for self-independence and personal development to sustain their lives.

4.2.1.3 Fantasy:

The Fantasy Speech communication is reflected in the stories through the protagonist's performance. The author effectively employs fantasy speech art in crafting the fiction throughout the narratives.

Bodo version:

“आंनि गोरबो सिंनि थुबुर जाना थानाय
दुखुनि लुखौ नॉथ मिथिखायो लोगो बे निजोम बुल्लियाव
नॉनि आंनि गाबलायनायखौ
मिथिखायो बार जोमैआबो”¹⁶

English rendering:

*“Inner strength of the fleeting mind,
It is my sad meaning; friend, do you understand?
In the mesmerizing momentum of life,
You and I both weep
The air and clouds are knowing.”*

The love and affection between a brother and sister can be understood by clouds and winds. This sentiment is expressed with exciting literary value. In the dialogue represented in the sentences “नॉनि आंनि गाबलायनायखौ” (You and I weeping) and “मिथिखायो बार जोमैआबो” (The air and the clouds bear witness), we see a touch of fantasy in the language.

The phrase “गाबलायनायखौ” (*weep together*) refers to the sad situation faced by Fwiali, the protagonist of the story, who shares a sorrowful bond with her intimate brother, Jibon. The essence of this narrative is that their melancholic situation is known to the clouds and winds. In Bodo terms, this is expressed as “बार जोमैआबो” (*wind and clouds together*) which means that the reason for their distress (the weeping) is understood by the clouds and wind together. This

¹⁶ Ibid. p.4.

comparison of human behaviour to inanimate objects is an imaginative and captivating linguistic formation by the author.

4.2.1.4 Imagery:

The imagery speech uses general thinking for the common people which is reflected in Rita Boro's creative writing. This kind of speech is used by the author in her writing technique. From the theoretical idea, it can be predicted that the imagery art of speech could be used when a person is faced with despair from dreams. The example of the speech is mentioned below.

Bodo version

“जदि जिउ साखाया गिदिडब्लानो थानायमोनब्ला मानसिनो जेनिबो गोनाथि जानाय नडामोन।”¹⁷

English rendering:

“If human life spins without direction, then there is no need for anything.”

In Bodo society, the above-quoted speech holds significant value. It is an essential aspect that contributes to social livelihood. This form of expression indicates that the people in this society prefer not to confront lives filled with obstacles. Individuals can be linked to essays, each navigating through their unique purposes.

To illustrate this, we can use two comparative words, such as “जिउ साखाया गिदिडब्लानो” (*If life-cycle stops rotating*). Here, “जिउ” (*life*) refers to the essence of existence, “साखा” (*wheel/rotate*) symbolizes the means that facilitate movement, and “गिदिडब्लानो” (*not rotating/spinning*) suggests stagnation. This expressive phrase indicates that human life resembles a wheel, constantly in motion at every moment.

The meaningful construction of such phrases conveys that if the process of life were to cease completely, individuals would be free from burdens. While this perspective resonates with some in society, it is essential to acknowledge that we cannot disregard life itself. Humans must confront challenges, and it is crucial to think positively and constructively as we navigate our paths.

¹⁷ *ibid.* p.1.

4.2.1.5 Onomatopoeia:

Onomatopoeia is one of the important speaking techniques in any writing style of literature. Rita Boro's "*Gongse Okhrangni Singao*," reflects such use of the onomatopoeia style of speaking in the story. These examples are mentioned below.

Bodo version:

“फैसालिनि बिखाया माय सौदौ घुप घापनो”¹⁸

English rendering:

The heart of the Fwisali's is pounding like a rice mill sound.

In the above example 'the heartbeat of Fwisali pounding like a rice mill' is prominently reflected in the story's dialogue. It is a distinct unseen sound, but it can be understood that the sound of 'heartbeat' used in the Boro version as “घुप-घापनो” (dhub dhab) is an example of onomatopoeia speaking style used by the author in the creative fiction.

4.2.1.6 Rhyme:

Rita Boro incorporates a folk speech in the novel, which is popularly communicated among the Bodo people. That kind of speech is reflected in the stories "*Gongse Okhrangni Singao*." There is a statement of a domestic discussion between husband and wife in the stories of its characters. The statement is below

Bodo Version:

“ईस्वोरनि उनावसो रां रांनि उनावसो हां

उखैनाय उदैया फुंनाय नडा गोजांनाय देहाया दुखांनाय नडा”¹⁹

English rendering:

“The money is preferable to God;

a hungry stomach can't swell, and a cold body won't thrive.”

The meaning and significance of the words and their combinations in the above Rhyming lines are poetic and philosophical.

¹⁸ Ibid. p.19.

¹⁹ Ibid. p.1.

1. रां (*money*) and हां (*breath*): The rhyme between “रां” (*money*) and “हां” (*breath*) could suggest a relationship or connection that is being drawn. In some philosophical or poetic traditions, words that rhyme or sound similar are sometimes linked in meaning or in metaphorical significance.

2. उनावसो (*later*): This word means "later" or "after" in a literal sense. If we interpret it in a broader context, it could imply something that follows or comes after another, possibly suggesting a sequence or consequence.

3. फुंनाय नडा (*empty stomach*) and “दुखांनाय नडा” (*cold*): “फुंनाय नडा” translates to “hungry” and “दुखांनाय नडा” translates to “not warm” (though this phrase is a bit unclear in its meaning).

The statement seems to convey that without money (or resources), a hungry stomach cannot be filled and a chilling body cannot be warmed.

This use of folk speech not only enriches the cultural authenticity in the novels but also serves to reflect and preserve the linguistic and social traditions of the Bodo people. By integrating these elements into the writing, Rita Boro likely enhances the gravity and authenticity of the social contexts portrayed in the novels, offering readers a deeper insight into the values and concerns of the community.

4.2.1.7 Irony:

“Gongse Okhrangni Singao,” in this story, having enormous interaction with different characters within the stories, has been seen using ironic speech language within the stories. The example is mentioned below.

Bodo version:

“एसेबां खर’आव दैखांना दालासो हाय। खाथियाव मोनोब्लासो मिथिगोन। मावरिहानो बेसे सैथान”²⁰

English rendering:

Don’t give too much priority to orphans; you will know if you will connect with them. The orphan is significantly more intelligent.”

²⁰ Ibid. p.17

The statement above is an ironic comment made by Nichibala to her younger sister Richibala, who is debating the character of Fwisali. This remark satirically critiques Fwisali's behaviour. The statement above it is defined that as “एसेबां खर'आव दैखांना दालासो हाय” (*Don't let anyone climb over your head*) the oral version is commonly popular in the Bodo society which is used by the author in the story. It suggests that if society is willing to give preferential treatment to orphans, those orphans could achieve greater opportunities. The implication is that orphans are intelligent and deserving of sincerity in their treatment. This argument highlights a societal tendency to overlook the plight of orphaned children, similar to Fwisali's neglect, as orphans are often considered a vulnerable segment of society.

4.2.1.8 Rhetoric Question:

Fwiali is an important character in the story. She is portrayed as an orphan girl, yet she consistently maintains a positive outlook on life. However, this positivity struggles to thrive in the face of adversity, particularly due to the negative influences of the parents. The challenges presented by such difficult characters raise a rhetorical question that is explored throughout the narrative.

Bodo Version:

“खोथाया नंखाय नडाय। मानषिनि मिथिनो गोनां थानायमोनब्ला गिबि निसिबालायानो मिथिसिगौमोन फैसालिनि जिउआ मानो बेबादि जालांखो? मा गोरोन्थिमोन बिनि ? नाथाय गसाया सोर ? मानो एसेबां खिरफिन बियो ? बिनि फिन्नाय नागिरो फैसालिया। मोनगोन ना ? गसायखौ बयबो सोरजिगिरि अनसुला होन्ना बुडो। थारैनो बियो बेबादिमारब्ला फैसालिनिफारसे मानो नायहराखे ?”²¹

English rendering:

Nichibala would have learned it firsthand if there were any reason behind why Fwisali's life had taken this turn. What was her mistake? And who is God? Why is God a miser? Fwisali searches for answers to these questions. Will she find them? Everyone says that God is the creator and merciful to all- if that is true, then why does He not turn toward Fwisali?

²¹ Ibid. p.24

The statement above is presented as a rhetorical question related to Fwisali's life. Fwisali has been navigating challenging situations with her parents daily. This leads to the question: “फैसालिनि जिउआ मानो बेबादि जालांखो?” (*Why Fwisali's life had taken this turn?*) This question is raised ambiguously in the story. Readers can infer its meaning, as Fwisali's lifestyle has been consistently tormented by her parents, leaving her without freedom or the ability to pursue her development and determination. This sense of insecurity about life is a reflection of the inner turmoil that Fwisali experiences.

4.2.2 Art of words in Thwisam:

The novel “*Thwisam*” is one of the important novels in Rita Boro's creation. In this novel, the author uses different figures of speech for the story formation. The use of outstanding art of speech, which is preferred by the general people of the Bodo community, is reflected in Rita Boro's writing technique. The art of speech are: expositions, simile, metaphor, onomatopoeia, rhetoric question, fantasy, and irony, which are discussed below:

4.2.2.1 Simile:

The use of simile words is a creative technique and attractive language used by the author. The simile helps in making the stories attractive in the author's creation. Various simile speech examples are carried from different situations, which are focused in the stories. These simile speech arts is assimilated with the social environment, which is deliberated by the protagonist. The examples are mentioned below:

Bodo Version:

“फै फै आंनि बिखानि अन्नायखौ बजबना लाफै, लौफै आंनि सोमखोर बेरेमोदै”²²

English rendering:

“Come... come and embrace the love of my heart, and have my green nectar”

The speech figure mentioned above is a literary device created by the novel's author. Thulunchi, Ansai and Rabet are the significant character in the story having pivotal roles focused by the author's narratives. The speech has reflected Thulunchi's thoughts about the natural beauty she observes while on a

²² Baro, Rita. *Thwisam*. Onsumoi Library, Kokrajhar B.T.A.D., Assam. 2014. p. 14

picnic trip to Bhoirub Kudo. During the trip, Thulunchi articulates her impression that the river's flow is intertwined with the surrounding beauty. The expression “लॉफे आंनि सोमखोर बेरेमोदै” (*come have my green nectar*) illustrates that the natural beauty she experiences is as delightful as honey. This imaginative statement compares one object to another, conveying deeper meaning through evocative language.

Bodo version:

“नंगौ सासे आइजोआ दुर्गा, कालि, स्वरसति, लक्ष्मी गासैबो। गावनि फिसानि थाखै सासे आइजोआ गोबां महराव नुजाथियो। बिमानि महरखौ सुनो जेबो फाल्ला गैया। हाया बेखौ रावजौबो रुजनो। जोबोद समायना बै बिमाया।”²³

English rendering:

“Yes, a woman is Durga, Kali, Saraswati and Laxmi. A woman appears in many capacities for her child. There is no weight-balance to measure the shape of the mother. You can't compare them with anyone. Very beautiful those mothers are.....”

The above speech was delivered by Ansai during a meeting with Thulunchi, who was once his classmate. As the story reaches its conclusion, Ansai finds himself in a state of helplessness. He had spent years away from his mother, chasing a meaningless goal in an unknown place. By the time he returned, many years had passed, and his mother had already departed from this world. Before her passing, Thelab had entrusted her land and property to the village society. As a result, Ansai, once a member of the family, was left without any inheritance. This situation forced him to reflect on past events- he recalled how he had ignored his mother's advice in the beginning. However, with time, he came to realize that he had been consumed by aimless thoughts. Determined to change, he chose the path of self-improvement and reformation. These events serve as a testament to the unwavering love and faithfulness of a mother- far greater than that of anyone else. “नंगौ सासे आइजोआ दुर्गा, कालि, स्वरसति, लक्ष्मी गासैबो” (*Yes, a mother is Durga, Kali, Saraswati, Laxmi and all*) Sometimes, a mother is nothing short of a deity or a fairy in our lives. As a parent, her foremost

²³ *ibid.* p.83

duty is to provide unwavering guidance, nurturing her child with love, wisdom, and care. In this profound role, a mother embodies selflessness and compassion, making her presence as divine as that of God.

4.2.2.2 Metaphor:

It is all right that without action and situation, a novel is meaningless. If may be a fully pledged novel, then the author should play with the words and use attractive speech-language to enjoy the reader's mind. In “*Thwisam's*” novel, the authors used a different kind of metaphorical art of speech in a good position in this analysis. The following metaphor examples

Bodo Version:

“फुं बिलि। सानजा अखरां खनाथिं सान रोदाया लाजि गुसु नुजा बोगौ।”²⁴

English rendering:

“*In the morning. Towards the eastern sky, the sun ray appears to be shy.*”

The sentence is articulated using two distinct speech patterns, each conveying a deep meaning. It functions as a metaphor, akin to the phrase “सान रोदाया लाजि गुसु नुजा बोगौ” (*the sun's rays appear to be shy*). The sentence is divided into three key parts: “सान रोदाया” (*sun ray*), “लाजि गुसु” (*too shy*), and “नुजा बोगौ” (*raise*). Together, they describe the rising sun in the morning. The sun is personified, as if it were shy, embodying a human-like quality in the author's expression. Through this metaphor, the sun's appearance is described in a poetic and emotionally resonant way.

Bodo version:

“सानजा खनाथिं नुजा बोनाय सान रोदाया गोफाद जिलित जानानै गासै मुलुगखौ गावफलांहरबाय।”²⁵

English rendering:

The sun's rays, which appear in the eastern corner, have ruptured and scattered the entire world.

²⁴ Ibid. p.1

²⁵ Ibid. p.1

The statement above, expressed by the authors, exemplifies one of the most captivating uses of metaphorical language. It is a vivid and excited expression, rich with symbolic meaning. Words like “सान रोदाया” (*sunlight*), “जिलित जानानै” (*serpent arms*), and “गावफलांहरबाय” (*have ruptured*) are employed to create a powerful metaphor. The phrase suggests that sunlight, described as "serpent arms," has ruptured the world, evoking a sense of dramatic transformation. This is a prime example of how metaphorical language can explore profound imagery and symbolism. Describing sunlight as “serpent arms” not only invokes beauty but also conveys an almost mystical force, while the phrase “ruptured the world” hints at an emotional or transformative impact, illustrating the deep and powerful effect of the metaphor.

It is evident that the author skilfully uses beautiful metaphorical language, with words that are closely connected to the story and enhance the overall narrative through their thoughtful use of writing technique

4.2.2.3 Imagery:

Rita Baro’s *Thwisam* novel has seen the use of imagery figure of speech in which speech is deliberated as a limerick statement. That figure of speech is mentioned below.

Bodo version;

“जेब्ला बारसे बिबारा बारो
 अब्ला बिनि सोरगिदिं
 बेरे सिखिरिया गुन गुनायो
 जेब्ला गोदान बोसोरा फैयो
 अब्ला बयनिबो गोसोया
 मिथिस्लाबै रंजाखाडो
 बेरे सिखिरिया
 गोदान बोसोरा

होफैयो नॉनो गोदान सिमां ।”²⁶

English rendering:

when there is a flower is blooming

then around its

The bee hums

when the new year comes

then everyone's mind

unknowingly having joy

Honey Butterfly

new year

Let me give you a new dream and thought.

The poems referring to seem to convey a vivid and symbolic image of “बिबारा बारो” (*the blooming flower*), where the flower is blooming attracts kinds of honey (likely symbolic of bees or sweet desires), drawn to the blossoms to extract nectar. This natural imagery carries a deeper, metaphorical meaning that seems to reflect the relationship between beauty, desire, and purpose. Aristotle's view that “*poetry is a master of metaphor*”²⁷ is particularly apt. Poetry often works at the level of metaphor, using symbols and vivid imagery to convey complex ideas and emotions. In this poem, the blooming flowers could represent moments of beauty, opportunity, or awakening, while the bees (or honey) symbolize desire, effort, or the pursuit of something meaningful, perhaps akin to the search for truth, love, or fulfilment.

That idea of the poem is “the dreams related to the actor” points to the symbolic nature of the poem's narrative, suggesting that the “actor” could represent the individual or protagonist whose dreams and aspirations are tangled with these natural images. The blooming flowers might represent the unfolding of dreams, desires, or potential, while the bees' actions of gathering liquid could symbolize the pursuit of those dreams or desires where each flower (or

²⁶ Ibid. p.65

²⁷ Salunke, Vilas. *Basic of Literary Criticism*. Daomond Publication, Pune. 2010 p.105

opportunity) offers something sweet, but requires effort and attention to be fully realized.

4.2.2.4 Onomatopoeia:

The use of onomatopoeia is another part of the art of words in Rita Baro's creative stories in the "*Thwisam*" novel. Onomatopoeia is defined as the word that is related to the story as meaningful affinities for the plot construction, the example is mentioned below.

Bodo version:

“पेप.. पेप...पेप..

थेलेबनि बिखाया गुरलाब मावखाडो।”²⁸

English Rendering:

Pep.. Pep... Pep..

The heartbeat of the Thelab is pounding.

The use of onomatopoeia in this context is intricately tied to the Thelabs character in the "*Thwisam*" novel. The repeated “पेप.. पेप... पेप...” represents the sound of a bike horn. When Leheram arrives at Thelab's house seeking information about her government compensation, he does so with the distinct sound of his bike's horn—“पेप.. पेप... पेप”. This sound, crafted by the author, is reflective of the accent often heard among the rural Bodo community. The inclusion of this onomatopoeia emphasizes the authenticity of the local speech patterns, which mirror the sounds and rhythms typical to the region's cultural behaviour. It serves as a unique way of illustrating the community's linguistic feature and offers a richer context to the narrative. *Onomatopoeia are not universally the same across all languages;*²⁹ each language has its unique way of representing sounds. In the realm of literature, this means that the representation of a sound may vary depending on cultural or linguistic context. While a sound might have a specific onomatopoeic word in one language, the equivalent sound may be represented entirely differently in another.

²⁸ Baro, Rita. *Thwisam*. Onsumoi Library, Kokrajhar B.T.A.D., Assam. 2014. P. 10

²⁹ Salunke, Vilas. *Basic of Literary Criticism*. Daomond Publication, Pune. 2001. p.102

4.2.2.5 Rhymes:

The “*Thwisam*” features rhyme in its stories, making it an attractive and effective creative skill in the author's writing.

Bodo version:

“उवा सिंसिनि जेखाइआ

गारला दिहिरिनि खबाया,

बिलो बुदां ना सिंगिया

हायखां गाफा खबायफा।

बारागु फिफा खबायफा।”³⁰

English rendering

"There is a fishing instrument insight the tree

The fishing basket of Garla Dihings (Garla is name of person),

the big abdomen catfish of the wetland

the first attempt has a full basket.

full of the basket as Bagaru's father."

In the folk song above, the second and third lines each feature words with different meanings, yet the tune remains remarkably similar. For instance, “जेखाइया” (*fishing instrument made by bamboo*) and “खबाया” (*a bamboo basket*) both end with the sound “या” accentuating the final syllable similarly. This repetition of the tune creates a melodic consistency throughout the song.

The last two lines of the song incorporate phrases like “हायखां गाफा खबायफा” (*the fish full bucket*) and the following line, “बारागु फिफा खबायफा” (*Bagaru's father also has a full bucket*), which convey a similar meaning. Here, the word “खबायफा” (*full bucket*) is emphasized as a key rhyme, helping to structure the song’s language and narrative. The repeated use of “खबायफा” throughout the song adds to its musicality and rhythm. This repetition also highlights the traditional knowledge and cultural significance within the Bodo

³⁰ Baro, Rita. *Thwisam*. Onsumoi Library, Kokrajhar B.T.A.D., Assam. 2014. p.60

community, as it showcases the importance of fishing and the resources derived from it.

The song is widely popular within the Bodo community, especially during fishing seasons, and is often performed at various fairs and festive events. It is a beloved piece showcasing the Bodo people's creativity and cultural expression. The song's innovative approach, as introduced by Rita Baro, reflects a deep connection to their traditions while also embracing artistic techniques that enhance its appeal.

4.2.2.6 Irony:

The use of ironic speech is also favoured in the “*Thwisam*” novel in terms of thematic creative technique, which is a powerful word form for creative stories. There is an enormous speech argument in the story among these, the ironic form of speech remarked in the “*Thwisam*” novel. The example is mentioned below.

Bodo version:

“बेखायनोथ बुडो आं बिहामजो लाबोदो साखि मावनाय नायनानै आरो आजिरा लानानै नआव जिरायना थादो।”³¹

English rendering:

“*So, I say you will bring a service holder daughter-in-law and take rest in the house after retirement.*”

The command above passed by Dipali, who is a friend of Thelabs. That is a humorous speech for Thelabs at the time being. In Thelabs' life it was impossible to search the service holder's daughter-in-law for her son Ansai. It is a very critical opportunity for Thelabs life from that scope. The folk speech as “बिहामजो लाबोदो साखि मावनाय नायनानै” (bring a service holder daughter-in-law) that Dipali instructs to Thelab to bring a service holder daughter-in-law for a better life standard.

The ironic speech above is a distinctive form of expression cherished by the Bodo people, and it is prominently reflected in the creative techniques of Rita Baro's novels. This artful use of language has evolved to resonate with social consciousness, deeply connecting with human experiences and issues.

³¹ Ibid. p.7

4.2.2.7 Rhetoric question:

(a) In “*Thwisam's*” novel, the author creates rhetorical questions through Nafathi’s role in the story.

Bodo version:

“नाथाय नाफथिया बहा साजा होनो हाखो? गब्लयाखि माबेबा साजानि ओंथि मिथियो?
गुबुनखौ बियो साजा होनायनि दुखुखौखि माब्लाबा बुजियो?”³²

English rendering:

But where did Nafati get punished? Did Gabla know the meaning of the punishment? If you ask, does he ever understand the pain of being punished by others?

The rhetorical question in its sentences is related to Nafathi is one of the general people of the village, who was a neighbour of Thelabs. Nafathi’s husband is a drunker and addicted person. Always tortured her. It is describing a poignant situation involving Nafathi and her husband, Gobla. The use of a rhetorical question could highlight the frustration and helplessness Nafathi feels in trying to change her husband’s behaviour. For example, a rhetorical question like, “How many times can one person hope for change?” could emphasize her struggles and the emotional toll of living with someone who is addicted and abusive.

(a) Another rhetorical question is presented in this analytical study regarding Thelab, the protagonist of the fiction. This question highlights the differences in her son's behaviour, which is observed by Thulunchi during her visit to Thelab's home. The rhetorical question is mentioned below.

Bodo version:

गाज्जि जाया मा जानो थुलुनसि, कारन बिनि खरआव मैला सान्नाय हनाया
हाबबायब्ला...। मैला साननाय हनाय? मा बुंनो नागिरदों मादै आं बुजियखिसै?³³

English rendering:

Thulunchi, why has he not lost control? What should I do if dirty thoughts have entered his mind? dirty thinking, I don't understand what you're going to say?

³² Ibid. p. 42

³³ Ibid. p.58

The sentence above delves into a profound question raised between *Thelab* and *Thulunchi*, focusing on themes of expectations, social status, and the impact of the environment on personal development. This question resonates within Bodo society: if someone makes a poor decision in this context, the kin circle often reflects on it through conversations like the following example: “गाजि जाया मा जानो थुलुनसि, कारन बिनि खरआव मैला सान्नाय हनाया हाबबायब्ला...” (*Thulunchi*, why hasn't he lost control? What should I do if unwholesome thoughts have entered his mind?).

This dialogue takes place as *Thelab* shares concerns with *Thulunchi* about the struggles faced by *Ansai*. The narrative highlights the challenges in *Thelab's* life, particularly as a widow in society, due to her son's unfaithful choices impacting his career. Despite her hopes, *Ansai* fails to follow his mother's guidance, ultimately leading to his misfortunes.

Influenced by current trends, *Ansai* becomes distracted, purchasing a luxurious bike and aimlessly wandering. This kind of behaviour has detrimental effects on his life. The rhetorical questions posed suggest that it is crucial for individuals today to seek guidance from those who offer wise advice, highlighting the importance of positive influences in our lives.

Bodo version:

b. ” इसोरा सोर? होयोना बियो बयनोबो समान बिसार? आरो जदि होयो जौ मानो दिने एथबां दुखुथिया। जौहा मा फाफ दड?”³⁴

English rendering:

who is god? Is it an equal trial for all? And if so, why are we so upset today? what sinner do we have.

The passage deals with a profound question about divine justice and the unequal distribution of love and resources among people. The rhetorical question posed, “इसोरा सोर? होयोना बियो बयनोबो समान बिसार?” (Who is God? Is it an equal trial for all?), reflects the struggles of *Thelab*, a widow, and her son *Ansai*, as they wander aimlessly through life. This question encapsulates *Thelab's* internal conflict as she grapples with why some people suffer while others thrive, despite

³⁴ *ibid.* p.31

the belief in an omnipotent creator who has the power to change their circumstances.

This reflects a common philosophical and theological dilemma: if a loving and all-powerful God exists, why is there suffering and inequality? Thelab's thoughts may express her deep yearning for answers, as well as her search for meaning in the struggles that she and Ansai face. It also raises important questions about free will, fate, and the nature of divine love.

4.2.3 Art of Words in Saikhong:

“*Saikhong*,” a novel by Rita Boro, and its use of various literary devices contribute to its richness and allure. These devices—like simile, metaphor, onomatopoeia, imagery, irony, fantasy, and rhetorical questions—are powerful tools that enhance the storytelling and deepen the reader's engagement with the text. Let's break down how these literary devices might function in “*Saikhong*.”

By studying these devices, we can better appreciate how Rita Boro crafts her narrative, creates meaning, and enhances the reader's experience. Each device serves a particular function in enriching storytelling, whether through humor, emotional resonance, or philosophical inquiry.

4.2.3.1 Simile:

A simile compares two different things using the words "like" or "as." For example, “Her smile was like the moon on a clear night.” In Rita Boro's “*Saikhong*,” similes could be used to make the descriptions more vivid, allowing readers to easily visualize the characters, settings, and emotions. The examples are shown below.

Bodo version:

“पदमा थारैनो बियो पदमायानो। मोदायजो पदमा। बुंनांगौ बाथ्रखौ सा स्रियै बुडो। महरै मोखाडै पदमा, आदि बुगलाबनाय खानाय बिनि, नारैसु गनथं, मोज्लाया बादि जान्जि, फामि बिबार बादि मेगन जरा।”³⁵

English rendering:

³⁵ Baro, Rita. *Saikhong*. Onsumoi Library, Kokrajhar B.T.A.D. Assam. 2016. p. 47

“It is indeed Padma, Goddess Padma. Speak clearly about what needs to be said. Faced with a lotus, she has a pair of shaved heads, long nose, a spear-like waist, and beautifully shaped eyebrows.”

Padma is a richly developed protagonist in the “*Saikhong*” novel, embodying kindness and strong moral values. Her character seems to serve as a moral compass within the story, showcasing the importance of inner beauty alongside physical attributes. The use of similes to describe Padma's beauty, comparing her shaved hair, nose, and waist adds depth to her characterization. These comparisons could highlight her uniqueness and perhaps suggest that beauty can take many forms, not just conventional ones.

Here, the beauty comparison is an example of simile figure speech, like her “महरै मोखाडै पदमा” (*face with as Padma*), “आदि बुगलाबनाय खानाय” (*a pair of shaved hair*), “नारैसु गनथं,” (*long nose*), a spear-like waist, and a pair of eyebrows are the examples. The example words are compared with Padma's beauty face which is defined by Endle.

The simile mentioned in the example is a popular expression in Bodo oral tradition, often used to describe women with long hair. In Bodo society, long hair is considered a symbol of beauty and womanliness, and it is generally preferred by the community. This cultural belief reflects the societal value placed on women with long hair, making it a favourable characteristic in the eyes of the people.

4.2.3.2 Metaphor:

A metaphor is a more direct comparison where one thing is said to be another, without using “like” or “as.” In the novel, metaphors might be used to convey abstract ideas or emotions more powerfully.

Bodo version:

“फागुन दान । खाराव माराव सानदुं। खलाब खलाब गोरान रानसाव बार बारदों। बिफां बिलाइफोरा ज्रयै सिरिदों। बिफांफोरा लन्थं जादों। जानांगौ बेखायनो फागुन बोथोराव

सॅग्रा-सिख्लानि गोसोयाबो खारावमाराव जायो उसाव-बादव जायो। फागुननि बोथोराव सॅग्रा –सिख्लानि देहा मोदोमाव गोदान आबिर सारफावो।”³⁶

English rendering:

“The month of Fagun (Middle of February and March. It is a hot sunlight session. The wind blew in the dry run. The levees are turned out from the branches of trees barefoot. This is why in the rainy season; the young man's heart is also in the throes of a crisis. In the season of Fagun, a new thought is added to the mind of the young man.”

The above version expresses that it means that during the spring session, the young boys and girls become unstable, thinking that it happened for a natural cause. The spring session is called “*Fagun Dan*” (Fagun month). The above citation like “खलाब खलाब गोरान रानसाव बार बारदो” (*The wind blew in the dry run*) there is too unstable climate moment no one could not have thought smoothly for the climate cause although the changing session is imparting new message and thought for the progress among the young generation. The last statement is here said that as “फागुननि बोथोराव सॅग्रा –सिख्लानि देहा मोदोमाव गोदान आबिर सारफावो” (In the season of Falgun, a new thought is added to the mind of the young man.) From the version as “गोदान आबिर सारफावो” (*new thought*), it is defined that the coming spring session is compared to the new

4.2.3.3 Imagery:

Imagery involves the use of vivid and descriptive language that appeals to the senses, allowing the reader to picture scenes and feel emotions more deeply. In “*Saikhong*,” imagery might play a significant role in evoking the setting, characters' experiences, and themes.

Bodo version:

“साल खुन्था बाइदि सासे सुबुंनि जिवाव दिनै थारैनो सित्त्रलेखानि गोरोन्थिनि थाखाय लरग-थरग जादो।”³⁷

English rendering:

³⁶ Ibid. p.132

³⁷ Ibid. p.152

For Chitralikha, the man's status is degraded like a post of weaving instrument.

The statement above provides a rich source of imagery related to the characters Maibong and Chitralikha. Chitralikha is Maibong's second wife, and the story highlights Maibong's role within the context of a polygamous society. He secretly maintains this polygamous relationship without the knowledge of his first wife, Padma. However, Padma eventually becomes aware of Maibong's situation, creating tension for him as he struggles to manage the complexities that arise. The narrative compares Maibong's helplessness to a “साल खुन्था” (a post used for weaving materials), emphasizing this imagery. This phrase is a popular expression among the Bodo people, symbolizing a person's loss of respect and reputation within society.

4.2.3.4 Onomatopoeia:

The onomatopoeia speech word is another creative outcome in the “*Saikhong*” novel. Different kinds of sound words provided within the story to make an attractive and effective story for the reader's mind. The example is mentioned below.

Bodo Version:

‘दुब.....।’³⁸ (p.10)

English Rendering:

Dub ... (The fall down sound of Elephant apple.)

The onomatopoeia sound above is brought out from the text like the “दुब” (*dub sound*), which sounds like an elephant apple falling in the land. That is produced as the art of writing. Rita Baro was promptly inserted as an ornament in the story.

4.2.3.5 Rhyme:

The rhyme content can be found in the “*Saikhong*” novel, and the expression of words is satirical as presented in the story. An example is provided below.

Bodo version

“आदा रगुना, फारिया ए फारिया

³⁸ *ibid.* p.10

नामैसो गुनैसो, फारिया, आदा फारिया।

अमा मासेखौनो जुरिया आदा जुरिया-

दावसा मासेखौनो जुरिया, नालिया”³⁹

English rendering:

“Dear darling Raguna, Faria A Faria

Your Name and fame anywhere Fairya

The pig does not need to be eaten by the mother.

Don't start the wolf, don't need”

The above folk song is highly melodious. The composing words in the first line are shown like “फारिया ए फारिया” and the next 2nd lines again repeated the same word फारिया is formed, an outstanding meaning of the song. The “फारिया” meaning is repeated again and again to construct meaningful sentences.

4.2.3.6 Irony:

The irony is a literary device that Rita Baro employs in her novel “*Saikhog*”. Her use of ironic language makes the story both engaging and captivating. Additionally, Baro's creative fiction highlights as an ironic folk song relating to the drinking habits associated with alcohol, which is referenced below.

Bodo version:

“जखाया सिर सिर जावाइसो

जखाया सिर सिर

दांनाय दांनाय सिरिनो रोडाबोला

गोथाव गोथाव सिरिनो रोडाबोला

दखनाजो खाजागोन जावाइसो

दखनाजो खाजागोन।”⁴⁰

English rendering:

Oh son-in-law, fermenting the rice beer.

³⁹ Ibid. p. 22

⁴⁰ Ibid. p.83

*Pour it fresh,
make it smooth!
However, without proper testing,
it may not ferment correctly.
We will wrap you in a dokhona still*

The song mentioned above includes an ironic reference in which the mother-in-law instructs her son-in-law to prepare rice beer for enjoyment. While the song is humorous, it also reflects a real societal issue. Its theme explores the psychological aspects of human behaviour. Through its comedic elements, the song highlights a warning to the son-in-law: if he makes a mistake while fermenting the rice beer, he will face ridicule from his mother-in-law, who may criticize him while wrapped in *Dokhona* dress. The folk song above, like “गोथाव गोथाव सिरनो रोडाबोला” if it is break down the lines like “गोथाव गोथाव” (*testy*), “सिरनो रोडाबोला” (*none to fermenting*) the rice beer. The mother-in-law said to the son-in-law that he would be wrapped by *dokhona*. The song is a humorous expression that teaches good lesson to human society.

4.2.3.7 Rhetoric Question:

The “*Saikhong*” novel is outstanding content that is concerned with the amicable role of Sydney Endle, who contributed to the imaging initiative for the development of the Bodo language and literature. Sydney Endle’s engagement reveals a significant character in the stories. For his initiative role, someone is creating an imaginative question about whether his target is wrong or right. The rhetorical question is mentioned below.

Bodo version:

“नाथाय बे मानसिया मा सान्नानै बरफोरनि थाखाय हाबा मावनो ओंखारदों? मानो बिनि बरनि जारिमिन नांगौ जादों ? मा माया हाबदों बिनियाव बरफोरनि फारसे? माबाफोर मुलाम्फा जागोनना बिखौ मदद खालामना ?”⁴¹

English rendering:

⁴¹ *ibid.* p.111

“What thoughts does this man have about working for the Bodos? Why is it important to understand the history of the Bodos? What interests him about the Bodos? Will helping them provide any benefits for him?”

The statement above poses a confusing question regarding the initiative of Sydney Endle. The question is: “नाथाय बे मानसिया मा सान्नानै बर’फोरनि थाखाय हाबा मावनो ओंखारदो?” (*What thoughts does this man have about working for the Bodos?*) However, it has been confirmed that Endle is committed to ensuring success for the community's goals. Sydney Endle has significantly contributed to the development of the Bodo language and literature.

4.2.4 Art of Words in Bachiram Jwhwlao:

“Bachiram Jwhwlao” by Rita Boro appears to be a novel that employs intricate and ornamental language to create a rich and immersive literary world. The novel’s art of words and art of language seems to play a central role in crafting its emotional depth and intellectual complexity. The study of these elements can reveal much about the author’s stylistic choices and the broader thematic structures in the work.

One key focus of the study is the art of words, which involves various figures of speech. These devices serve not just to beautify the language, but to deepen the meaning, create vivid imagery, and challenge the reader’s perception. The mentioned figures of speech are simile, metaphor, onomatopoeia, imagery, rhetorical question, and irony are all potent tools for achieving these aims of studies.

The metaphor, for example, is not just a decorative tool but a conduit for understanding the human experience within the novel's world. Likewise, the careful use of irony or rhetorical questions invites readers to question the assumptions and expectations placed on characters, and perhaps, on themselves as well. By focusing on these stylistic elements, we can appreciate how *“Bachiram Jwhwlao”* transforms the act of storytelling into a rich, multi-layered experience that goes beyond mere narrative to become a work of art.

4.2.4.1 Simile:

A simile is a direct comparison between two different things using “like” or “as” (e.g., "Her voice was like silk"). In a novel like *“Bachiram Jwhwlao,”*

similes can help to illuminate complex emotions or settings. For example, a character's feelings could be described as a natural phenomenon or an object that embodies those feelings, such as her anger was like a storm, brewing silently before it rained

Bodo version;

a. “जोबोथिया इसान सालियाव दसे दोम थाथ'नायसे। राजाया सासे गोदान सान्थि गहाय थिसनदों। महरै-मोखाडै जोबोद मदद जांगिला। मैसो मुफुरजों खोमज्जायनो हाग्रा।”⁴²

English rendering:

The hearing announcement stopped the weaving work of Jwbwthi. The king appointed a new chief infantry a powerful man namely Bachiram who could fight with tigers and buffalo.

The above statement demonstrates the author's use of figurative speech to create an engaging and dynamic narrative. Bachiram, the protagonist, plays a central role in the story, while Jwbwthi, portrayed as a prince, also contributes significantly. Under the king's rule, Bachiram rises to become a chief infantryman. The sentence mentioned above draws from the story and employs a simile in Bodo, represented as: “मोसा मुफुरजों खोमज्जायनो हाग्रा” (Bachiram can fight with tigers and buffalo). If broken down, it means “मोसा” (tiger), “मुफुरजों” (buffalo), and “खोमज्जायनो हाग्रा” (a powerful fighter). This figure of speech emphasizes Bachiram's strength and courage by comparing him to powerful animals such as tigers and buffaloes. Through this comparison, the sentence highlights Bachiram's remarkable abilities, suggesting that Bachiram possesses the strength to fight fierce creatures, reinforcing his formidable character in the story.

4.2.4.2 Metaphor:

Metaphors are another fundamental device in the art of words. Unlike similes, metaphors imply a comparison without using “like” or “as” (e.g., “Time is a thief”). In “*Bachiram Jwhwlao*,” metaphors might be used to portray abstract ideas or emotions more tangibly, enriching the narrative. The metaphor could

⁴² Baro, Rita. *Bachiram Jwhwlao*. Nilima Prakashani, Barama, Baksa, B.T.R. 781346. 2017. p.20

extend throughout the text, offering thematic depth. For example, “The city was a labyrinth of memories,” could suggest how the setting itself is a place where the past constantly intersects with the present.

Bodo version:

“अखाफोरनि सोराङ्ग बुहुमखौ गोबादों। बाथिनि सोरांनि जेबो गोनांथि गैया। बे समाव थावख्रिया सिथलायाव गमथा महरै जिरायनानै दं। बिनि गमथा महरा खाफोरनि सोराङ्गवबो रिफिखांदों।”⁴³

English rendering:

The light of the moon shines and embraces the world. no need for a lamp light At, this time, the tank sits as a pot in the backyard. Its texture is also reflected in the light of the limestone.

The sentence “अखाफोरनि सोराङ्ग बुहुमखौ गोबादों” (The light of the moon shines, embracing the world) is a metaphorical expression in Bodo language, where the imagery and symbolic meaning are explored through two distinct clauses. The first clause, “अखाफोरनि सोराङ्ग”, translates to (*The light of the moon shines*),⁰ where अखाफोर (*moon*) and सोराङ्ग (*shining*) evoke the serene, gentle light emitted by the moon. The second clause, “बुहुमखौ गोबादों”, translates to (embracing the world,) where “बुहुमखौ” (*world*) and “गोबादों” (*embracing*) imply the encompassing and all-encompassing nature of the moon's glow. This line conveys the idea that the moon's light does not merely shine; it embraces the world, metaphorically wrapping the earth in a soft, protective glow. While the sentence may not strictly follow conventional grammatical rules, its metaphorical intent is profound, symbolizing how the moonlight symbolizes both calm and the deep connection between the night sky and the earth below. This metaphor is a poetic expression of psychological depth, where the moon's light is not just a physical phenomenon, but an emotional and symbolic force that "embraces" the world. It speaks to the theme of comfort, protection, or universal connection under the watchful presence of the moon.

⁴³ Ibid. p.4

Author Rita Baro skillfully employs the art of speech as a stylistic tool in her creative literature. This technique is a key feature of her literary work, reflecting the social anxieties of the time. Such sentences, integral to her writing, serve as a platform for conveying deeper insights and knowledge to society, offering readers a means of understanding and reflecting on social issues.

4.2.4.3 Imagery:

Imagery involves the use of descriptive language that appeals to the senses, helping readers to visualize scenes, hear sounds, or even smell or taste what's being described. In "*Bachiram Jwhwlao*," rich imagery could be a primary means of drawing readers into the world the author has created. Descriptions of landscapes, characters, or objects might not simply be about their appearance, but about evoking deeper emotional or symbolic connections.

Bodo version:

"थाल खालथां माखु सुरनाय फाजैनो जोबोथिया बै सेंग्रानि खोथाखौ साननायसै।"⁴⁴

English rendering:

"During the moment when the flying shuttle danced through the interwoven threads, Jwbwthi remembered her beloved Bachiram."

The author's narrative beautifully captures the emotions and imagination of Jwbwthi, the central character in *Bachiram Jwhwlao*. Through vivid imagery and evocative language, the narrative mirrors the inner world of Jwbwthi. The author uses an expressive speech form, exemplified by the phrase "थाल खालथां माखु सुरनाय फाजैनो" (the flying shuttle playing). This phrase can be broken down as follows: "थाल खालथां" (Thal Khaltang), a sound, and "माखु सुरनाय" (flying shuttle playing), a local expression woven into the fabric of the story as a form of captivating art. The word "माखु" (flying shuttle) serves as a powerful image, directly linked to Jwbwthi's weaving work. As she weaves, Jwbwthi

⁴⁴ Ibid. p. 31

reflects on her beloved Bachiram, intertwining her craft with her emotions, creating a poignant connection between her work and thoughts of love.

4.2.4.4 Onomatopoeia:

Onomatopoeia refers to words that imitate the sounds they represent, such as “buzz,” “clang,” or “whisper.” In a novel, onomatopoeia can animate the environment, adding a layer of sensory experience. The use of sound can evoke a particular atmosphere or emotional resonance. For instance, the “crackling” of a fire, or the “soft murmur” of wind through trees, could be used to create mood or highlight tension.

Bodo version:

“खट.....खट.....खट

बासेया आइलेंखौ जोगदावनानै आखायनि आखाखौ बुगदावनाय लोगो लोगो आइलेंडा
बार बायदि बिरलानायसै।”⁴⁵

English rendering:

Khot Khot....khot

Bachiram was riding the horse too fast as if on air.

Onomatopoeia is a literary device that imitates the natural sound associated with an object or action, and in this case, “खट...खट...खट” effectively mimics the sound of hooves striking the ground as a horse gallops.

This type of sound representation brings the story to life by engaging the reader's senses and creating a more vivid, immersive experience. The repetition of “खट...खट...खट” also emphasizes the continuous, rhythmic motion of the horse, possibly evoking a sense of urgency or action in the narrative.

4.2.4.5 Rhymes:

The author of the “*Bachiram Jwhwlao*” novel has incorporated a folk song as a rhyme in the story. The song is very interesting and relates to the traditional practices of the Bodo people, as shown in the example below.

Bodo version:

“आमाय लाहानि जेखायजों

⁴⁵ Ibid. p.43

आमाय लाहानि खबायजौं

हायखां गाफा खबायफा

आय' हाय मा

आय' हाय मा

दै जग' जग' गांजेमा.....।”⁴⁶

English rendering:

'With the help of our uncle's fishing instrument.

With the help of our uncle's fishing basket

Let's take one step full of the basket

hey what's

hey what's

too wave, in water, are insects'

The above lyric song preferred the art of rhymes, there is using the word “जेखायजौं” (*fishing instrument*) in the first line, again, which is repeated in the second line also as “खबायजौं” (*traditional buket*). Both the mention words have added by suffix “जौं.” That it makes the sentence melodious and meaningful words of the language.

4.2.4.6 Irony:

Irony is a contrast between appearance and reality, often used to highlight contradictions or reveal deeper truths. There are several types of irony, including verbal irony⁴⁷ (saying one thing but meaning another), situational irony (when the opposite of what is expected happens), and dramatic irony (when the audience knows something the characters do not). In a novel like “*Bachiram Jwhlwao*,” irony could underscore the complexity of human nature or societal critique, where characters' perceptions of the world are starkly different from the actual reality they face.

Bodo version:

⁴⁶ Ibid. p.27

⁴⁷ Abrams, M.H. *A Glossary of Literary Terms*. Thomson Wadsworth, 2007. p.142

“मुडासो मैनामोथि गाराडा दावखा दन्दानिसोमोन।”⁴⁸

English rendering:

“The voice is crow-like like the name is Mainamwathi (as coal bird)”

The oral speech above carries a satirical meaning. It highlights the societal tendency to elevate certain individuals as the ideal voices of the community, with many people discussing the quality of someone's voice as a noteworthy aspect of their character. In this context, the speech reflects the irony that while everyone wishes for someone to have a beautiful, captivating voice, not all voices live up to this ideal. The irony is encapsulated in the phrase “मुडासो मैनामोथि गाराडा दावखा दन्दानिसोमोन” (*Her name is Mainathi, but her voice is like the caw of a crow*). The breakdown of this sentence is as follows: “मुडासो मैनामोथि” (*the name is Mainathi, which refers to a beautiful coal bird*), and “गाराडा दावखा दन्दानिसोमोन” (*her voice is like the caw of a crow*). The humor and satire lie in the contrast between Mainathi's beautiful name, likened to a beautiful bird, and the harsh, unattractive sound of her voice, compared to the caw of a crow. This discrepancy serves as a humorous critique of societal expectations and the dissonance between appearance and reality.

4.2.4.7 Rhetorical Question:

A rhetorical question does not require an answer but is asked to create emphasis or provoke thought. It's often used to draw the reader's attention to an important theme or to challenge a character's assumptions. In Bachiram Jwhwlao, rhetorical questions could be used to explore existential themes, as when a character might ask, "What is the point of a life without love?" Such questions don't need answers, but their presence forces the reader to reflect on the underlying message

Bodo version:

“नाथाय सासे बिमायाखि फिसानि इयुननि बाथ्रा सानाबालासिनो थानो हायो ? सासे बिमायासो मिथिगौ फिसानि मेगनानि राव आथि-आखायनि फाव। मानो मिथिया जानो

⁴⁸ Baro, Rita. *Bachiram Jwhwlao*. Nilima Prakashani, Barama, Baksa, B.T.R. 781346. 2017. p. 60

गावनि गोरबोयाव जि-दान जि सान थानानै जोनोम लानाय फिसानि गोसोनि बाथ्राखौ ?
बिमानि नारिनिफ्राय उजिनाय फिसानि गोरबोखौ।”⁴⁹

English rendering:

But can a mother live without thinking about her son's future? Only a mother knows the role of a child's eye cote. Why not know about the spirit of a baby born ten months to ten days in your womb? The uterus of the fetus originates from the mother's vein.

The citation reflects a profound question that the mother, Aidevithi, asks herself regarding her son's behaviour. This concern is deeply relevant to any parent in society. The author uses this rhetorical question to showcase the mother's sense of responsibility and her emotional investment in her child's future. That is imitation of authors question the thought of Aidevithi, as “नाथाय सासे बिमायाखि फिसानि इयुननि बाथ्रा सानाबालासिनो थानो हायो?” (translated as "But can a mother live without thinking about her child's future?") encapsulates an imaginative and progressive sentiment that speaks to the universal anxieties parents feel about their children's well-being and prospects.

4.2.5 Art of Words in Swmaosarnaini Organg:

Another important novel in Rita Boro's creation is “*Swmaosarnaini Organg*”. In this novel, Boro was using various kinds of art of words and language, which is necessary for the creation of stories. It is really impressive that the formation of the story, the art of word use and automatic action are adjusted with the time and situation in the stories. This research studied simile, metaphor, and irony speech, it is to be discussed in this research study with the help of text.

4.2.5.1 Simile:

The simile speech figure is used in the “*Swmaosarnaini Organg*” novel. The speech matter is related with the coming spring session with this connection the cyclone which is called *Bardwisikhla*.is “a Boro folk dance based on the folklore of a legendary fairy of the same name. The fairy has the power to control

⁴⁹ Ibid. p. 64

*wind and water to create rain, hailstorm and thunder. She comes in the spring season and rejuvenates the surroundings”*⁵⁰

Bodo version:

“दिनै फागुन दाननि जोबथा अक्ट। बोथोरा रानसाव। जेरैबो खलाब खलाब बर बरदों। दासिम खेबसेल अखा हादों। अखाल नडा ऐदिनखालि जोबोद गोसा बारदै-सिखलाबो फेदोंमोन।”⁵¹

English rendering:

“Today is the last date of the month of Falgun. The weather is dry. The club is all over the place. it has rained only once so far. Not only this, but on this day there was a very strong wind.”

It describes a literary analysis of a story or text in which a hailstorm plays a central role, affecting both the landscape and human livelihood. From the description, it appears that the story uses vivid language and imagery to convey the dramatic impact of the storm, and the simile “जोबोद गोसा बारदै-सिखलाबो फेदोंमोन” (which translates roughly as this day there was a very strong wind) emphasizes the intensity of the storm.

The comparison of the storm to a “fairy” is an interesting metaphor, perhaps highlighting the unpredictable, powerful, and perhaps even mystical nature of the storm. In literary analysis, comparing a storm to a “fairy” could symbolize the duality of its nature both beautiful and destructive, enchanting yet dangerous.

4.2.1.5.2 Metaphor:

The author provided metaphorical speech art in the fiction. The story represented the common platform for an attractive language in creative art. The version is mentioned below.

Bodo version

⁵⁰ https://en.wikipedia.org/wiki/Bardwi_Sikhla

⁵¹ Baro, Rita. *Swmaosarnaini Orgeng*. Nilima Prakashani, Barama. 2020. P.46

“बे समाव गासैबो फरायसायानो आगलिखौ नायबाय। आगलिया गावखौ जुनारसालिनि मासे बोलो गैजयै मोसाबादि मोनबाय। बिनि मोखां खोमा गासैबो अर जॉब्लाउ बोनाय बादि मोनबाय।”⁵²

English rendering:

During this time, all the students looked at the Agli. Aagli found herself like a helpless animal in the zoo. Her face and ears felt like they were all on fire.

The statement above highlights the metaphorical artistry in speech within the story, drawn from the original context of the fiction *Swmaosarnaini Organg*. In this narrative, the character of Agli holds particular significance. One day, when the teacher posed a question to Agli, the atmosphere in the classroom shifted. In that moment, all the students remarked that Agli seemed like a powerless animal in a zoo. This comparison carries deep metaphorical meaning, illustrating how Agli’s once-promising talent appeared to be in a state of decline, as symbolized by the phrase “मासे बोलो गैजयै मोसाबादि” (*the helpless tiger in the zoo*).

This metaphor portrays Agli as being trapped in a moment of vulnerability, where her potential feels confined and limited, much like a tiger in captivity. Despite this, the incident represents a critical point in Agli’s school life, one in which she continues to cultivate a mindset of resilience and determination to overcome challenges and pursue her future goals.

4.2.5.3 Rhymes:

The use of rhyme in the story showcases the unique writing skills of the authors. It emerges naturally from human thoughts and behaviors that are woven into the narrative. In the novel "*Swmaosarnaini Orgeng*," the author employs rhyming sentences throughout the story. This use of rhyme enhances the appeal and charm of the story, making it attractive and engaging for readers.

Bodo version:

“बोथोरा थाडो खोन्दो खोन्दो

सोलाय लाडो महर मिथिंगानि

⁵² Ibid. p. 61

आवगाय लाडो मानसि जिउनि आगान”⁵³

English rendering:

The time and situation go by in phases

changes the form of nature

The step forward in human life

The above poetical citation is an art form of rhymes used by the author in her writing technique; an outstanding meaning has been focused on in the stories. Here the “खोन्दो खोन्दो” (goes by in phase) that single word is repeated two times and a distinct summary of the poetical lines is found.

4.2.5.4 Imagery:

Another important technique of Rita Baro’s creative writing is the use of the imagery art of language in the “*Swmaosarnaini Orgeng*” novel in the story. The imagery speech is used when the teachers and students are found conversing between them, and then a student replies with a word; there in is seen the use of imagery language.

Bodo version:

“सार हुबाय थायोब्ला हुबाय थायोब्ला अनथायाबो जामलाडो।”⁵⁴

English rendering:

“Sir, if the stone is chiseling repeatedly, the man will grow wiser with time.”

The above sentence pertains to the studies of students. When Agli was studying in the school, the other students passed an opinion to the teacher, which was a meaningful word. The speech has imagery words, e.g., “सार हुबाय थायोब्ला हुबाय थायोब्ला अनथायाबो जामलाडो” (*Sir, if the stone is chiseling repeatedly, the man will grow wiser with time*). In this sentence, the stone is reflected as an imagery factor. If we break down the sentence, it can be interpreted as “हुबाय थायोब्ला” (*If stone chiseling repeatedly*) and “अनथायाबो जामलाडो” (*The man will grow wiser in time.*). The statement suggests that if a

⁵³ Ibid. p. 157

⁵⁴ Ibid. p.24

person consistently strives to enhance their knowledge through repeated attempts, they will surely achieve success in life.

4.2.5.5 Onomatopoeia:

The onomatopoeia is an art of literary device that is used subconsciously along with the stories that the author externally places during the time of story composition. Sometimes using onomatopoeia has been surprising to the human mind. Rita Baro has been used as an onomatopoeic resonating sound in the *Swmaosarnaini Organg* novel; the example is mentioned below.

Bodo version:

“गुरुम.... गुरुम..... गुरुम.....”⁵⁵

English rendering:

“*Gurum...gurum...gurum*”

The above-mentioned word of the language is exact voicing art by authors that can infer resonance of bomb blasting, like “गुरुम.... गुरुम.... गुरुम”(*gurum...gurum*) sounds here and there within the Bodo inheritance area. It is not a blasting bomb for war; it is a symbol of victory. When the Bodoland issue is settled through political negotiation with the government and Bodo’s organizational leaders. The message was spread over the Bodo people. That achievement makes the Bodo people happy.

4.2.5.6 Rhetorical question:

The story of the “*Swmaosarnaini Organg*” novel is related to the Bodoland movement. The author carried out the voice of Upendra Nath Brahma, president of ABSU, who was leading the Bodoland movement, which is reflected in the sources of the text. Upendra Nath Brahma asked himself the needs of the revolution and whether it was the proper time to engage it. The rhetoric question is followed as

Bodo Version:

“अब्ला बर’फोरा मानो जांख्रिखांनानै देरहाया? जों मानो जांख्रिथायारि जाया?
देरहानायानो जोंनि थांखि।”⁵⁶

⁵⁵ Ibid. p.25

English rendering:

Then why don't the Bodos win by revolution? why don't we become revolutionaries? Winning is our goal.

The above version is said that “अब्ला बर’फोरा मानो जांख्रिखानानै देरहाया?” (*Then why don't the Bodos win by revolution?*) That question is so imaginative that the Upendra Nath Brahma seemed a dream for Bodos to form a separate state through the democratic movement. The voice has a reality as found rhetorical question in the text is an outstanding art form which is created by the authors.

Another rhetorical question related to the story is presented for analytical study, as outlined below.

Bodo Version:

“हमस्लाब हायाखिसै अनितायाबो गावनि जिउआव बे बोसोर मोन्नैयाव बेसेदि सोलाय सल जालांखो? बे सोलायनाया अनितानि जिउआव मा मा होलांखो। मा मा लाना थांखो?”⁵⁷

English rendering:

“How much has Anita changed in her life in these two years? What has this change done in Anita's life? What did carry?”

The question mark above represents people's common doubts or inquiries regarding their mindset. People have come to realise that after Bodo people achieved BTC, something significant has changed in Anita's life, as suggested by the rhetorical question, “बे सोलायनाया अनितानि जिउआव मा मा होलांखो?” (*What has this change done in Anita's life?*). As the years pass, noticeable updates are observed in Anita's journey. The question that arises is whether there is anything in Anita's life that doesn't reflect authentic actions or achievements during that time. There is an underlying commitment in Anita's life that can be understood without explicit examples, which creates ambiguity about her goals. This sense of uncertainty forms the basis of the rhetorical question in Rita Baros's creative fiction.

⁵⁶ Ibid. 122

⁵⁷ Ibid. p.157

4.2.2 Art of Language in Rita Baro's Novel:

The creation of Rita Baro's novel is a prominent concern with the use of the art of language, which is an interrelated part of creative fiction. The skill of writing is an effort of the writing process that emphasises the use of the art of language. Rita Baro followed the dialect uses of the Bodo language, the influence of other languages, phrases and riddles, which are used as literary devices in Rita Baro's creative fiction.

Rita Boro likely incorporates local dialects into the writing, which adds authenticity and richness to the dialogue and narrative. These dialects can capture nuances of regional culture and identity, making the stories resonate more deeply with local readers.

Rita Boro's novels from a linguistic and sociolinguistic perspective reveals the adeptness at incorporating local dialects and cultural influences, into her storytelling. These elements contribute to the richness of the narratives and their resonance within the Bodo literary tradition.

4.2.2.1 Art of language in Gongse Okhrangni Singao:

Rita Boro's novel "*Gongse Okhrangni Singao*," which appears to be a social novel that explores the impact of society and practical life situations on individuals. One notable aspect highlighted in Rita Boro's description is the use of various dialects within the Bodo community, including the local dialects is incorporating into the narrative. This not only serves to authentically portray the cultural and linguistic diversity of the community but also acts as a form of preservation for future generations. The use of dialect in the story the examples are shown below.

In essence, "*Gongse Okhrangni Singao*" appears to be a novel that not only tells a story but also serves as a cultural artefact, aiming to preserve and promote the richness of the Bodo language and its dialects while exploring societal influences and practical life situations faced by its characters. The use of dialect in the story the examples below. Many speeches and dialogues are seen in the novel as examples are discussed below.

Bodo version:

“बे जामबु बिफां आरो दउसिन दुबरिया बिनि जोबोत आंगो”⁵⁸

English rendering:

“The jackfruit tree and the small size of the myna bird are among his favourites.”

Dialect: /जामबु/,

Standard: /जाम/ (jackfruit).

Bodo version:

“बेखायनो जगदिसा फिसाजो सानैखौ लाना गोबां जाल्‌याव गोग्लैदों”⁵⁹

English rendering:

“Jogodish has encountered issues with his daughter's siblings.”

Dialect: /जाल्‌याव/

Standard: /जैनायाव/ (problems)

Bodo version;

“थिउब्लाबोदि बियो रनेनखौ मोन्नो हायाखिसौ मानि थाखाय?”⁶⁰

English rendering:

“Yet, why hasn't she married Ranen?”

Dialect: /थिउब्लाबोदि/,

Standard: /थेउब्लाबोदि/ (yet)

Bodo version:

“बियो गोबां सानख'मायो”⁶¹

English rendering:

“She has been thinking silently for too much on her own.”

Dialect: /सानख'मायो/,

Standard: /सानखोमायो|/ (thinking silent)

Bodo Version:

⁵⁸ Baro, Rita. *Gongse Okhrangni Singao*. Sree Sankar Press, Tongla. 2002. p.4

⁵⁹ Ibid. p.10

⁶⁰ Ibid. p.10

⁶¹ Ibid. p.14

“दहैनो जौनियाव हाबलांनयमोनब्ला आंनो लाखिगौमोन।”⁶²

English rendering:

“Earlier, if you had approached me, I might have considered purchasing it.”

Dialect: /दहैनो/

Standard: /दहायनो/ (earlier)

Bodo Version:

“बे समाजनि माखाले सिखलाफोरा आंनि थाखाय फागला आरो न्नों बाइदि सासे बोरि बाखोरनि सिखलाआं नौखौ दानो..”⁶³

English rendering:

“Someone loves me passionately within society, but you are out of the locality, you are not comparable in this same position.”

Dialect: /बाखोरनि/

Standard /बायजो/ (out)

In many cases, dialects can coexist with a standardized form of the language. The standardized form typically serves as a common ground for communication across different dialect-speaking regions, ensuring clarity and consistency in communication. However, dialects are also valuable as they often carry nuances of local culture, history, and identity.

4.2.2.2 Art of Language in Thwisam:

The novel "Thwisam," seems to be significant because it incorporates local dialects into its plot. The novelists have used various Bodo dialects from different Bodo-dominated areas, reflecting different characters and their actions. This use of locally uttered speech adds authenticity to the characters' dialogue.

Bodo version:

“सौकानि खना मोनसेथिंथ बै साब्रि मानसिया सानफा सानफा जनाने ताससो गेलेबाय थायो।”⁶⁴

English rendering:

⁶² Ibid. p.40

⁶³ Ibid. P.63

⁶⁴ Baro, Rita. *Thwisam*. Onsumoi Library, Kokrajhar B.T.A.D. Assam. 2014. P. 32

“The four men have been playing the hanky game all day in the corner of the market.”

Dialect: /सन्न/

Standard: /सन्न/ (four)

Bodo version:

“फानलु संख्रिनिफ्राय ना-बेदर गासैबो मोन्नो हायो बे सौकायावनो।”⁶⁵

English rendering:

“You can buy chili, salt, fish, and everything else you need at the market.”

Dialect: /फानलु/

Standard: /बानलु/ (chili)

Bodo version:

“अनसाया बुजिनो आज्रा थायाखिसै।”⁶⁶

English rendering:

“Ansai has no rest for understanding.”

Dialect: /आज्रा/

Standard: /आद्रा/ (the rest)

The Bodo language itself encompasses both dialects and a standard form. Dialects are variations of a language spoken in particular regions or communities, often differing slightly in vocabulary, grammar, or pronunciation. Standard language, on the other hand, is typically the form taught in schools and used in formal writing and official communication.

In the context of *“Thwisam,”* it seems the authors have deliberately included these dialectical variations to enrich the narrative and portray a more nuanced cultural and linguistic landscape. This approach not only adds realism but also highlights the diversity within the Bodo language community.

4.2.2.3 Art of Language in Saikhong:

The use of language variation is incorporate in the *Shaikhong* novel of Rita Baro’s creation. The narrative fiction its composition has used the socially

⁶⁵ Ibid. p.32

⁶⁶ Ibid. p.34

influence speech communication in the story. There are numerous speech dialects have been used in the novel in its story narratives, the examples are mentioned below.

Bodo version:

“आलासिफोरा महानि जाखो? बाडाइ सिनाखिखौ मोन्नायबा हामगौमोन...।”⁶⁷

English rendering:

“Where are the guests from? Please introduce them.”

Dialect: /महानि/, /बाडाइ/

Standard: /बबेनि/, /इसे/ (where/little)

Bodo version:

“जौ थैजापुर मिसननिफ्राइ घाग्रयाव थानो फाइदो”⁶⁸

English rendering:

“We have come from Thwijaphur to go to Ghagra.”

Dialect: /फाइदो/

Standard: /फैदो/ (come)

Bodo version:

“आपुनि मोना गैयाबादि दिनि मादि जागौमोन- बोराय बाथौवानो नौंसोरखौ बेसिम थिनहरबाय...।”⁶⁹

English rendering:

“Something may happen today if you are not present here—God (Bwrai Bathou) has sent all of you.”

Dialect: /दिनि/

Standard: /दिनै/

Bodo version:

“गामिनि मानसिफोरा गावबा गाव न’ न’ थांथ्रबायमोन।”⁷⁰

⁶⁷ Baro, Rita. *Saikhong*. Onsumoi Library, Kokrajhar, B.T.A.D., Assam. 2016. P.15

⁶⁸ Ibid. p.15

⁶⁹ Ibid. p.16

English rendering:

Everybody of the village men had gone to their respective homes.

Dialect: /थांथ्रबायमोन/

Standard: /थांजोबबायमोन/ (gone)

Bodo version:

“आंबो होआ, जों गागायनि हायाव एसां बोसोरनिफ्राय मावना जाबोदों दासो मानो
खाजना होनायनि खुरां फाइखो?”⁷¹

English rendering:

“Yes, exactly. I have not made any payments toward the land revenue fee. It's been so long, that we have been cultivating this land; without paying the required fees What kind of message for required a fee?”

Dialect: /गागायनि/, /खुरां/, /फाइखो/

Standard: /गावगावनि/, /खौरां/, /फैखो/

Bdodo version:

“राइजोफोर बियो जोमफ्रा सिडनि साहाब।”⁷²

English rendering:

“Ladies and gentlemen, please welcome our very own Sydney Sahab!”

Dialect: /जोमफ्रा/

Standard: /जौहा/

Bodo version;

“बे हरगेजेराव बे मोसा-मुफुर बारियाव नोंसोर बेयाव मा खामदो।”⁷³

English rendering:

“What are you doing here at midnight? This is a place where tigers and buffaloes roam.”

Dialect: /खामदो/

Standard: /खालामदों/

⁷⁰ Ibid. p.16

⁷¹ Ibid. p. 26

⁷² Ibid. p.27

⁷³ Ibid. p. 32

Bodo version:

“दालाय नौं जागोन ओमफा रामानुजा पदमाखौ सौंनायसै”⁷⁴

English rendering:

“*Are you ready to marry?*” Ramanujan asked Padma.”

Dialect: /ओमफा/

Standard: /बिदिब्ला/

Bodo version:

“जौनि गामियाव बिबाइदिनो खामखायोबा”⁷⁵

English rendering:

“*Our villagers follow this way.*”

Dialect: /खामखायोबा/

Standart: /खालामखायोबा/ (follow)

Bodo version:

“ऐ मौजादार आफा, दिनिनि दिनाव मोसाया रंजाया माबानि दिनाव रंजानो मोसानो। खान्दि बुरैया बुंनायसै।”⁷⁶

English rendering:

“*Hi Father Mouzadar, the Baisagu festival is a high-time to enjoy and dance than on any other day, as the old women of Khandi say.*”

Dialect: /माबानि/

Standard: /माब्लानि/ (while)

Bodo version:

“जानो हागौ माबाफोर दरकारि हाबा अखारबाया”⁷⁷

English rendering:

⁷⁴ Ibid. p. 38

⁷⁵ Ibid. p. 39

⁷⁶ Ibid. p. 85

⁷⁷ Op.cit. p. 86

“There is an important purpose there.”

Dialect: /अखारबाय/

Standard: /औखारबाय/ (open out)

Bodo version:

“गामिनि गथ गथाय, बोराय बेन्थ, सेंग्रा सिख्ला बयबो आन्थु खेरायनानै खुलुमो।”⁷⁸

English rendering:

“All the children, elderly men and women, as well as boys and girls of the village, are kneeling in worship.”

Dialect: /आन्थु /

Standart: /हानथु/ (kneel)

Bodo version:

“बाबु बुबायरे। बिनि उनाव मा खामनांगो खामगोन।”⁷⁹

English rendering:

They are beat us Babu. After, that what did will do.

Dialect: /खामनांगो/

Standard: /खालामनांगौ/

Bodo version:

“मोखौआलाइ महा मोन्नो?”⁸⁰

English rendering: *How can get the cow for plough?*

Dialect: /मोखौआलाइ/, /महा/

Standard: /मोसौआलाइ / /बबेयाव/ (cows, where)

Bodo version:

“सिडनि नों बे बरफोरनि हखाय मिथिनो लुबैदों नडा ने?”⁸¹

English rendering:

⁷⁸ Ibid. p. 99

⁷⁹ Ibid. p. 102

⁸⁰ Ibid. p. 102

⁸¹ Op. cit. p. 108

“Sydney: *Do you want to understand more about the Bodo community?*”

Dialect: / हखाय /

Standard: / थाखाय / (for)

This research study analyzes the various dialects and forms of language created in Rita Baro's creative fiction. The main focus of the language study is to explore the linguistic variations within society.

4.2.2.4 Art of Language in Bachiram Jwhwlaio:

In "*Bachiram Jwhwlaio*," it's likely that Rita Boro uses various dialects to reflect the authenticity of the characters and settings depicted in the novel. This approach not only adds richness to the narrative but also serves to capture the tones and cultural diversity of the region.

Bodo version:

“जोबोथियाबो बेसर खारिजौ आदि बुग्लाबनाय खानायखौ लोबदौ।”⁸²

English rendering:

“*Jwbwthi has been washing her long hair with Basor Khari, (domestic source of mustard seeds garlic use for washing hair).*”

Dialect: / आदि /

Standard: / आदै / (calf)

Bodo version:

“दे जागोनदे, राजाया लेहरबाय हेला आंबो थांबाय। बेनो जार्थोसै।”⁸³

English rendering:

“*Okay, I met the king while he was calling for me. It's all right.*”

Dialect; / हेला /

Standard; / जेब्ला / (while)

Bodo version:

“बासिरामखौ बे फिसा लामार्जौ गराइ दाब्राइ बोगोन होन्नानै जाइलाया बाडाइबो सानफेराखैमोन।”⁸⁴

⁸² Baro, Rita. *Bachiram Jwhwlaio*. Nilima Prakashani, Barama, Baksa, B.T.R. 781346. 2017. p. 17

⁸³ *Ibid.* p. 20

English rendering:

“How is it possible for the Bachiram hero to ride a horse through such a narrow street? Jaila suspects something unusual.”

Dialect: /बाडाइबो/

Standard: /इसेबो/

The above analysis reveals the dialect variations of the Bodo language throughout the creative technique of Rita Baro in the “*Bachiram Jwhwlao*” novel.

4.2.2.5 Art of Language in Swmaosarnaini Orgeng:

Rita Baro has integrated local dialects into the novels, specifically those spoken in the Bodo areas. This approach adds authenticity and richness to the narrative by reflecting the way people talk in those regions. Using dialects, Boro captures the nuances and cultural flavors inherent in the language as it is spoken locally. This technique not only helps in portraying the setting realistically but also enhances the reader's immersion into the story. It's interesting how Boro has chosen to balance between the local dialect and the more standardized form of the Bodo language, highlighting the diversity within the linguistic landscape of the region.

Bodo Version:

“दैज्जलां बोथोर। भाद्र दान। गायनायनि बिहिर।”⁸⁵

English rendering:

“The summer session. That is the Bhadra month, a time that marks the peak of the cultivation season.”

Dialect: /बिहिर/

Standard: /होंगो-दोंगो/ (gathering)

Bodo version:

“मा नायहरबाय थाखो बाइ?”⁸⁶

English rendering:

⁸⁴ Op. cit. p. 80

⁸⁵ Baro, Rita. *Swmaosarnaini Orgeng*. Nilima Prakashani, Barama. 2020. p. 9

⁸⁶ Op. cit. p.12

“Sister! What are you looking for?”

Dialect: /बाइ/

Standard: /आब/ (sister)

Bodo version:

“महाबा थांनायमोन दुब्रि ?”⁸⁷

English rendering:

“Dubri, where did you went”

Dialect: /महाबा/

Standard: /बबेयाव/ (where)

Bodo version:

“थौ अबालाया”⁸⁸

English rendering:

Then let’s go.

Dialect: /अबालाय/

Standard: /अब्लालाय/ (then)

Bodo version:

“मानोना बिमाया बिखौनो बुंदोंमोन, नौनि न’आव खारिनाय नामासो खिंख्रि,
ओनथाय मास्टारा सौब्ला नौनि घाड़ नामा आगसिसो खिनथाना ला।”⁸⁹

English rendering:

“Therefore, mother said to Agli that you should replied your good name as Agli to your teacher, instead of Khingkhri which is familiar name at home, if the teacher asked.

Dialect: /ओनथाय/

Standard: /नाथाय/ (but)

Bodo version:

⁸⁷ Ibid. p.12

⁸⁸ Ibid p.

⁸⁹ Ibid. p.

“नोंलाय मैया हराव मानो मुर्तिखौ नेनो फैयासै? थमेस्वरिमोना नोंखौ बिराद हामा मोनदों बास्सा।”⁹⁰

English rendering:

“*Why didn't you show up for your duty as the statue guard last night? Thameswary is upset with you for your insincerity.*”

Dialect: /बिराद /, /हामा /

Standard: /जोबोर /, /मोना / (very much, not to work)

The above-mentioned words are reflected in the standard and dialect form in the language which is created by Rita Baro's story in “*Swmaosarnaini Orgeng*” novel. The Bodo language exhibits a diversity of language-like dialects, with significant distinctions between eastern and western speakers. These dialects reflect regional variations and cultural influences within the Bodo-speaking community. The choice of dialect often depends on the speaker's native region and cultural background, influencing their preferred mode of communication.

The use of these dialects enriches the language's expressive range and cultural context, allowing for more nuanced and authentic communication among the Bodo people. This diversity adds depth to literary works, such as those by Rita Baro, who incorporates these dialects into the writing to capture the local flavour and enhance the reader's experience of the setting and characters.

4.3 Findings:

1. This chapter's content analysis has exposed the use of the art of words in Rita Baro's creative fiction. There is an enormous art of speech that has been analyzed from the text; respectively, simile, metaphor, imagery, onomatopoeia and irony speech figures have been analysed.

2. The art of language is another important creative source of Rita Baro's writing style, which is exposed in the original text. This study focuses on the use of dialect in the techniques of Rita Baro's creative style.

⁹⁰ Op. cit.p.58