

Subject: Stylistic Study Of The Poem 'Brahmarakshas' (With Reference To Parallelism)

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Abstract: The building of literature is built from the bricks of the language, that is, from the language itself), the writers create the literature. In literature, seriousness comes from the rhythm of language and beauty. The beauty inherent in literature is half and language is the basis. The quality embodied in literature is its poeticity and creativity. The real result of this quality is in the form of style.

The scientific study of style is stylistics. Stylistics comes under applied linguistics. Stylistics is the study of linguistic uses of literature. Parallelism is one of the main tools of stylistics. The word 'parallelism' is used in English for parallelism. Parallelism refers to the parallel use of similar or opposite linguistic units in a composition. It consists of one or more repetitions of the same linguistic unit, or the simultaneous occurrence of two or more opposing linguistic units.

Parallelism can be at all levels of language like sound, word, form, meaning, sentence, syllable, propositional etc. The poem 'Brahmarakshas' is a long poem, in whose lines there is scope for parallelism. In this poem, the effect of opposite parallelism is less visible than the specificity of parallel parallels. Basically, many dimensions are reflected in this poem like phonetic parallelism, lexical parallelism, syntactic parallelism and semantic parallelism. Seed words: style, stylistics, Brahmarakshas parallelism.

Introduction: The thread connecting the purpose and context of language and expression is called 'style'. The nature of style is abstract. It is concerned with the use aspect of language, which is dependent on its structure and dictionary side on the one hand and on the other hand, the purpose and context of expression under the non-linguistic situation. Connect with purpose.

Stylistics is the study of the linguistic uses of literature. Stylistics is that branch of Linguistics whose field is Literary Stylistics is that new dimension of review which

studies literature on the basis of principles and methodology of Linguistics. Stylistics is the system of criticism that develops and organizes the understanding of the composition, which exposes the meaning of the composition by making a biased, objective, systematic linguistic analysis.

The topic I have chosen in the research paper is the stylistic study of the poem 'Brahmarakshas' (with reference to parallelism). Brahmarakshas Gajanan is a long poem composed by Madhav Muktibodh. The poet's feelings of rebellion, panic, frustration etc. are visible in the poem. Observations have been made on the struggles of the suffering human beings engulfed by social reality.

In applied linguistics, stylistics has a different importance. The theoretical form of language is the subject of linguistics and the living, relative practical form of language is that of stylistics. Stylistics links together the phonetic, morphological, syntactic and semantic aspects of linguistic structure.

Parallelism is one of the main tools of stylistics. In the presented seminar, through the poem 'Brahmarakshas', the objective is to show parallelism in many levels like sound, word, sentence, meaning etc. from the point of view of language.

In this paper an attempt has been made to show the stylistic study of poetry on the basis of the principle side of parallelism as well as its types.

Form of Style: The root of the word 'Shilai' is the Sanskrit word 'Shil'. The use of the word 'Shil' started from the Vedic period itself. The 'Shil' deity is special in the Madhyandin Samhita, whose middle is the knowledge of Anjani. The coming of 'Lipana, Anjana, Polishing etc.' in this Vidya brings the word 'Shil' in contact with style at the level of meaning.

In Indian Poetry, the word 'Shil' has many meanings such as the way of writing, the type of syntax, the manner, the manner etc. This use of the word modesty has been discussed in detail. In this way 4 of 16 is related to various aspects like mentality, interest, practice, behavior, nature, character etc. of man. Apart from all this, modesty is also used with a special break but also with any one feature of these aspects, for example, are polite, modest, shameful etc.

In this way it can be seen that the word 'style' is being used since centuries. 'Style' has been used for linguistic expression as well as regional or black styles of many arts and crafts such as painting, architecture, architecture.

The word 'style' has become popular in the present time as a Hindi synonym of the English word 'style'. In the languages of the Indo-European family, the word 'style' is quite ancient

in origin. Is similar with the the Avesta 'Stair' (mountain peak), 'Stylos' (column) in Greek and 'Stylus' in Latin etc.

Definition of Style:

1. According to Mac Halliday, "The internal relation of language to literature is called style. "
2. In the view of Dr. Suresh Kumar ' style is the combination of text and language or it can also be said that the specific relationship experienced between a text and its language is called style.
3. According to Dr. Bholanath Tiwari, "Style is that particular manner of linguistic expression which is related to the user's personality, subject, genre, time, literary current and place etc that primitive language is based on inaccessible tools and their combinations for general expression.

Types of Style: Many types of style are criticized on many grounds. For example, Vyasa style, Samas style, formulaic style, Sanskritic style, Sir style, complicated style, satirical style, figurative style, awkward style, bubbly style, reverse style, symbolic style, sentimental style, flat style, figurative style and imagery style etc.

Apart from these traditional styles-types, Dr. Rabindranath ji has raised the issue of extrinsic and intrinsic style. René Velec has given five distinctions of style, personal style, figurative style, epoch style, work style, artistic style etc. Rabindranath Shri Vastava and R. S. Gupta have made two distinctions of style – direct style, hidden style.

Nature of stylistics: The scientific study of style is stylistics. Stylistics comes under applied linguistics. In this, the linguistic analysis of the often creative uses of literary language is done. The concept of style is basically associated with language. Therefore, the use of language, different from literature, is also logically under stylistics. Stylistics is the study of the linguistic uses of literature. The scientific method of study and analysis of literature on the basis of expression method is the basis of stylistics.

Like any science or discipline, stylistics is also a code of principles. Stylistic analysis of specific works Style is the scientific study. Stylistics considers the entire work as an independent autonomous unit, not an independent sentence, and observes it from the perspective of the interconnectedness of the sentences. Stylistics is the study of style only, that is, the comprehensive form of style, under which the public, scriptures and literature all come under 6 of 16 Geek linguistic legislation. Stylistics is the study of literary style, i.e. artistic language.

The basic aim of stylistics is to enjoy the meaning which lies in the central sense. Nutrients of meanings the central meanings which are absorbed by them are basically the elements of language itself. This is the reason that the basis of stylistics is speech-centered thinking. The work has the language, so the study of language in the context of the work can be helpful in stylistics.

Like linguistics, there are two forms of stylistics - theoretical and applied theoretical stylistics. In experimental stylistics, on the basis of the principles of stylistics, the analysis of a literary period, a literary work, a piece of work, etc., is done.

Definition of stylistics:

1. According to Professor Nae, 'Stylistology is the linguistics of a particular language, quite different from the linguistics of the common language. "
2. René Valleck is of the opinion that 'genre science can become a part of literature only when it is kept in the center of aesthetic curiosity.'

Branches of stylistics:

The main unit of the units of language is sound, word, form, sentence, and meaning. On the basis of this, the main branches of stylistics are as follows - phonetic stylistics, lexical stylistics, morphological stylistics, syntactic stylistics and semantic stylistics. Apart from this, there are three main branches towards stylistics - Proverb stylistics, non-representative stylistics and writing stylistics.

Stylistic study of Brahmarakshas poetry:

The scientific study of style is called stylistics. Parallelism is one of the main tools of stylistics. The word 'parallelism' is used in English for parallelism. Parallelism refers to the parallel use of similar or opposite linguistic units in a composition. It consists of one or more repetitions of the same linguistic unit, or the simultaneous occurrence of two or more opposing linguistic units. That is, it has equal or opposite equilibrium and this equilibrium is possible only because of parallelism. Parallelism refers to the regularity of repetition of a linguistic feature or law.

Parallelism can be at all levels of sound, word, form, meaning, sentence, syllable, propositional etc. of language. The poem 'Brahmarakshas' is a long poem, in whose lines there is scope for parallelism. In this poem, due to the specificity of parallel parallel, the effect of opposite parallelism is less visible.

Phonetic parallelism:

This type of parallelism is only isometric. It has the same frequency of sounds. Many distinctions can be made about it. Like isophonic - syllable, isophonic - syllable, isophonic etc. There is a lot of parallelism in the level of sound in this poem. Like:

1. Depths of water

settled in the cold darkness ...

Stairs submerged in that

old surrounded water ...

It may not be understood

that as if the basis of the matter,

but the matter is deep.

2. And the nests of daggers

hanging on the branches.

3. The sparkling spring of

red flowers near him

Is that my flower.

4. Deep predictable

body turbidity

5. Arm chest, mouth, six psalms,

someone angry

6. Unique hymns, some angry chants,

or the tide of pure Sanskrit abuses

7. The mad flow of that unbroken bath...

There is a sense of darkness in the soul!!

1. And then with a

doubly terrible ooze.

From Sumerian Babylonian

folk tales to sweet Vedic hymns

and the sutras from then to the present day

... these roaring, resounding, agitation

sounds rising from the depths.

2. Hear the soft flowers of karundi,

listens to them ancient Audumbar,

I am also listening

In the above examples 'in', 'ho', 'd', 'r', 'ta', 'h', 'se', 'g', 'su', etc. indicate parallelism at the sound level.

Verbal Parallelism:

In this type of parallelism, both equitable and opposite situations are seen. At the word level, equivalence parallelism occurs where there is a rotation of a particular word in the work. And the contradictory parallelism arises from the proposition of concrete abstract words and the opposite usage positions of lexical words, nominal and adverbial words. Parallelism is seen at the level of words in the poem 'Brahmarakshas'. Like:

1. And also the echo of the echo rising from within.

2. Every word intersects itself against each word.

3. The sound is fighting with its echo here.

4. Countless decimals to

decimal points:

5. Personality that soft crystal prasad-like,

living in prasad.

6. Those sense-compatible

rational functions for the sake of leaving

the mathematical ladder of

harmonized-added equations.

that sense logic and action - reconciliation - planning.

In the above examples, 'echo', 'word', 'sound', 'decimal', 'prasad', 'sangat', 'consonance' etc. denote parallelism at the word level.

Contrastive parallelism is also found at the word level in the poem 'Brahmarakshas' like.

1. Day and night to remove sin-shadow

2. One climb and descend,

climb and roll again

3. Worse than the struggle

between good and bad

4. Deep little success,

very grand failure!

In the above examples, 'day-night', 'ascend-descend', 'bad-good', 'success failure', etc. show anti-radiative parallelism at the word level.

Syntactic Parallelism:

At the sentence level, there are both equivocal and opposite types of parallelism. When the whole sentence in a composition recurring multiple times, then there is a sentence level like symmetric parallelism .

1. scum still

scum still

2. Magnificent moral values

Self-conscious subtle moral values

3. To remove sin perpetually

- day - night to remove shadow

In the above examples, however, 'scum', 'moral value', 'to remove' etc. show parallelism at the sentence level.

Contrastive parallelism is found at the level of the sentence. Like:

1. Why did this happen?

Why did this happen!

Similarly, parallelism is also seen in the form of verbs at the sentence level, such as:

1. He was killed in the tangled math field,

it worked.

2. How he kept doing his maths in the cell,

constantly talking in crazy symbols

3. And he died...

in the thorny holes of the dense bush

just like a dead bird

It says good-bye

In the above examples, the behavior of words like Gone, come, stays show parallelism at the level of action in the poem.

Semantic parallelism: The result of semantic parallelism occurs when meaning is repeated by means of synonyms or antonyms using the same syntactical structure. Like:

In the poem, the word 'Bawadi' (well) is repeated ten times, the word 'Brahmarakshas' six times, the word 'abandoned' (cursed) twice, the word 'tragedy' (pain) has been repeated twice. Due to the frequency of these words, there is an impression of semantic parallelism in the poem. Apart from this, four times of the word 'Stairs', 'Ahmantha', 'Climbing', 'Wealth', 'Mathematics' etc. thrice, 'Audumbar' (sacrifice of the sycamore), 'Excellence', two of the graceful green nudge etc. frequency is found. In this way, by repeating multiple words or sentences repeatedly, parallelism is found at the level of meaning.

In stylistic perspective, many dimensions of parallelism (sound, word, sentence, meaning etc.) are reflected in the poem 'Brahmarakshas'. It is meant to say that in the poem 'Brahmarakshas', there has been a meaningful use of the agency of parallelism.

Achievements:

- 1) Parallelism has been used in the poem 'Brahmarakshas' only as a necessity.
- 2) Parallelism is placed in the order of frequency of linguistic unit (sound, word, sentence and meaning)
- 3) Basically this paper contains the principle side of parallelism as well as stylistic study of poetry based on its types.

Conclusion: In this research paper, there is a stylistic study of the poem 'Brahmarakshas'. The poem 'Brahmarakshas' composed by Muktibodh is a long poem. From the two aspects of human life (happiness and sorrow), the poet examines the truth of life only on the surface of sorrow.

In the Brahmarakshas poem, the poet represents a different wonderful world. This world is a victim of feelings like midnight, violence, loneliness, alienation etc. The hero expressed in the Brahmarakshasa informs of the Fall, who possesses infinite strength but no freedom, and wanders in heaven and on earth as a disgruntled strange poor violent animal, incomprehensible and mysterious to all.

In conclusion, it can be said that in the context of stylistics, Brahmarakshas poetry reflects parallelism on many levels. In which the effect of parallelism is visible at the sound level, equivocal and opposite at the word level, equivocal and opposite at the sentence level, both at the verb level and at the level of meaning.

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