With the introduction of various themes into their novels the Bodo novelists also brought about some slight changes in the art and technique of the novel. Their fresh outlook exerted impact on the forms and content of the novel and their effort to present new themes through a novel. Their new technique helped in building a firm foundation for the Bodo novel. The numerous problems of the time made a strong impact upon the sensibilities of the novelists who began adopting a realistic attitude towards life. As the life and the novels are deeply interrelated with each other, it became endeavour of the novelist to give a powerful portrayal of life through their literary works.¹

Power of composition of a novelist can bring his achievement or success. The novelist has full liberty in representing the theme, however he cannot ignore the value of art. The success of a novelist, to a great extent, depends on his art and technique. In this context we may refer to the comment made by Howard Fast. As he observes. "It is just as true that good writing cannot exist without some degree of technical skill and it is also true that technique, like understanding, exists on many levels. It is the combination of the highest level of both that might be called genius"²

Life itself often appears formless or at any rate we cannot comprehend life merely through the intellect. Art is an emotional

¹. The novel is concerned directly with life—with men and women and their relationship with the thoughts and feelings, the passions and motives by which they struggles, failures - Hudson, W.H. An Introduction to the Study of Literature P. 163
². Fast, Howard, Literature and Reality P.48
appraisal of life but it cannot ignore the role of thought, the achievement of the novelist depends mainly upon the depiction of life or segment of it in its totality. And for this purpose, familiarity with the material is essential. In the words of W.H Hudson, "whatever aspects of life the novelist many choose to write about, he should write about them with the grasp and thoroughness which can be secured only by familiarity with his material." Different ways of representing life lead to different techniques. Since the novel tries to reflect life in its totality, it is not surprising that novelist have tried different technique for achieving their ends. His views about life find expression through his treatment of the story and characters. And this leading idea becomes theme of the novel.

The Bodo novel found its own mode of development once emerged under the impact of Bengali literature and it acquired will-nit artistic form from our neighbouring Assamese literature. When we look at the western novel, we will notice that the development of the novel is intimately connected with the rise of the middle classes. We know Bengali was the first Indian literature to be influenced by this Western development and it showed a rapidity of growth that is remarkable. The sphere of the Bodo novel began to widen towards the end of twentieth century. It was from then that perceivable changes came to be emerged both in its technique and characterization.

The growth of novel is associated with the development of the scientific temper and emergence of the middle classes.

The novel is essentially a reportage on life and it demands fidelity in facts and interest in individuals as such. The nature and technique of the modern novel began to take on a different shape from that of the old traditional type on account of the realistic method adopted by the novelist for analysing the conflict between man and society. The novelist now sought to represent a complete picture of reality.

From the beginning the Bodo novel, however is mediocre so far as technique is concerned. Static condition of the society is the important reason for the stagnant condition of the techniques, where new techniques are just manifested in some novels. The changed circumstances brought about a change in the art of the novelist. Seeking for reality through their novels the Bodo novelist substituted the art of story telling by creation of characters which is the prime feature of the modern novel.

The novelist stands outside the current of events and relates at his pleasure whatever he finds interesting. The founder Bodo novelist Chittaranjan Mochahary found the traditional pattern fully satisfying. One innovation he introduced is to substitute incidents for plots as the basis of the novel. From the very beginning Bodo novel has depended more and more on plot. Chittaranjan Mochahary is one of the most familiar and popular writers of Bodo literature. If we consider the numbers of novels written by him he will be unrivalled. No other Bodo writers has ever been able to produce so much in his life time as he did. This does not mean that all his writings are

5. Novel is "a personal and direct impression of life"- James Henry, the Poratable Henry James, P-398
perfect in all respects. However, it is not always possible for a writer to have a novel in full successful form, the imagination, the efforts to understand life, the clear plan and wide experience or devotion all of which are necessary for the success of a novel.

Chittaranjan Mochahary's novels are usually romantic. The novels contain a sympathetic attitude for the downtrodden and an accurate picture of the rural society. But his plot construction is always loose. More than a pre-planned conception, an improvisation is noticed in him. He devotes more of his energy to the creation of character rather than the construction of a plot. But he lacks the quality of developing a character within the scope of the story. Incidents, situation and characters are totally not interrelated to the main theme. Although Mochahary has shown his ability in creating new situation, depicting new attitude and multi-coloured character, yet we never find him delving into the depth of life. For this reason his characters become emotive, weightless and unrealistic. Inspite of these loopholes in the composition of his novels, Mochahary entertains his readers with pleasant readings. This happens on account of the novelist's great humanism and understanding. His characters are picked from the lowest classes of rural society. But in some of his novels, he depicted some characters possessing the situations that is beyond imagination. His simple hearted heroes struggle to establish themselves in the society in their own native way. Ajoy (Jujaini Or), Santi (Bikhaya Gaow
khugaya Geoa), Sujata (Sujata1986), Chandan (Girls Hostel-I-ll-III), Moloi (Khithir) etc. are all instant features who make promises to enable their lives through their chosen path of struggle. He has taken special care in representing women characters with kindness and sympathy. As a result, neglected women characters like Santi (Bikhaya Gaow Khugaya Geoa), Alaishree (Jujaini Or) and others are treated mean and fallen in the eyes of the society- Suprabha (Jujaini or), Kalpana (Bikhaya Gaow Khugay Geoa), Kalyani (Kaylani nwng Angni). Mochahary again classifies women characters who are beautiful both in mind and body, namely, Santi, Alaishree, Dwisari (Dwisari Dwiserao) Super Bina Basumatary, Pritam, Nandita, Ratnamala, Bandana Baideo, Nilima, Rikta, Gayetry, Premlata, Sujata baideo (Girls Hostel-I,II,III) and Golapi (Kithir).

Mochahary usually deals with romantic love and his powerful feelings and emotion play an important role in painting romantic characters. He tries to depict the irresistible power of passion and is one of those who describe the physical aspects of love. His novels delight us with the unsophisticated picture of the life of the middle class families. He excels when he deals with the simple joys and sorrows of ordinary men and women. Particularly delightful are his descriptions of growing love among adolescents changing into growing young manhood and womanhood. One major reason of Mochahary's success is in his skill as a story teller. His poetic and flowing style carry the reader forward without any sense of constraints. But we
also notice along with this quality a great many defects of his novels. His novels are usually voluminous and their language is unnecessarily loaded with words, over description and repetition of the events. The story is often weak. In many cases a small incident is unnecessarily described. Although he has achieved considerable success in the representation of both character and situation, yet he has not made any significant contribution to the technique of the Bodo novels.

Among those who have experimented with new technique, Monoranjan Lahari is undoubtedly the most accomplished. A few influence of western modernism has been noticed in the writing of Lahari. The modern western writers like Joseph Conrad, James Joyce, Virginia Woolf etc. have presented the essential themes of the novels through apparently insignificant incidents of the day-to day life as preference has been given to it than to the traditional story telling of the old novels. This technique has first been used in Bodo novel by M. Lahari in his "Rebeka" (1999). The novel "Rebeka" is built upon the varied experience of the heroin 'Rebeka'. The social alienation and isolation experienced by the central character of the modern novels find clear reflection in the novel of Lahari. Although his heroin Rebeka seems to be patient and eager to complete her objective intention that reflects her outwardly unnatural character, yet, on close examination, she is found to be an embodiment of isolation, restlessness and alienation which are the by product of the
modern social life. Lahari has made an effort to examine the mental conflict of the characters; but he has not met with success in this regard as he has not been able to focus the varied experiences of his heroin. His plot construction is weak and at same time, lacks relationship between the story and characters. The first part of "Rebeka" makes a brilliant beginning but the later part fails to turn out a valuable goal to life. As such the heroin, Rebeka, who at the beginning, professes to a story fair and strong character having sexually indomitable nature and so she defies all the social conventions in the end, loses herself in the vortex of society due to her unheroic and inability to keep her morality fair. Actually in "Rebeka" Lahari shows the restless sexual indulgence of the heroin from the beginning of the story but after trailing her both the first and the second husbands she proposed herself to be married again to a man. But then, she regretted when she noticed her image in a mirror and committed suicide when she found that her previous husband, parents and relatives did not accept her back to their family. Lahari is very much conscious in the technique and characterization. His main technique in that novel is to show how an anti-social person is looked down upon and avoided by the society and as a result the person begins self regret of herself or himself and take to such vices as suicide or self immolation losing self control. But his other novel, namely, "Kharlung" and "Hainamuli" are both very valuable in depicting social habits of a particular
community. "Kharlung" is Lahari's first novel and it is also the first among the Bodo novels which depicts the "unstable nature" of a particular society through the character Gohel. Both the personal and social nature have been expressed in this novel. Socially unsettled nature of the Bodo's has been reflected by the rolling nature of Gohel. The essential quality of Lahari's novel is the prosaic expression of simple rural experience. His characters are closely related to the plots. In his novels, there is an assemblage of characters and every one of them has got a distinctive individuality. In 'Kharlung' Gohel, Ransrem, Lesa, Arga Mahazon, Phenteb, Bergo, Bistiram, Gala, Rangrasi and Kameng make their powerful appearance and each of them represents a particular class of the society. Some of the characters of Lahari's novels remain flat. The hero, Gohel, in his novel "Kharlung" is remarkably a different one. Gohel is an escapist and cowardly man. He fled away from home just after he heard his marriage proposal from his old father. He was afraid of the worldly affairs. In the novel, the novelist has given description of the Bodo people who are naturally akin to changing their places of settlement, lovers of free life and at last who meet with total failure in life without any perpetual objective. In his preface to the novel, the author says that some characters, the places and some incidents have been described as they are in the real life. Many of the typical characters belong to his native place. The persons seen by himself and the incidents that happened in
their real life have been collected and depicted in the novel as a memoir to make the perpetual activities. The people in general have a mental attitude which disguise again when they arrive at there field that is full of struggles and miseries. Lahari in his novel has made use of necessary techniques of highlighting the mental conflict and contrast. Both the novels of Manaranjan Lahari depict the picture of village judgement in their own accord. Except the weakness for elaborate description on pornographic scenes and sequences, Lahari's novels have been proved as successful and standard one to depict the social, educational, economical and cultural history of the Bodo people. Mwnasi, the heroin of the novel "Hainamul" lost her everything: her character, chastity, common sense and her life at the end due to the leading affect of the herbal medicine (Charms) used by Rago, her family servant made and given by a witch Udli as an evil force to gain her love.

The techniques of writing of the novelist, Dharanidhar Wary is not different from other novelists, but one exception regarding belief of the society is evident in his novel. That is, "One who plays with a tool; might be met the end with that same tool. " Golo proved this fact. His only livelihood was hunting in the forest but he himself was hunted by Mwblaow his rival. Mwblaow always tried to gain love from Dodere, but she was actually the beloved of Golo. The love episode of the hero and heroine was, thus ended as a result of the rivalry between the characters of Golo and Mwblaow. The
uncompromising character of Mwblao created the cause to the end of the episode of the novel. The determination forward thinking of the characters in the novel might touch the heart and can create a deep inquisitive imagination in the reader's mind. Another aspect of the novel to be seen is the cause of Dodere's end of life. How could the novelist compel Dodere to meet with her death? The character of the heroin could not be developed to the satisfactory end. The novel ends without any thrill or suspense. Though, all the characters are not deeply characterized, yet each and every character is endowed with a reasonable and reflective personality.

Dhireswar Boro Narzi's novel "Jeo Gagolangnai San" is a first person narrative in the Bodo literature. He has used the stream-of-consciousness technique in his novel. The stream of consciousness technique that he has used in the novel enables the reader to enter into the mind of the writer and to look at the various events through his consciousness. His novel is a first person narrative where he has presented the point of view of the leading characters without intermission. The story of the novel is based upon the author's own personal experience that passes through him. The entire story is told in the first person narrative. The story is developed, encompassing large surroundings from the point of view of narrating the factual event inside the plots between two persons - one is he himself, the controlled character and the rest all others. Some are only co-incidentally involved, essentially as a spectator. And
everything in the history is authenticated by either a written
document of the chief participant or by the testimony of an
eye-witness.

This is not only the case in which Boro Narzi used an
imaginary diary as the basis for his narrative technique. But in
his narration there is stream of consciousness technique.

Dhireswar Boro Narzi has not given interest in the creation
or the development of the characters but has given interest in
the exposition of the characters in the story like - animals, birds
and human beings etc. But sometimes, he gives information
about the habits and customs of men and animals. There is
no role of the central character but the exposition of characters.

"Debojit Mallina arv........" is one of the best creations
of Nabin Malla Boro. He has started his writing of the novel
with the ending episode and slowly expressing his own
experience what he knows about the main characters through
his feelings and thoughts 6. In his novel, Debojit, the main
male character and Mallina, the sub-female character play key
roles in the development of the story but the writer has used
blank in giving some hidden meaning to the title of the novel.
Like an escapist, keeping himself side by side, the writer
himself is involved along with the characters of the novel. This
is the bright and special technique of this novel. The use of
this technique in his novel is the first in the Bodo literature.
Sometimes, the reader may be doubtful about the character
behind the dots but really the writer himself is involved in the

6. A character in a book is real when the novelist knows everything about it. He may not
choose to tell us all he knows............., but he will give us the feelings that though
the character has not been explained it is explicit ", Forster E.M. Aspects of the Novel p-61.
construction of the story. He recounts his experiences and naturally it is from his own angle. Here, the novelist participate himself and observes everything and comments on them at his own will. This is the one and the exceptional technique which Nabin Malla followed. Another technique in his novel is that the story is told by different characters from their own points of view.

A novelist noted for his art of sincere depiction is Tiren Boro. The fine unity between theme and form which he has achieved in his works mark him out as a successful creative artist. At the base of his achievement lies a clear conception of ideas and the ability to select an adequate theme.

Tiren Boro's major contribution to the growth to Bodo novel has proceeded along two directions: he has on the one hand, painted the life of the lower middle class with their several burning problems and on the otherhand, he has brought the political consciousness to fight against exploitation within the limited canvas of Bodo novel which has an immediate impact on the present day social life. Tiren Boro's novel is set against the revolutionary background and his characters develop in uncommon circumstances. The character of Bigrai Dwisrai move within the unusual atmosphere of revolution. Bigrai Dwisrai is regarded by many critics and readers as one of the Tiren Boro's best novel from the point of view of construction of plot and dealing with character. The book does not pose any personal problem, but deals with the traditionally conflicting
social problems of the Bodo people. The plot of the novel is well constructed and the story which is based on reality has no unconvincing episodes or incidents. The characters are well developed. The two characters namely Bigrai and Dwisrai were born in Assam in the twenties. Bigrai and Dwisrai both are very interested in the traditional Bodo culture. They were also the volunteers of a revolutionary movement who became restless while they were studying. They discussed the social, political and cultural problems of the Bodo people referring to different time and situation. Dwisrai is one of the helpful women characters playing a major role in this novel.

Tiren Boro's novel reflects the changing atmosphere in the society and natural flow of life. These changes have been represented in the novel mostly through revolution and sometimes through the disintegration of society. An example of this change can be found in the activities of Bigrai and Dwisrai. Through them he has shown how disintegration takes place between the exploiter and the exploited and between the rulers and the ruled in the society. This also depicts how the idealistic youths Bigrai and Dwisrai are harrased and raped on account of their social activities that were based on the greater interest of the whole Bodo society. In the plot construction Tiren Boro has attained a successful hand. From starting to the ending of novel, the novelist have been trying to present the real social picture to develope the main plot of the novel. Along with the presentation of social picture, the novelist
sometimes depict some socially unacceptable facts and characters to develope the story of the novel. Such kind of presentation help the novelist to achieve their success. He has however devoted much of his attention to the establishment of the theme by proper thinking and planning. His art finds the most successful outlet in creating typical characters. In the depiction of the inner experience Tiren Boro is peerless. His female characters and others are the realistic expression of his deep insight. Economy of expression is one economy of words which Tiren Boro maintains in the conversation between Bigrai with his friends and with his beloved Dwisrai has made their talks deeply imbued with philosophical contents. The highly valued inspiration shown by Dwisrai has helped in the development of the plot and character of Bigrai for the Bodoland movement. Such plot construction is centrally located and connected to the main theme. Dwisrai as a helpful woman character fully bears with the nationally conscious minded women of Bodo society that was earnestly important during the days of the movement. The economy of words in their conversation and keeping the matter of love internal are the similar techniques of the novel of propaganda. So, Tiren Boro's novel "Bigrai-Dwisrai" may be termed as the novel of propaganda. In this novel both the characters are busy in their movement for nation's interest without any matter of enjoyment but keep themselves in conscious state about the revolution they led for the Bodoland. Both are male and female characters
who dedicated their lives to maintain the unity of the Bodo society that is narrated in Tiren Boro's novel. Here, we find a close relationship between the plot and character. The artistic achievement that proved him a successful novelist lies in maintaining his particular relationship throughout the whole novel. This is what Tiren Boro has been able achieve.

Although no newness of technique is present in the novel of Magesh Narza Boro, yet it is the one that present a clear picture of the social problem of the Bodo society and reformative in tone. Narza Boro does not give any special emphasis either on plot construction or characterisation. His primary motive is to present realistic examination of the problems of his own time and to lead the society by indicating some way of solving them. He creates characters in his novel only to present some social aspect. Gwthar and Tulungsi represent strong, reformative and realistic hero and heroin respectively, who approach the folks of the Bodo Society to own and follow their traditional religion and culture with reformative way and intention. In due course, Gwthar was forced to separate from his parents and his lovely sister for pursuing his own religious faith and to find out the significance of the Bathou Religion. Like a force in voluntary organization he acted to save the traditional culture and religion of the forefathers.

To focus the character of Gwthar and Tulungsi more vividly, Narza Boro brings in it the technique of imaginary. A
scene of Dumpa's kingdom, whose character is dangerous for the entire native villagers to which they struggle for living against the Dupma's sontory or army. It is one of his creative techniques to carry the readers mind into the personality of the heroes and heroines.

A Significant feature of Narza Boro's characterization is that he does not introduce many characters in this novel. However the few characters play a pivotal role in influencing and shaping a mind of Protagonist. Like the technique of Narza Boro, Nandeswar Daimari also creates some representative characters highlight the social aspects of the contemporary society in his novel. He excels in plot construction but in the case of characterization he only illustrates to show and to focus the social problems. The characterization of this novel is not well focused where no unity from starting to the end of the story in the novel is found. Daimary tried to reflect the inner quality of the characters through his novel: what prevailed in the orthodox Brahmin society and in the Bodo Christian society in the later half of 20th century have been reflected in his novel and a picture of injustice and social conflict is found between the upper caste Brahmin and the Bodo Christian society which brought disintegration between the upper and the lower middle class.

Mina Kherkhetari is the first woman novelist in Bodo. Her "Gwrbwni Radai" is an excellent creation in the Bodo literature. The purpose of Kherkhetari's art is to convey her own vision
of life. Her technique of the novel is designed to achieve higher emotional exploration. It is the human psyche or soul which she wants to render and uses the impressionistic technique and "multiple point of view" to achieve her purpose.

She has avoided the use of first person narrative technique and has taken the stanch of a third - person omniscient narrator in to the illustration of the story from the point of view of the central character. Unlike Aristotle who believed characters to be necessary only as agents, she believes in performer of the action which is important only for the time and situation.

Kherkhetary wants to communicate through her narration that dogmatic ideals is present in all human beings; even those people who try to be a sane and civilized. It can then be assured that in dealings with the characters, it is the author's own voice that we find in the novel. Mwina is the most important character in the novel and most of the story is narrated from her point of view. Kherkhetary gives us a realistic picture of a college girl and her love without camouflaging feelings and actions. Her dramatic actions and conflicts are described with relentless accuracy and great narrative skill. She makes use of "objective" narration and it assists in merging the author's points of view with that of her character. Her characters thus help to serve as her mouthpiece.

A skillful device of Kherkhetaiy is that she serves as an objective description of Saikhong, the protagonist till the end.
The characterization of Kherkhetary's heroic figures is static. So, all the characters are flat. She introduces only a few characters and these play a pivotal role in influencing and shaping the mind of the protagonist. It is the woman character that rules over the whole novel where she narrates the right of woman convincingly to impress the reader's mind. The central character, Mwina strongly challenged her father to show the women's right and to agree to a marriage proposal with her lover and she is positively married to Saikhong, a young educated person who has no any voice and role in the development of the story of the novel. But, the development of the character of Mwina, has been supported by Saikong. The character comes from inside which we cannot judge good or bad. Mina Kherkhetaiy does not concentrate in the creation of character and the development of the characterization, but has given interest to the vision of her purpose. She strikes against the traditional model of thought prevailing in the society, although they are living in the modern society.

In the technique and characterization of the novel by Rita Boro, we notice the influence of English writers such as George Eliot and Thomash Hardy. But the ideas and techniques are not as clear as the realism of Eliot and the dramatic technique of Thomas Hardy. Some problematic characters have been introduced in this novel. Undeterminable characters of the protagonist may be compared with Devdas and Parul in "Devdas" of the Bengali writer, Sarat Chattapadhaya. Led by
the situation, knowingly or unknowingly both the protagonists are weak to fight against the misleading situation. There is an essence in the technique of "art for art's sake" as depicted by the characters of Sunil and Sarat in the Bengali novels of Chattapadhaya as commented by Bijoy Baglary while describing his preface of the novel "Gongse Akhrangni Singao" by Rita Boro. She was in her excellence of using the art of impressing in her novel and sought to portray objectively, "The significant moment in human relation, the curious and subtle adventure of life. She studied objectively and understood characters widely and divergently from herself in both temperament and co-incidental." She is a woman and in her novel she gives us women's points of view. In her story, she tried to present with a note of semblances and are characterized with a haunting sense of pathos.

Women characters have always fascinated readers through the annals of literature and versatile in portraying life-like women characters. The few she has portrayed are mostly "flat" characters with little or having no development. They are mostly like dumb and deaf and subjugated females. It is not the matter that Rita's female characters are not subjugated by men. It is remarkable that basically all the characters in the novel are dominated by the women characters. A story of the novel has been developed by the hot-tempered woman Nisibala. Nisibala compelled liesfull. Phwisali a character who is an orphan and helpless to marry with licentious Nagesh.

Most of the male characters are silent in this novel or without any action. Phwisali struggles for her life with sorrow and pathos. The novelist narrates the central figure as a tragic-comic character who although possesses everything as life's essential requirement like love and compassion but her tragic fall prevailed when she lost all her relatives and parents. At last there was none to weep for her death. Even characters like Jibon, Risibala, who were once close to her, were glad that the eccentric women was no more.

To focus the character of Phwisali more vividly, Rita Boro brings in the technique of imagery. Phwisali is like a big fat maggot that eats up anyone that stands in its way so as to get at its own end. In the opening part of the novel Rita presents her as a child labour and in the middle part she focuses her before the readers as a parentless adopted girl of Jagadish, a saint-like figure of the novel, father of Nishibala and Risibala. At the ending part of the novel she depicts almost all the characters as deceptive participants of the novel or the protagonist. This all passed through at the tricks of Nisibala, the mean and lusty woman character of the Novel.

The characterization of Rita Boro is very much appropriately comparable with the characterization of the other Bodo novelists. A remarkable and influential character is Lipi, who is created by Rita Boro to make her appearance as a villain figure and a rival of Phwisali after her marriage with Jiban. Creation of such innovative character as Lipi is a danger to the
moral character of Phwisali, which can destroy all the love and affection of relatives in the family along with the society.

There are some other novelists like Ramani Bilash Mochahary who has contributed a few novels and stories to the Bodo literature. In his novel "Thogaisuli Hadwd" he has depicted some remarkable features. He can be said to have achieved a great deal of success in making stories interesting by the use of simple form of expression. He is accustomed in taking his stories along the familiar circumstances in a controlled manner without excessive and expensive show of emotion and feelings. The narration is easy and simple. He however, pays a special attention in characterization. All his characters are multifarious. His heroes posses the virtues in both humanity and idealism. And some are trying to reform the society that lacks idealism. Optimistic and hopeful characters lose their mental strength due to the inclination of one deceitful character. Simang Khungur is marked for his inhuman and non-idealistic character but the hero of this novel Swmbla is expected to lead a good and ideal life but the circumstances created by Simang Khungur turned the episode that destroyed all his dream. Romani Bilash Mochahary, portrayed the women characters as the puppet in the hands of men characters. Samjit Kumar Brahma, in his "Hinjao Gwdan," presented a modern technique of writing. In his expression through the characters Brahma maintained the experience of the past, present and future. The stream of consciousness technique
is found in his novel but on the one side the morality of the characters is very loose. He is actually interested in the presentation of new technique than the construction of plots. Some other writers, on the other hand, have written to their will. Of these, mention may be made of Dwimalu Boro Narzi’s "Manjulani Siddonaiki Thwi" (1988), “Olokhod” (1991), Kanteswar Brahma’s “Phaguni” (1984), “Nijwra” (1986), “Erwi Jebwla” (1984) Buddhadev Basumatary’s "Dwthun" (1980) many other novelists have presented their technique and characterisation in a similar way or fashion.

From the above analysis, it is evident that the novelists during this period (1962-2000) have not been quite successful to achieve that level of advancement which is found in the modern novels of neighbouring literatures. The reason for slow development of the technique of the Bodo novel is that the novelist of this period devoted much of their energy to the analysis of social problems and creation which are utmost essential as the time and situation dictate them to proceed their pen and attention. That is why they paid little attention in the form, technique, style, characterization and plot construction of the novel.8

Different novelists have presented their novels in different techniques. The simplest form is where the hero tells his own story. He recounts his past experiences and naturally it is from his own angle of passion. The writers or the novelists seem to be restricted to some extent that they could not develop all

8. Every carefully written novel presents its own separate problem in method and technique in the devices of narrative, in style, in arrangement, in some tricks of contrast or comparision in the use of surprise’. Scott, James R.A., The making of Literature P-370
the essential elements of a novel with their creative talent and genius. Therefore, the novelists found another technique where he has to stay outside the story. In such novels, the novelist plays the role of an omniscient narrator. He is not a participant but an observer of everything and comments on them at all the essential time and situation. This is the technique which most of the Bodo novelists have used in their composition of the novels.