2.1. THE SHORT STORY:

What is a short story? A short story is a short piece of prose fiction having few characters and aiming at unity of effect. There are many ways to write a short story, and so there are different definitions of it. The short story has firmly established itself as a favourite form in modern literature and its immense popularity for many co-operating causes of modern life. In short, a short story is a brief work of narrative prose which has emerged from earlier oral traditions of story-telling. As the short story focuses on incident with an aim of single effect, in doing so, the short story makes use of plot and other dynamic components to a far greater degree than an anecdote, and a far lesser degree than a novel. While writing the short stories, the fiction writers generally draw materials from a common source of literary techniques.

In terms of word of an anecdote, a short story and a novel there is little difference in their form's parameters. In rhetorical and practical context in which a story is produced may differ in genres, countries, eras and commentators. It may be noted that short story writers may define their works as part of the artistic and personal expression of the form. They may also attempt to resist categorisation by genre and fixed form.

While brevity is concerned in short story, and the evolution of the story into a definite type it has been a fairly well-marked characteristic of organism. In the word of Edgar Allan Poe, *A short story is a prose narrative, requiring from half an hour to one or two hours for its perusal.* It may then characterize that a short story is a story that can be easily read in a single sitting.

It is problematic to exactly separate a short story from longer fictional forms. A classic definition of a short story is that one should be able to read it in one sitting, a point most notably made in Edgar Allan Poe's essay "Thomas Le Moineau (Le Moile)" (1846 A.D.). It looks problematic since the expected length of 'one sitting'
may now be briefer than it was in Poe's era. Some limit of the short story is from 1,000 words to 9,000 words. Stories of fewer than 1,000 words are sometimes referred to as 'short short stories' or 'flash fiction'.

2.1.1. CHARACTERISTICS OF THE SHORT STORY:

Short story is a concentrated form of narrative prose fiction. In longer stories, plots of short stories also have a climax, crisis or turning point. However, the endings of many short stories are abrupt and open. It may or may not have a moral or practical lesson. Short stories tend to be less complex than novels. Usually a short story focuses on one incident; has a single plot, a single setting, and a small number of characters; and covers a short period of time. The modern short story form emerged from oral story-telling traditions, the brief moralistic narratives of parables and fables, and the prose anecdotes.

We may note the principle of the composition of the short story written in the book *An Introduction to the Study of Literature* by W. H. Hudson,

>This first principle of composition is that a story must not necessarily be confined to a single incident or moment. A story may be little more than an anecdote worked up into literary form, and its success may depend entirely upon the skill shown in the telling. It may deal with someone phase of character or experience, or with a detached critical scene. But, on the other hand, it may cover a wider field of time and involve a large sequence of events than many novels.

In this we may insist that the subject of a short story must be one that can be adequately and effectively handled within the limits of the short story as a form of art as in all other forms of art.

>A second fundamental principle of composition thus comes to light—that of unity; under which head we include unity of motive, of purpose, of action, and, in addition (in regard to results), unity of impression. That a short story must contain one and only one informing idea, and that this idea must be worked out to its logical conclusion with absolute singleness of aim and directness of method.
The short story deals with a single narrative in a single situation. The result is to produce a single impression on the reader's mind. The singleness of the situation and the singleness of the effect produced are the features of a short story. It may deal with different types and cover a long period, as seen in Washington Irving's 'Rip Van Winkle'. It is important to note that the unity of story which will characterize every really good short story, whether it belongs to highly concentrated type like Hawthorne’s 'Dr Heidegger's Experiment' or the highly expanded type like Maupassant’s 'La Parure' or to any type like, Bret Harte’s 'The Luck of Roaring Camp' the place of which is somewhere between the two extremes.

The short story has a plot which is an essential ingredient of it. The plot in a short story is single and its unity is essential to a short story. The single plot, however, may rise upon several incidents.

The singleness of the situation and the unity of the plot necessarily lead to certain features in characterization. In a short story a full character-portrait, in the proper sense of the term, hardly issues out of a short story, because its frame is so constricted. In the hands of great masters it may become pathetic and tragic, humorous and comic, and truly impressive and memorable.

Kalyannath Dutta divides the structural design of the short story in four parts— the opening situation, the development or expansion, the climax and the denouement.

A good short story always has a simple but fascinating plot, a lively art of characterization and a strict economy of narrative. It cannot be perfect only with play on words or rhetorical outbursts. It requires a simple style and a direct approach. As the materials and the words of a short story is limited, only a perfect handling of the plot, characters and the atmosphere, makes a short story effective. The short story is a popular work. Its popularity and success as a piece of literary art depends on its singleness of aim and effect. In this regard W. H. Hudson says,

*The germinal idea must be perfectly clear and the interest arising out of it must never be complicated by any other consideration. Singleness of aim and singleness of effect are, therefore, the two great canons by which we have to try the value of a short story as a piece of art.*
2.1.2. ORIGIN OF THE SHORT STORY:

The short story is a comparatively recent development in literature. As early as Chaucer there were short stories in verse in English literature. It was in *the Canterbury Tales* in the mouths of travelling pilgrims. But a proper prose medium was lacking in the English. There are prose stories in Chaucer's *Parson's Tale* and *the Tale of Melibee* but they are of poor quality.

In Italy, however, Chaucer's friend Boccaccio had written his own tales, contained in 'the Decameron', in prose, with much greater success. Under Italian influence, prose romances continued to be translated and written in English during the sixteenth and seventeenth centuries, but none of these can be claimed as direct ancestors of the modern short story.

In the 18th century, Steele and Addison wrote the tale with a purpose to drive home a moral, but it is different from the present-day tale of 'impression' or 'idea.' The tale written in 1824 A.D. by Wandering Willie perhaps the first English approach to the modern type. In America about 1830 A.D. Nathaniel Hawthorne and Edgar Allan Poe formulated the modern theory of Short story writing. They laid stress on a 'final impression' in the story because they are not satisfied with plot alone. Nathaniel Hawthorne's Twice-Told Tales are best examples of it. Many years later, Robert Louis Stevenson's stressed on an initial impulse in the Short story in strong reminiscent of Poe. Then the writers considered that they must have an 'impression' or 'idea' to communicate, which should engage their attention from the first to the last. In the words of A. H. Upham the end of the story is seen in the beginning, *He must see the end in the beginning.*

The short story form of prose narrative which almost achieves the present concept of the short story was developed at the beginning in the early nineteenth century. Among the early practitioners were Washington Irving, Hawthorne and Poe in America, Sir Walter Scott and Mary Shelly in England, E. T. A. Hoffman in Germany, Balzac in France, and Gogol, Pushkin, and Turgenev in Russia. Since then, almost all the major novelists wrote notable short stories in all the European languages. This new form has flourished especially in America which is considered as 'the national art form.' The American masters who include in the lists are Mark
2.1.3. ELEMENTS IN FICTIONAL LITERATURE:

There is in the first place, of course, the elements furnished by life itself, which constitute raw material of fictional literature—short story and novel. Then there are the elements contributed by the author in his fashioning of such raw material into the form of literary art. In fictional literature moulded four materials are intellectual element, emotional element, imagination and technical element.

First, there is the intellectual element—the thought which the writer brings to bear upon his subject, and which he expresses in his work. Secondly, there is emotional element—the feeling (of whatever kind) which his subject arouses in him, and which in turn he desires to stimulate in us. Thirdly, there is the element of imagination (including its lighter form which we call fancy), which is really the faculty of strong and intense vision, and by the exercise of which he quickens a similar power of vision in ourselves. These elements combine to furnish the substance and the life of literature. But the materials yielded by experience, writer's thought, feeling, and imagination has to be moulded and fashioned in accordance with the principles of order, symmetry, beauty, effectiveness; and thus we have a fourth element in literature—the technical element, or the element of composition and style.

2.2. HISTORY OF BODO SHORT STORY:

The history of Bodo short story is not so old. Though it had beginning before independence, yet it witnessed successful story-writers only after independence. Of course, the modern Bodo short stories have got its momentum only in recent times. Bodo writers and critics remark that the history of Bodo short story begins with the writing of a short story by a great romantic poet, Ishan Mushahary. It may be noted that the short story 'Abari' is considered by many recognized writers and critics as the first short story of Bodo literature. It brings a new era in fictional literature in general and in the short story in particular. There is a proverb that "Morning shows the day". The beginning of the Bodo short
story ‘Abari’ is the right implication of the proverb. The first Bodo short story ‘Abari’ of Ishan Mushahary is published in the journal of *Hathorkhi Hala* in 1930 A.D. It is the product of short story in old literature. Its background is the Bodo society of Bibar-Alongbar Age or before Independence period of India. In that period one more Bodo short story ‘Phagli’ is appeared which is written by Pramad Chandra Brahma. It is based on Maupassant’s short story ‘Mad’ and is of inferior quality. Both the stories are published in the *Hathorkhi Hala*. It is clearly written by Manoranjan Lahary in the *History of Bodo Literature*,

*Hathorkhi Hala yao gangnwi solo wngkhardwngmwn—(1) gangseya Ishan Mushaharyni ‘Abari’ arw (2) gubun gangseya Pramad Chandra Brahmani ‘Phagli’*.

(*Eng. trans*: It appeared two short stories in Hathorkhi Hala—(1) one is ‘Abari’ by Ishan Mushahary and (2) another one is ‘Phagli’ by Pramad Chandra Brahma.)

Regarding the status of these two Bodo short stories he further says,

*Ishan Mushaharyni ‘Abari’ khounw sigang arw gibi Bodo solo hwnnanwi homnangou jayw.*

(*Eng. trans*: It may be considered ‘Abari’ of Ishan Mushahary as the first and foremost beginning of the short story of Bodo.)

Anil Boro also agrees with him. He also writes in his article ‘Sundo Solo: Mwnse Bijirnay’ in the book *Boro Thunlaini Mohor arw Musri,*

*Nathai Brahmani soloao nanggouthar akhu (characteristics) phwra berkhangakhwimwn. Bekhainw Ishan Mushaharini ‘Abari’ khounw gibi Boro sungdo solo hwnna bungnay jayw.*

(*Eng. trans*: But it is not found the required characteristics in the story of Brahma. So, it may be considered ‘Abari’ by Ishan Mushahary as the first Bodo short story.)

Anil Boro, a disdistinguished writer and critic of the Bodo literature writes regarding the beginning of the Bodo short story,

(Eng. trans: In the world of Bodo literature the birth of Bodo short story is not so old. The age of the Bodo short story is really budding. The literary critics say that the short story 'Abari' of late Ishan Mushahary is the first Bodo short story. Therefore, Mushahary is called the father of the Bodo short story beginner. The short story 'Abari' appears in the first issue of the journal 'Hathorkhi Hala' (1930 A.D.) edited by Promod Chandra Brahma.)

It is seemed that a gap of twenty two years long remained silent from 'Abari', the first short story to the beginning of Modern era (1952 A.D.) of Bodo literature. No records are found of appearing Bodo short stories in that period.


In the journal Alari edited by Soice Narzary the short stories of Ramdas Boro's 'Sangrema', of Silken Brahma's 'Jiuni Mwdai' and of Manoranjan Lahary's 'Bandi' had appeared in the 1st issue in 1959 A.D.. In the second issue, the short stories of Dimbeswar Narzary's 'Hangma', of Ajit Narayan Brahma's 'Khwmsini Gejerjwng' and of Sandan Kumar Narzary's 'Mahari Dikhangnayao' were published.
Then it is seen that many short stories are published continuously in every year in the weekly, fortnightly, monthly journals and magazines. Many story writers get scope to write short stories in those journals. As a consequence, numbers of published short stories are increasing year by year.

It is very remarkable that the year of 1970 A.D. is a turning point in the history of Bodo short stories. In that year, a short story book of Chittaranjan Mushahary's Phwimal Mijing was published. After that the middle Modern Age period starts which continues to the year of 1990 A.D.. During this long period of twenty one years many Bodo story writers have well established by publishing collection of short stories. The first anthology of Bodo short story book Phwimal Miging written by Chittaranjan Mushahary is published in 1970 A.D.. The three stories in this book namely 'Phwimal Mijing', 'Phangnwi Nalengkhor Biphang' and 'Gwmanai Dairy' are very important. The stories bear standard and amusing with humorous touch. Besides Mushahary, it may be mentioned another three well established story writers of this period. They are Nil Kamal Brahma, Manoranjan Lahary and Haribhusan Brahma. Hagra Guduni Mwi is the second anthology of Bodo short story book which heralds the new horizon of modern short story trends. Besides it is Nil Kamal Brahma who edited one story book named Phungkha and wrote himself many stories which have been published in five story books. They are Hagra Guduni Mwi, Shilingkhar, Shirinay Mandar, Sakhondra and Mem Daodwi. Manoranjan Lahary is another remarkable story writer of that period. His stories are published in three anthologies of Bodo short stories. These are Solo Bidang, Bajwi and Gaodang. His stories bring the magic of reality and imagination to the Bodo short story. One more important story writers of that period is Haribhusan Bramha. He wrote many short stories which have been published in three story books namely Srimati Durlai, Rwnao Phagla and Khiphi Bendwng. The stories of Haribhusan Brahma have contributed humour, ironical and satirical touching to Bodo short stories. Besides them there are some story writers whose stories have been published as a story book form or in journals.

The late Modern Age of the Bodo short story covers from the year of 1990 A.D. to till now (2013 A.D.). It is considered as the late Modern Age of Bodo short story. Many stories either in journals or in story books have been published in
that period. Many story writers are well established in that period whose stories are published in book forms. Some of them may be noted. They are Nandeswar Daimary, Khathindra Swargiary, Indramalati Narzary, Nabin Malla Boro, Mangalsing Hazowary, Hari Narayan Khakhlyary, Madhuram Boro, Janil Kumar Brahma, Urkhao Gwra Brahma, Umesh Boro, Thiren Boro, and Z. D. Basumatary, Thoren Boro, Dhireswar Boro, Sunil Phukan Basumatary, Gobinda Basumatary and many more.

2.3. GROWTH AND DEVELOPMENT OF BODO SHORT STORY:

In this topic it has been discussed in brief the growth and development of Bodo short stories. It has been sub classified into five headings so that it will be distinct in presentation and understanding. These sub-heads are (1) short stories of Old Age, (2) short stories of early Modern Age, (3) short stories of middle Modern Age, (4) short stories of late Modern Age and (5) Journal writers of story book published period.

2.3.1. SHORT STORIES OF OLD AGE:

Old Age period covers the Bibar-Alongbar Age, pre-Independence period and it cover upto the birth of the Bodo Sahitya Sabha. In this long period of 32 years there are only three short stories published in the journals or magazines. Bibar (1924 A.D.) is the first journal in Old Age of the Bodo literature and it is edited by Satish Chandra Basumatary. Pateran Bodo writer Pramod Chandra Brahma contributed more contribution in that period editing many journals like Bithorai (1926 A.D.), Hathorkhi Hala (1930 A.D.), Rup O Sinthathara (1937 A.D.), Olongbar (1938 A.D.). Other journals are Jenthokha (1926 A.D.) edited by Surjya Brahma, Nayak (1941 A.D.) by Mohini Mohon Brahma and Jogen Hazorikha, ‘Phungni Hathorkhi’ (1949 A.D.) by Rev. H. Halbarsrud, and Bodo Lirthum Bilai (1950 A.D.). It may be noted that the journals from Bibar to Boro Lirthum Bilai the journals contribute to the language, literature and culture of the Bodos. These play an impotant role in bringing out socio-economic, educational and political consciousness.

Ishan Mushahary's 'Abari' published in Hathorkhi Hala in 1930 A.D. is considered as the first standard Bodo short story in Bodo literature. It has all
elements of the short story. Its plot is based on the marriage problem of Abari, an aged girl with little handicapped on foot. It causes on her as the obstacle of marriage. Its artistic of writing short story has greatly influenced in Bodo short stories. Its presentation of the Bodo marriage tradition and the thinking of the people of Bibar-Alongbar Age of the Bodo society are really impressive. The other two Bodo short stories are ‘Dao- Songbaynay’ and ‘Phagli’. It may be mentioned that Satish Basumatary wrote a short story ‘Dao- Songbaynay’ in pen name of ‘Rongdini Phagli’ in the first issue of Bibar in 1924 A.D.. But the story is lacking of form and characteristics of short story. In the story of ‘Phagli’ published in Hathorkhi Hala there is no proper story form and its plot is created on the shade of Maupassant’s story ‘Mad’. So, it is not his original creation. And its story of a mad woman is presented in the background of Ahom and Kachari battle. It is the second Bodo short story in poorer form. After that there is no creation of Bodo short story in twenty two years’ long period. It may be noted that people of that period are interested for thinking of social problems and its reformations.

It may be noted that the story writer Ishan Mushahary is particularly selected for critical study from Old Age for his writing of lone story ‘Abari’. The story has been created with required story elements in artistic form. In the historical book of Bodo literature Boro Thunlain Jarimin Manoranjan Lahary recommends that ‘Abari’ is a successful short story in its artistic creation and in drawing social picture of that age in the system of Bodo marriage and the thinking of the people,

Solo mohorwi ja akhu gwnang gasibw dongjwbw Abario. Plot, akhol-danay (characterization), bekheonay (presentation) arw sansri (philosophy) – gasibw dongjwbw be soloyao. Ishan Mushaharyanw soloni hephajabwi Boro maharini saagarikhou sigang erkhanggrwyw. Bwiswyao ragonay haba janw rwngywi, raojwngbw swngphwi jaywi lengri Abarini dukhu-gwnang jathaikhou soloyao khinthanay jadwng.\textsuperscript{13}

\textit{(Eng. trans): As a short story what characteristics are required all these are in Abari. Plot, characterisation, presentation and philosophy—all these are in Abari. Ishan Mushahary first paints the Bodo social picture by the short story. It is told in the story of a sorrowful event of a handicapped, over aged unmarried girl, Abari who is not socially consented.)}

Ishan Mushahary is one of the greatest romantic poets in Bodo literature. His poems are published in two antologies of poetry Sonani Mala and Phami. He is
regarded as the first standard Bodo short story writer. He is a renowned litterateur of 'Olongbar Muga'. 'Abari' achieves a standard reputation as a successful short story. It is a story of social problem faced by a young handicaped girl, Abari.

His lone short story 'Abari' has been selected in the Old Age period for critical study. It has brought growth and development in Bodo short story as a successful narrative art form and it has shown Bodo customs and marriage. The story has its literary elements like plot, story, character, dialogue, theme, expression and style.

2.3.2. SHORT STORIES OF EARLY STAGE OF MODERN AGE:

The short stories written in the journal period is the initial stage or early Modern Age. It occured before the publication of Bodo short story collection Phwimal Mijing in 1970 A.D.. It covers a 17 years long period from the beginning of Modern era to the time of story book publication. During this period the Bodo short stories appeared only in journals and magazines. It is seen that, in that period non-fictional literary forms developed in more advanced form than the fictional writings in Bodo literature. The new era in the Bodo literature is started with the formation of the Bodo Sahitya Sabha from the 16th November, 1952 A.D.. So Bodo leaders and writers are interested in the creation of the Bodo literature. Thoughts of new themes and forms are started. The writers looked at the Bodo society in more serious ways and took interest in bringing social and educational consciousness. In that period Bodo medium instruction was introduced at Kokrajhar primary school in 1963 A.D.. Thus Bodo language got scope of expansion as a medium of education and literary forms. It is seen that Bodo people are less interested in short story or fictional writings than other literary forms. But numbers of interested fictional writers are gradually increasing. Their writings are published in the journals or magazines.

Okhaphwr is considered as the first Bodo journal in Modern Age of Bodo literature which is appeared in 1954-55 A.D.. It is edited by Ranendra Narayan Basumatary. The other journals published in the early Bodo Modern Age where Bodo story writers get scope for published their writings are The Bodo, Alari (1959 A.D.), Siphung (1963 A.D.), Alaiyaron (1963 A.D.), Halali (1968 A.D.), Gwswkhang
In Bodo society consciousness arises not only in socio-culture and religion but also in language, literature and education. Under the umbrella of the Bodo Sahitya Sabha they start the creation of literature in different literary forms. Bodo short stories written in journals get new life in the background of Bodo society.

In that period *The Bodo*, a mouthpiece of B.S.S. plays an important role. Two short stories of Leela Brahma were published in the same magazine ‘Gwswni Daha’ (1953 A.D.) and ‘Buhul Janay’ (1955 A.D.). She has ably presented the characteristics of a short story. In the same magazine, one story of Manoranjan Lahary’s ‘Barhungkhani Unao’ (1956 A.D.) is appeared where he narrates the lively picture of pathetic love. In the journal of *Okhaphwr* some important stories are published. The stories such as ‘Hothosuriyani Khapal’ (1954 A.D.) of Sikhen Brahma and ‘Bathuwa’ (1955 A.D.) of Maikhel Basumata are published. Jagadish Brahma’s ‘Laji Gwiywi’ (1964), Daniram Basumatary’s ‘Guthal Arw Mwdwi Thwpse’ (1964 A.D.), Manoranjan Lahary’s ‘Lodrainsi Simang’ (1965 A.D.), Sikhen Brahma’s ‘Angu Nerswn’ (1956 A.D.) and Binay Kumar Brahma’s ‘Jiu arw Hangma’ (1965 A.D.) appeared in *The Bodo*.

In the journal *Okhaphwr* many short stories appeared. Among them two important short stories are Prasenjit Brahma’s ‘Bobi’ and Samar Brahma Choudhury’s ‘Bar-Dwi-Sikhla: Bwthwr Gwdanni Thandwi’ in the first issue of 1954 A.D.. Besides ‘Bobi’ he wrote two more stories during that period which are ‘Dogri’ and ‘Gwsw Thwnay’. Though he writes only three stories but these are highly valued as a form of short story. In the story of Samar Brahma Choudhury it spreads the spirit of agitation for the uplift of Bodo race. The writer says in the story which reflects the spirit of the age,

* Boroni noyao biplob labwgwn, latha-khanay Borokhou jangkhrikhanghwgwn, sabsin joustin somajni thakhai khamani maogwn, Boro bimakhou bwkhangwn, phwthangwn. Mulukhni gwjou gwjou hariphwrjwng lgwse phojonanwi phujigwn, gwdwna phedernanwi bungwn—jwngni bimayabw gwjou, gwjou!! Gwjou!!\textsuperscript{14}
In the second issue 'Phalangi Gotho' and 'Hangsw-Sikhla' of Joseru Dwimary and 'Sikhlasa Gwmbromothi' of Rajoni Bilas Basumatary are published.

One more journal Alari plays important roles in this journal period. In its first issue (1959 A.D.) the stories of 'Sangrema' of Ramdas Boro, 'Jiuni Mwdai' of Siken Brahma, 'Bandi' of Manoranjan Lahary are appeared. In the second issue 'Hangma' of Dimbeswar Narzary, 'Khwmsini Gejerjwng' of Ajit Narayan Brahma and 'Maharini Dikhangnayao' of Sandan Kumar Narjary appeared.

The short stories 'Hothosuriya Khaphal' by Narendra Nath Brahma and 'Benwtho' by Ishwar Chandra Mushahary are published in Alaiyaron and 'Dwimuni Mwdwi' by Birendra Giri Bsumatary and 'Akhuni Bantha' appeared in Siphung.

Some young writers came forward afterward 1960 A.D.; many more stories of young writers were published in different journals in 1968 A.D.. They are Surat Nrzary ('Ang Swrkhou Gwsw Thwyamwn'), Binay Kumar Brahma ('Phwimal' and 'Mwdwini Mohor'), Banduram Basumataiy (Monogra), Lakeswar rahma ('Bish'), Hareswar Basumatory ('Onathini Lamayao') and Nil Kamal Brahma ('Wrwinw'). This period ends with the publication of these stories in journals.

Most of the stories can not claim to achieve perfection in art and technique of writing a short story. Anil Boro supports this in his writing, Gwbangsin soloanw sungdo soloni art eba adobni bithingao uthrinw hayakhwi.15 (i.e. Most of the stories can not be successful in the art and technique of short story.)

In this period only two story writers have been selected for critical study. They are Prasenjit Brahma and Jagadish Brahma. Prasenjt Brahma brings national themes with social picture and artistic development to Bodo short story. Jagadish Brahma brings social reform, the importance of education and urban life influence in rural society. His story achieves artistic development in plot.

Prasenjit Brahma was a social leader and cultural activist. He is born in Bagansali, Kokrajhar. His father is Rupnath Brahma. He wrote three short stories. These are 'Bobi' (1961 A.D.), 'Dogri' and 'Gwsw Thwnay'. His literary writings are appeared in the collection book Ang Thwiya.
Jagadish Brahma is a renowned writer and social worker. He is an educationist. He is born in 1946 A.D. in the village of Mwider Khor. He wrote only one short story ‘Laji Gwiywi’ (1964 A.D.). The story is of an educated aged girl and the plot is moved around the character of Onari who faces problems for marriage of being educated.

In this long 17 years period only 26 short story writers wrote stories as per record by Rakhao Basumatary. The stories are written on the background of Bodo society. Their inner thought and feeling are strong and philosophical. Their narrative technique is clear and languages are straightforward. Their subjects to be narrated are philosophical. Most characters are from rural background.

2.3.3. SHORT STORIES OF MIDDLE MODERN AGE:

Published Story Books covers a long period of twenty one years from 1970 A.D. to 1990 A.D. It includes story books beginning with the publication of Chittaranjan Mushahary’s story book Phwimal Mijing and end with the story book publication of Rupnath Hazowary’s Hangma (1988 A.D.). Few story writers of earlier period continue to write stories in this period. Among them are Nil Kamal Brahma and Manoranjan Lahary who establish themselves as strong story writers. Then Ramdas Boro and Hareswar Basumatary can also show themselves as standard story writers. But Lakeswar Brahma, Gohin Basumatary and Bandhuram Basumatary become prose writers and Daniram Basumatary, Surat Narzary and Jagadish Brahma establish themselves as great poets.

In this long twenty one years many short story writers have created many short stories which are published in journals and as story books. Chittaranjan Mushahary, Nil Kamal Brahma, Manoranjan Lahary, Dharanidhar Wary, Haribhusan Brahma and Khathindra Swargiary are the renowned writers of this period.

It may say that Chittaranjan Mushahary’s Phwimal Mijing (1969 A.D.) is the first story book in Bodo literature. In this story book there are three short stories. He is a strong story writer. He wrote many novels. His stories are again published in another two story books. These are Thalim (1974 A.D.) and Thangnanwi Thanaini.
Thakhai (1980 A.D.). Anil Baro writes about the short stories of Chittaranjan Mushahary—

Mushaharyni solophwrao Boroni nongubwi mahari jiuni saogari berkhangdwing hwnna bungnw haya; nathai bithangni soloni phwrmainay adob, plot phosongnay arw ronsaynay adoba bakhnaythao.¹⁶

(Eng. trans: It may not be said that the true real social picture of Bodos is reflected in the story of Mushahary; but his technique of story narrative, technique of plot setting and construction are praisable.)

Nil Kamal Brahma (born 1944 A.D.) proves himself as the hero of real life story committing himself suicide in the running train like the tragic protagonist in the bitter realities of the world and in the midst of new social problems of the Bodo society in 1998 A.D. on 28th October. Nil Kamal Brahma is regarded as the emperor of Bodo short story writings. He is the greatest creator of the Bodo short story. His name always remains in the writing in golden script in the history of the Bodo short story. He has created large number of short stories in Bodo literature. His selection of various plots, themes, characters from the Bodo society and his technique of narration and dialogue have a great Excellency. His short stories have been published as anthologies of short stories. These short stories have given the readers scope to know his visionary, creativity and philosophy. He has shown his mastery over the creation of short stories. Besides his edition of story book he has contributed five story books of his own creation to the Bodo short stories. The short story books of Nil Kamal Braham are Hagra Guduni Mwi (Deer of Deep Forest)(1972 A.D.), Shilingkhar (Ruined) (1985 A.D.), Shirinay Mandar (Falling of Crytrina Indica) (1985 A.D.), Sakhondra (Abductor)(1986 A.D.) and Mem Daodwi (Hybrid Madam) (1995 A.D.). Phungkha (Source)(1978 A.D.) is another important story book collection edited by him. Hagra Guduni Mwi is his first short story book. Hagra Guduni Mwi comprises of ten short stories. They are 'Megonni Akhol: Gwswni Mohor', 'Hagra Guduni Mwi', 'Jwngha Nongablanba', 'Orni Begor', 'Swrangni Lamayao', 'Daya Swrni', 'Raonibw Raobw Nonga', 'Wrwinw', 'Gamini Simang', 'Beher'. Shilingkhar contains seventeen short stories which are 'Shilingkhar', 'Horgejerni Tregi-komedi', 'Udrainay', 'Bibarni Shu', 'Aina Gongse Mwkhang Gongnwi', 'Abo Dumrao', 'Buli', 'Unni Bilaiyao Nai', 'Suni', 'Bidisha', 'Sanseni Jarimin', 'Gasa Arw Sulung', 'Nershwn', 'Hawashini Bar'. Shirinay Mandar has nine short stories that
are 'Shirinay Mandar', 'Sarwn', 'Hagrani Bipha', 'Sabwn Bibar', 'Solo Nonga, Nathai Solo', 'Bek Bensar', 'Thaibeng Khaji', 'Lamani Juliyet', 'and 'Mwdwi Are Gwlwmdwi'. *Sakhondra* is an anthology of ten stories which are 'Gwjwn Nagirnanwi', 'Buthuwa Thungri', 'Oronni San-Hor', 'Som Arw Orindom', 'Mwsa', 'Sat Bahai', 'Sakhondra', 'Biliphangni Bar Mwdai', 'Mwshou Bwraiya...', 'Boratyao Gwiyabla'. *Mem Daodwi* is a story book contains of eight stories. They are 'Mem Daodwi', 'Angni Daiyerini Mwntham Autlain', 'Sairen', 'Bantha', 'Swima Gwthwini Soho', 'Alasi Gahai', 'Gwdan Slogan', and 'Print Guganay Photograph'. Phungkha is an anthology of story collection written by different Bodo writers edited by him comprised of ten short stories.

Anil Baro says about the short stories of Nil Kamal Brahma in his article 'Sundo Solo: Mwnse Bijirnay' in the book *Boro Thunlaini Mohor arw Musri* in this way—

*Bithangni gibi solo bijabanw bithangni raphwd akhaini sinaythi hwyw.*

*(Eng. trans: His first story book introduces his strong hand. The narrative art of the short story is praisable and inspirable. In his short stories reflect the true social life of real Bodo society and fragmental pictures. In the stories of Brahma the technique of plot construction, characterisation and dialogue are similar to the characteristics of modern short story.)*

Manoranjan Lahary is another important figure. He was born on the 1st February, 1936 A.D. at Bamonkura village under Gossaigaon sub-division in Kokrajhar district. He was the youngest son of the family. His pen name was Gangreng. Basanta Kumar Lahary was his father. His mother’s name was Deobari Lahary.

Manoranjan Laharya is another short story writer whose short stories upgrade the standard of the Bodo short stories in a standard position. He is a poet, prose writer, novelist, dramatist, story writer, biographer and critic. As a man he worshipped for the language, literature and culture of the Bodos. He was a joint editor of *Okhaphwr* magazine published from Cotton College for the session of 1954-55 A.D.. He edited the annual magazine *Asomor Janajati* in 1974-75 A.D.. He
was a member of Text Book Committee of Bodo Sahitya Sabha. He was a secretary of Bodo Language and Literature Committee established in 1963 A.D. He was a member of Expert Committee of Bodo Language Implementation. He was the founder president of Bodo Writers' Academy established in 1985 A.D. at Tipkai under Dhubri district. He was the first convener of Bodo Advisory Board, Sahitya Akademi.


Manoranjan Lahary is a great Bodo story writer. His literary genius has contributed to the growth and development of Bodo literature. His literary creation on short story has his own artistic creation. His stories represent true picture of the Bodo society and their belief on dream and magic realism. He extends the
human character and reality beyond the Bodo society. His mastery on the art of short story is expressed in the words of Anil Boro as follows—

*Laheini sungdo solophwrao berkhangw jiuni ghwthou mwndangthi arw mahari jiuni nonggubwi thar saogari .... Laheini soloni plot phosongnay, solo phwrmaynay, bathra bungnay, akhu dintihinay, akhuni gwswyari (psychology) saogari bwnay baidi adoba bakhnaithao.*

(*Eng. trans:* In the short stories of Lahary reflect the deep feeling of life and the real picture of social life .... Lahary's techniques of setting of short story plot, narrative art, dialogue or conversation, characterization, psychological feelings are praisable.)

Dharanidhar Wary is another remarkable story writer of this period. He is a poet, novelist, story writer and critic. His creation of short stories is published in his lone story book *Gandu Singni Gangse Laijam* in 1979 A.D. It is a remarkable short story book. Anil Baro writes on the short stories of Dharanidhar Wary as,

*Nathai gandu singni laijamni mehergwnang solophwra sinay hanay. Akhuphwra jawngkhou mibthihayi rongja hwyw arw jiu sansrini mwndangthi hwyw.*

(*Eng. trans:* But the impressive stories of 'Letters under Pillow' are familiar. Characters give us unknown pleasure and feelings of life's philosophy.)


He is the best story writer of ironical and satirical writings in the history of Bodo short stories.

Besides them there are other important short story writers whose books have a place of standard in the history of Bodo short stories. They are Madhuram Boro and Mangalsing Hazowary. Madhuram Boro is an awardee of ‘Bhasa Sanman’ of Sahitya Akademy. He has edited two story books Thunsolo (1986 A.D.) and Garbwnay Dwithun (1986 A.D.). His own writing story book Gorse Phwisa appeared in 1996 A.D.. It has eight stories. In his stories his life philosophy and social pictures are expressed. Mangalsing Hazowary is a Sahitya Akademi Awardee. His published story books are Jugami (1986 A.D.) and Phwisali Andwni solo (1995 A.D.). These stories have presented the feelings of life and social pictures and standard of short story writing.


Among them some of the remarkable standard story books are Ajwla (1980 A.D.), Rahini Kumar Brahma’s Miniglab (1981 A.D.), Baneswar Basumatary’s Onnay (1985 A.D.), and Jothindra Basumatary’s Badary (1987 A.D.). These story books bring some standard of the Bodo short story and its beauty.

Three story writers from this period are selected for critical study. They are Nil Kamal Brahma, Manoranjan Lahary and Haribhusan Brahma.

2.3.4. SHORT STORIES OF LATE MODERN AGE:

In the long period from the last decade of the twentieth century (1990 A.D.) to till now, (2013 A.D.) many short story writers have contributed to the Bodo short stories. In this late Modern Age many previous story writers like Nil Kamal
Brahma, Manoranjan Lahary, Madhuram Boro, and Mangalsing Hazowary continue their contribution to the Bodo short stories. In these long years of the Bodo short story period many story writers have created diverse short stories which are published in journals and as story books as well. Nandeswar Daimary, Khathindra Swargiary, Indramalati Narzary, Nabin Malla Boro, Janil Kumar Brahma, Umesh Boro, Thiren Boro, Z. D. Basumatary, Thoren Boro and Gobinda Basumatary are the renowned story writers of the late Modern Age period.


Nandeswar Daimary is one of the prominent Bodo short story writers. His name is always remembered for his story collection Boksing published in 1993 A.D. He is awarded ‘Sameswari’ award by the Bodo Sahitya Sabha for this short story book. Another three short story books of Nandeswar Daimary are Thangnayni Daoha (1985 A.D.), Obe Nebay Dalanga Baigrebnav (2002 A.D.) and Jangkhri Khangnayni Gibi Aida (2002 A.D.). In the short stories of Nandeswar Daimary the life of working maid and male servants, unfair means in the present examination system, the character of Bodo rich man and students, human psychology are
reflected. Most of the stories become standard and adorable. Some of his stories' style and narrative technique are really praisable. In his story we get the real and true social pictures of the society which are 'slice of life' of the Bodo society.

Kathindra Swargiary is a poet, lyric, prose writer, dramatist and short story writer. He is one of the important story writers of the Bodo short story. He has identified himself with his short stories. He has edited one story book *Raja Lama* in 1986 A.D. His remarkable story book is *Hongla Phondit* published in 1995 A.D. It is an important story collection of the Bodo short stories. Another story book is *Jaorikhangnayni Gibi Aida* (2000 A.D.). In the story book Hongla Pandit there are thirteen short stories. They are 'Hongla Phondit', 'College Week', 'Onjali Binanao', 'Baonas', 'Salthinw', 'Lirnay Laijam', 'Birkhang Mohori', 'Oblabw', 'Balonda', 'Gwsw Thwnayni Laijam', 'Jiu Dwislung', 'Gwdan Khobam', 'Jobrayao Gwglwinay Gedema Dwidengiri'. His short stories are written within the period from 1981 A.D. to 1995 A.D.. In the short stories of Kathindra Swargiary the consciousness of the Bodo society, the perspective and atmosphere of the Bodoland movement and the mental condition and desire of young boys and girls are well reflected. Anil Baro opines in this way—


*Eng. trans:* It is expressed the real social life of the Bodo society through his stories. Story telling aspect, style and tie language used are standard and praisable. In some stories there is satire and in other one reflects life's deep philosophy. In every story it is seen his standard writing skill, life's philosophy and observation. The naturalistic and photographic technique is comparable to the standard stories of other language.

Indramalati Narzary is one of the important writers of this period. He is recognized as a strong short story writer with the publication of story book *Angni Mwjang Mwnnayni Dairi* in 1995 A.D. and his second story collection *Gaodang* in 2007 A.D.. In his stories it is seen the love of young boys and girls, sorrowful life of working maid and male servants, social pictures and observations of human life.
Nabin Malla Boro is known for his contribution to the Bodo short stories. He writes not only short story but also novel, travelogue and literary criticism. He is awarded ‘Sameswari award’ by the Bodo Sahitya Sabha for his short story collection *Hadan*. His short stories are published in two anthologies which are *Gsws Panjarini Bibar* (1996 A.D.) and *Hadan* (2003 A.D.). Natural beauty, feeling of new places, love of young generation, domestic and social pictures and the situation of newly established forest village are reflected in his short stories.


*Solophwmi gejerjwng swngkharinay, mahari sangrangthi arw mwkhthang nwjwr berkhangdwng. Dwimaluni be solo bijaba Boro sundo solo thunlayao mwnse gwkhrwng najanay.*

*(Eng. trans: It is seen a reflection of satire, social consciousness and reality in his stories. Dwimalu's story book is a strong effort in the literature of Bodo short story.)*

Gobinda Basumatary is one of the greatest modern Bodo short story writers in the history of the Bodo short story. He was born on 1st March, 1953 A.D. under the district of Chirang in the village of Palasbari near Kajalgaon town. His father was Mwnsing Basumatary and his mother was Balashri Basumatary. His wife is Jaleswari Brahma. Since his childhood days he is a lover of humanity and society. He was the secretary of the Central Bodo Sahitya Sabha.

Gobinda Basumatary is a great realistic writer and a true social painter. He portrays the changing society of the Bodos after the famous Bodoland Movement and the realistic pictures of that period. He produces new narrative style in telling his stories. His use of different techniques in his short stories is remarkable. Among the story writers he is more realistic and social picture portrayal through the artistic creation of short stories than others.

He draws the realistic social picture of the division of high and low classes, violent events and riot during Bodoland movement, corruption and easy money earning in the society and the pollution rising in the society. He often uses mild humour to expose evilness in the society.


Janil Kumar Brahma is a social painter. He portrays the realistic pictures of the Bodo society. He reveals the different aspects of the Bodo society. He produces his own narrative style in telling his stories. His techniques in the short stories are different from others. Among the story writers he will be remembered for his story telling in Bodo short stories than others.

Only two short story writers of the late Modern Age period are selected for critical study. They are Gobinda Basumatary and Janil Kumar Brahma.

2.3.5. JOURNAL WRITERS OF SHORT STORY BOOK PERIOD:

Journal writers of short story book period covers here from the year of 1970 A.D., the publication of Phwimal Mijing (1970 A.D.) to the year of 2013, the publication of Khiphi Bendwng (2012 A.D.). In this long period of journal stories only two short story writers are selected. One is Jamuna Brahma. She is the representative of female writers who brings two distinct pictures of rural and urban life and the technique of symbolism in story writing. Another one is Ranjit Kumar Borgoyary. He is selected from male writers who portraits Bodo social life destroyed from the intoxication of liquor and a new writing technique of reality and the world of spirit of ghost.

Ranjit Kumar Borgoyary was born in 1940 in the village of Janagami (Titaguri) under Kokrajhar district. His parents are Debendra Nath Borgoyary and Aosi Borgoyari. He is a journal writer and social worker. He is a writer of middle stage of Modern Age Bodo short story period. He writes only three short stories which are named 'Jousai Badwr Diriya' (The Drunkard Badaur Diriya), 'Khonsri Sikhla' (Young Girl Khonsri) and 'Gwdan Jiu' (New Life).

It is a character based short story. The story is round the character Jousai Badwr Diriya. Jousai Badwr Diriya is a drunkard who drinks wine day or night. He loses gradually everything paternal properties, his own daughter and everything.

Jamuna Brahma has written only one short story 'Jarman Bilai'. The story is narrated in an objective way. The story is written with a symbolic implication. It is called a symbolic short story. It is based on domestic events. It shows the domestic conflict between the rural based character and urban based character in a family.
Its resolution is nicely completed in symbolic way. So, her only story projects the domestic life from a female point of view.

2.4. CONCLUSION:

In conclusion it may be mentioned here that many story writers have published their short stories as mentioned above. Some writers have become popular and successful writers but some have not attained such popularity and success. It may be said that all the story books can not achieve the true standard of short story. Many story writers can not write in artistic perfection and can not even use the technique of short story writings. Some of the standard writers are Chittaranjan Mushahary, Nil Kamal Brahman, Manoranjan Lahary, Haribhusan Brahma, Dharanidhar Wary, Mangalsingh Hazowary, Janil Kumar Brahman, Gobinda Basumatary, Nandeswar Daimary, Kathindra Swargiary, Nabin Malla Boro etc. They are considered as standard short story writers and their collections of short stories have achieved the standard of the modern short story elements and techniques.

Further, it may be noted that there are many short stories which are not published in collections; these appeared only in journals and magazines. But they have a great contribution to the history of Bodo short story. Among them we may mention the names of Prasenjit Brahma, Jagadish Brahma, Premila Brahma, Ranjit Kumar Bargoyary, Anil Kumar Brahman, Banduram Basumatary, Gahin Basumatary, Lakeswar Brahman, Parmeswar Brahman, Sarda Prasad Mwsahary, Daniram Basumatary, Brajendra Kumar Brahma, Minison Boro, Bidung Mushahary, Herembo Narzary, Binay Kumar Bramha, Mahesh Kumar Brahman, Nani Gopal Brahman, Nabin Owary, Naleb, Badal Basumatary, Jamuna Brahman and others. Most of the stories are full of social systems of the Bodos, their joy and worry life, and also their life and cry, struggle of life and philosophy.

Finally, it may be said that the Bodo short stories reveal the problems of the Bodos, their thoughts and living style, their joys and sorrows, etc. Some story writers paint the rural background of the Bodos which also focuses universal characters as a whole. Some of them are of global standard. Some short stories express the urban life of the Bodo society and its influence on rural Bodo society. In short we may conclude that these stories narrate the individuality and their problems and frustrations, their success and failure etc. and they speak of the whole Bodo society in general.
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