CHAPTER- IV
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PLOT IN BODO SHORT STORIES

4.1. INTRODUCTION:

Plot is an important element in the short story. It is the pillar of the short story. It is that element in which events or incidents occur in a short story. It has a close relation with the characters. They are inseparable elements in the short story. The plot is the field where all the characters of the story move and act. The plot becomes complete with the help of character or characters and the characters develop with the development of the plot. The plot has a great role in the success of the short story.

4.2. PLOT IN THE SHORT STORY:

Every short story includes motive, conflict, climax and resolution – the essential components of a short story. What is a plot in a short story? It is the series of events that make up the story, in which there is a beginning, a middle and an end. Each story has its own unique plot. In Jack London’s ‘To Build a Fire’, there are a series of casual events that the protagonist must face while he treks through the Yukon wilderness. In James Joyce’s ‘Eveline’, the heroine thinks about a series of events that took place in the past, while attempting to make a decision about love. The final event has turned the end of the story. She decides not to get on the ship that will sail away to a new life with her love.

Some important definitions and views of the plot are given in the following—

M. H. Abrams has written nicely about the plot in a narrative or novel in his book A Glossary of Literary Terms,

*Plot is the organization of incidents in a narrative or play, the story of a play, poem, or novel consisting of complications of incidents which are finally resolved by unexpected means. As stated by Aristotle a plot has a beginning, middle and an end, and it is so constructed that no incident can be displaced or omitted without destroying the unity of the whole. The presence of a*
single hero is not sufficient to give unity to it. A plot which consists of a series of disconnected incidents even though it canters round one figure, is called 'episodia' and ranks inferior, although it is deliberately chosen for the freedom and scope which it provides. It usually contains conflict which serves as a basis for the actions. Characters move from incident to incident, and the action reaches a climax in a unified plot, whereas in the episodic plot, it merely comes to a stop.¹ 

In the book *A Dictionary of Literary Terms*, A. N. Gupta and Satish Gupta has given the view of the plot in a little different way: 

*Plot is the arrangement and interrelation of events in a narrative work, chosen and designed to engage the reader's attention and interest (or even to arise suspense or anxiety) while also providing a framework for the exposition of the author's message, or theme, for other elements such as characterization, symbol, and complicit.*²

Ross Murfin and Supriya M. Ray opine that plot in a short story means to achieve some particular artistic and emotional effects, and the plot and character have close interdependent relations, 

*Plot is the plot (which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the action (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Plot and character are therefore interdependent critical concepts—as Henry James has said, What is character but the determination of incident? What is incident but the illustration of character?*³

There are two types of plot that a short story writer can create. The first type is a unified plot. The story which is a realistic one and includes a central character and action, and takes place in a single place, usually during a short span of time, such as an hour, few hours, a day is termed as the story of unified plot. For instance, Earnest Hemingway's 'Hills Like White Elephants' is a short story based on a conversation that takes place on a single day. The second type of plot that a writer can craft is the episodic plot. The type of story has a setting, central character,
conflict, takes place over a much longer period of time. Often the writer will use the
technique of 'flashback' to provide background details or to tell the story. For
instance, Margaret Atwood's 'Death by Landscape' tells a tale that goes from
childhood to middle age.

In his book *A Glossary of Literary Terms*, M. H. Abrams has given distinctly
the orders and characteristics of a unified plot,

> The order of a unified plot, Aristotle pointed out, is a continuous sequence of
beginning, middle and end. The beginning initiates the main action in a way
which makes us look forward to something more, the middle presumes what
has gone before and requires something to follow; and the end follows
from what has gone before but requires nothing more; we feel satisfied
that the plot is complete.4

Plot has a great variety of forms in fiction. It is noted here in the words of
M. H. Abrams,

> There are a great variety of plot forms. For example, some plots are
designed to achieve tragic effects, and others to achieve the effects of
comedy, romance, satire, or of some other genre.5

Plot has movement in time, in causality and in dramatic tension. These
movements are briefly explained here. How is plot a movement in time? A short
story takes place during a particular span of time - such as a conversation hour,
few hours, day, week or much longer. During the time frame, the central character
is motivated to achieve some purpose while confronting or being confronted with
conflicts or obstacles. How is plot a movement in causality? A short story is based
on a series of casual events, one after another. So, the writer must craft a story
that is based on cause and effect. The first event triggers the second event. The
second event triggers the third event and so on. If the writer introduces a particular
event, it must have a casual relationship to a previous event. How is plot a movement
in dramatic tension? The writer dramatizes the events of a story and use the
technique of show, he doesn't tell. The writer crafts a dramatic scene to ratchet up
the tension. The dramatic scene includes a location, dialogue, action, vivid details,
and concrete and specific description. Short stories often include several scenes,
each becoming more dramatic - until the climax or turning point of the story, the
scene that contains the most tension. The kind of story includes conflict, obstacle, and suspense. The writer may use the technique of foreshadowing, flashback or epiphany.

Then there is another basic questions—what is the relation between plot and story? It is nicely written in the book The Bedford Glossary of Critical and Literary Terms,

Plot is distinguished from story, which refers to a narrative of events ordered chronologically, not selectively, and with an emphasis on establishing causality. Story is raw material from which plot is constructed. Crafting a plot requires choosing not only which elements of a story to include—and what order to tell them in—but also relating the events of a story to one another so that causality may be established convincingly.

In a short story or fiction there is a little difference between plot and story. Few definitions of story will distinguish it clearly. It is mentioned here.

Story is a narrative either true or fictitious in prose or verse, intended to create interest, amuse or inform readers.

E. M. Forster explains it clearly in Aspects of the Novel (1927 A.D.) that—"the king died and the queen died" is to tell a story. Adding three simple words—"The king died and then the queen died of grief"—transforms the story into a plot by including and emphasizing causality.

The distinction between the plot and the story is finely defined by M. H. Abrams,

A plot is distinguishable from the story—that is, a bare synopsis of the temporal order of what happens. When we summarize the story in a literary work, we say that first this happens, then that, then that....It is only when we specify how this is related to that, by causes and motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects, that a synopsis begins to be adequate to the plot.

Aristotle has argued to clarify the difference between the unified plot and the episodic plot in this way,

Aristotle also argued that a plot must have unity so that if any of its parts, or incidents, are removed, something seems to be missing. If a part of a work
can be removed without affecting the whole, then the work is episodic rather than plot-based (and, according to Aristotle, inferior). 10

The important ingredients and characteristics of the plot in fiction are described briefly. Intrigue is an important ingredient of the plot. A character initiates a scheme which depends for its success on the ignorance or gullibility of the person or persons against whom it is directed, it is called an intrigue. Iago is a villain who intrigues against Othello in Shakespeare's tragedy Othello. A number of comedies have plots which turn largely on the success or failure of an intrigue. 11

Suspense and surprise are other ingredients of the plot. As a plot evolves it arises expectations in the audience or reader about the future course of events and actions and how characters will respond to them. A lack of certainty, on the part of a concerned reader, about what is going to happen, especially to characters with whom the reader has established a bond of sympathy, is known as suspense. If what in fact happens violates any expectations we have formed, it is known as surprise. The interplay of suspense and surprise is a prime source of vitality in a traditional plot. 12

Story within a story is—

A narrative, generally of secondary interest, enclosed within the main story. Both the stories may be related sometimes and the development of the secondary story may provide continuity for the main story. ....... Boccaccio's Decameron and Chaucer's Canterbury Tales are examples of frame story. 13

In connection to the beginning of the short story M. H. Abrams says that the structural beginning (sometimes also called the "initiating action," or "point of attack") need not be the initial stage of the action that is brought to a climax in the narrative or play. Many short stories begin at the point of the climax itself. 14

One of the important ingredients of the plot is conflict. Ross Murfin and Supriya M. Ray write regarding the conflict of the plot in this way -

Conflict plays a central, often defining role in plot. Some critics even maintain that plot does not exist in the absence of conflict. As the confrontation or struggle between opposing characters or forces, conflict usually sets the plot in motion; it is the element from which the action emanates and around which it resolves. 15
4.3. PLOT IN BODO SHORT STORY:

Plot is an essential part of the Bodo short stories. Plots with different subjects and problems have been presented in different Bodo short stories. Many Bodo story writers of the different periods and backgrounds have employed different plots with various problems of human beings in the society.

In this chapter it is tried to present the plots used in Bodo short stories from the very inception of the Bodo short story (1930A.D.) up to the present. Here ten Bodo story writers of different periods from the beginning to the present have been selected to analyze the plots of these story writers in particular and the plots of Bodo short stories in general.

4.3. i. ISHAN MUSHAHARY:

Ishan Mushahary is one of the great journal writers of the Bodo short story of the Old Age period. His 'Abari' is the first short story in the history of Bodo short story which appeared in the journal of Hathorkhi Hala in the pre-independence period. The background of the plot of 'Abari' is set up in Bodo social marriage system of the Bodo society of pre-Independence period. The subject matter of the plot is the marriage system of a lame girl in the context of Bodo society.

The plot of 'Abari' is the marriage problems and the events occurred in the life of Abari, a lame girl, the heroine of the story. The conflict of the plot is arisen in the decision of marriage between Abari and the family in the context of the Bodo society in that period. The plot of the short story 'Abari' begins with the coming of groom party of Sikhar village for acquiring marriage consent of Abari. The youth is a lame and hunch back who is unable to do any work. The conflict of the plot begins with the decision of the marriage of Abari. On the suggestion of village folk, the family of Abari accepts the offer of bracelet as the consent of marriage. On the other hand, Abari strongly opposes it. She compels the family to return the bracelet for the cancellation of marriage. The conflict starts between Abari, the heroine of the story in one side and the opposing forces which are her family and the traditional Bodo society. What is the main cause of conflict? The main cause of conflict is that Abari is handicapped by one leg. So, she should be married with a handicapped youth as the social custom says. No youth with sound body will marry
her. Abari thinks that she is only little lame, and so she can do all household works. How can she marry the youth who can do nothing? This ideal thinking creates conflict among the triangular forces for which Abari had to suffer a lot of in her life. For this cause she had to fight with socially established dogma and its belief. She has fought against the will of the family and has faced a lot of problems and suffering. The plot of ‘Abari’ rises as the problems of the main character Abari develops. The plot rises to the climax when a team of Jajiguri village folk, after passage of three summers, visits her family with the marriage proposal of Maiphri, the younger sister of Abari. The family keeps the bracelet of marriage proposal. The family betrays Abari violating the social tradition of marriage that elder daughter will be married first, not the younger ones. But they arrange the Maiphri’s marriage at first ahead of Abari’s marriage. It had a deep impression on her which brings depression and frustration to her. Maiphri’s marriage ceremony is over with merriment which moves the plot of the story to the climax. Abari faces the sterner situation due to mental conflict and suffering of mind on the thought of her marriage. Her physical beauty is also waning. She thinks that perhaps her marriage will not be held in this life. In order to get a solution, she thinks deeply for her marriage. Lastly, she herself finds solution for her own marriage and decides to break the traditional belief of the society and resolves the problem with socially permitted system of entering lover’s house for marriage. A handsome youth of Sumliguri village desires to marry her but he wants to marry her through the social system of entering the latter’s house. Abari is now a matured girl. She knows that the youth is handsome and can do all the family activities as she desires. She decides to marry him. The problem of the plot is resolved with the decision of Abari. One day evening, she gets ready wearing a dokhona (a traditional Bodo woman dress), a chain of rasom, a bracelet and a nose ring but she is happy. She enters the bridegroom’s home and gets married as it is one of the accepted traditional marriage system of the society. The plot ends happily with her marriage.

It is observed that the marriage is held against the traditional thinking of the family and the Bodo society i.e. a lame girl marries a lame boy. She brings a reformation in the marriage system. The place of the plot of the short story is set
against Abari's home and eventually it takes enough time to develop in terms of years. The plot is structured by some events which have helped it to develop further. The events of the story are unified logically with the central character of Abari, the heroine of the story. The short story 'Abari' has a unified simple plot which begins, develops and resolves with the character of Abari. This type of plot of social problems like marriage has been used extensively by the story writers in that period.

4.3. ii. PRASENJIT BRAHMA:

Prasenjit Brahma is a great short story writer in journals. He has used three different plots for his three short stories, namely 'Bobi', 'Dogri' and 'Gwsw Thwnay' respectively. In the short story 'Bobi' he has formed the plot with elements of romance and sex feelings of a young dumb girl. In the short story 'Dogri' the plot is constructed against the deep and cordial relationships between the cock namely Dogri and its owner. The short story 'Gwsw Thwnai' has a plot of love.

In the short story 'Bobi' Omashi is the heroine of the story. She is a young dumb girl. She cannot say and express her thinking. Her thinking and desire are meaningless. The plot of 'Bobi' is constructed against the feelings of mind and physical intuits of a young dumb girl. She feels and desires like the young girls. She has no freedom and liberty because she is confined in the room like a bird. The four walls of the house is her freedom of living. The plot is formed observing the inner thoughts of a young dumb girl by psycho-analytical method. In the short story 'Bobi' the plot is developed with the atmosphere of sensational feelings and desires and the inner actions of mind of the character, and the plot begins with the starting line which expresses her youth. The plot begins to develop when she stands on the door and looks at the open world in the background of the spring season. Her mind wonders and enjoys with the natural scenes. The action of the plot develops as the feelings and sensations of Omashi in natural background. It reaches its climax when she embraces a young betel-nut tree to express her love and romance of youth like other girls, full of natural desire and sexual urge. It comes to the end when her mother brings her holding on her hair and gives a heavy blow on her. This turns the plot towards the end abruptly. She is again brought back to the same place of the room, where she was kept. Thus the plot ends in the short
story as soon as the freedom of Omashi again comes to an end. In the short story the plot is a simple unified one. In the words of Pukan Chandra Basumatary regarding the plot of ‘Bobi’ is expressed thus—

Mungkhojayw, nwiji jouthaini gwlaol jariminao be badi megonao gwliwyi akhukhou lananwi sungdo solo lirnaynidinthi mwnnw gwbrab jayw.
Odebani gamiyari jiu khungnay, nikhauri, haoriyani dahagwnang jathaikhou lananwi sungdo solo lirnayni gwbang bidinthi mwnw.16

(Eng. trans: It may be mentioned that it will be difficult to get a story written on such an unnoticed character in the long history of the twentieth century. But there are many stories written on village life, poverty and sorrowful incident of poor people.)

In the short story of ‘Dogri’ the plot is formed against the inner blowing of mind between the gurdian of the family and Dogri, an orphan cock. Dogri is the central character of the story. He is a tragic hero in the short story. He lost his mother at his childhood. He grows to youth under the care of the guardian of the home. He is extremely close and dear to him. He also becomes one of the members of the family. The plot of the short story begins when the guardian leaves outside in the morning. The cordial love between the gurdian and Dogri is expressed in the story which develops the plot. On that day when the gurdian is outside of the house Dogri becomes helpless and his freedom is ceased forever. He is defeated by the external force. The plot reaches its climax when Dogri is killed by the wife of the guardian as a food item for the guest in absence of husband. At night when the guardian is provided dinner by the chicken he smells a familiar scent of Dogri. He could comprehend the actual facts and detect the flavor of the dish. He thinks continuously about Dogri. The story and the plot of Dogri end here. To speak the truth the story has no climax. It is due to psychological treatment. This psychological feeling is nicely expressed in the plot. The atmosphere of the story ends again where it begins. The story is an atmosphere based story. The plot strictly follows the unity of place, time and setting. It has a simple and unified plot.

In the short story ‘Gwsw Thwnay’, it may be noted that the plot is formed against love. In the short story many love episodes are mentioned in course of conversation which is used as allegory like Raona-Raoni, Laila-Majunu, Hellen of Tray, Nepoleon-Jasepine, Shahjahan-Mamtaj, J. F. Kenedy-Jackuline Kenedy etc.
These are used only as the background of love in the short story. One love story of Onaru and Alaishri is developed to the plot of this short story. So the plot is constructed against the love of Onaru and Alaishri. The plot gives stress on atmosphere rather than characters and event. So it is an atmosphere based story. The plot here begins with the letter of Onaru to Alaishri that he will go to her home for marriage consent. But the climax of the plot is not clear. The middle of the plot is the psychology of Alaishri's minds till he visits her family. The plot ends with Onaru's visits to her family. He visits her house and sits a little time in the room alone and returns to the home putting a letter on the table about the decision of the marriage. He appears at her house while the family members are busy at outside of the house for the preparation of meal for him and he comes back again at that moment. In the letter he informs that he will remain unmarried keeping a distant from her. Both of them remain unmarried to old age time. The plot is formed within very small campus of love action but the impression remains lasting for long years. The short story has a simple and unified plot without climax.

It is observed that the short stories of Prasanjit Brahma have universal appeal. However the central line of the thematic ideas runs with weak plot. Only 'Bobi' has achieved more perfection among his short stories. His treatment of psychology has brought a new trend in his plot construction which creates a lasting impression of continuity even after the end of the story.

4.3. iii. JAGADISH BRAHMA:

Jagadish Brahma is one of the great Journal writers of early Modern Age in the history of the Bodo short story. He has to his credit only one short story in which he has given the importance of social reformation and education for girls. His only story is 'Laji Gwiwii'. Jagat Chandra Basumatary views regarding the plot of the short story 'Laji Gwiwii' as follows—

\[
\text{Laji Gwiwii soloni solo bitha (plot)}a \text{ jabay lekha gwrwng sikhla Onari-a lekha gwrwng janayni thakhai mabrwi gaoni habakhou lananwi jingayao gwglwinangnay bekhou solo bitha (plot) gaysongnanwi lirnay.}^{17}
\]
The plot of the short story 'Laji Gwiywi' is a simple and unified one. Its background is in the rural area of the Bodo society of early Modern Age. The plot is located at the home of Gabkhrao (Gala member). The plot is constructed against the marriage problem concerning the main character of the story, Onari, who is the heroine of the short story. The problem of marriage against which the plot of the story is constructed is almost identical with that of Abari of Ishan Mushahary. Among them the way of solution of the marriage problems is different with one another. The plot structure of the short story is observed as a unified one. The technique of narrative art of the story is simple one.

In the short story 'Laji Gwiywi' the plot begins with the coming of the groom party from Dwikhorguri village for the marriage proposal of Togen, a handsome young man to the house of Onari. Togen has a rich family background, but he is illiterate. Her family as well as the elderly wise men of the village has negated the proposal for this reason. Onari has no objection for the consent of her marriage. She becomes sad and dejected for the rejection of the proposal. The problem of the plot of the short story develops from it. All young people of the locality are afraid of marrying her knowing the case of refusing the marriage proposal. Thus she becomes an aged girl waiting for her marriage. Only few people of the society had education then. So she has to face many problems as regards her social marriage because it is customary in the Bodo society to hold marriage of educated girls with educated boys only. She did not give any priority on education but thinks that her would-be-husband should be only healthy and wealthy and handsome one. But the decision of her father as well as the sanction of the society ruins her life. She is an educated girl and her problem in the society in the selection of groom. Being an educated girl she suffers lots of sorrowful life for her marriage condition. One day the other groom party of nearby village visits Onari's house with the marriage proposal of Goleram who is a widower with a rich family background. Golero is also an illiterate with strong and stout physique. Against the will of Onari her parents refused this proposal too on the same ground of the earlier condition. This event
moves the action of the plot and it rises to the highest point or climax. She feels a sorrowful life that her marriage will not take place. Being a teacher she thinks for her future life, and has decided to solve her problems against the wishes of her father and the thought of the society. She thinks that if a girl gets sexually involved with a boy, in that case the boy for his involved in pre-marital sex should be allowed to get married with that girl socially. So, the heroine in the story disobeys the first tradition by choosing a groom of her own choice against the wishes of her parents and society, and she takes opportunity of the second social tradition of pre-marital sex relation by being herself pregnant with the boy of her own choice. Finally, the family and the society come to know about her pre-marriage pregnancy. The heroine of the short story does not get worried for such events. But instead she awaits for a future marriage in conformity with social tradition and with consents from all quarters of the society. This decision leads the plot to the end. Like Abari she also faces the social problems for getting her marriage but the way of her solution is in the negative way for which Onari has become shameless. But it is shown that male folk remains passive observer in this situation and they are not in the mood of strong criticism and punishment for her pregnancy. Perhaps they have realized her problem. Finally, they can comprehend the importance of woman education and her future life. They consider her for all. This brings the resolution of the plot of the short story. This short story has a good plot with structural development.

It is observed that the plot is well designed of writing is divided in three parts. All these structural construction of the plot is nicely developed by the central character of the story. The short story has achieved the proper sequence of beginning, middle and ending with a unified plot which is different from that of Prasenjit Brahma.

4.3. iv. NIL KAMAL BRAHMA:

As a short story writer Nil Kamal Brahma has achieved a great popularity in the history of the Bodo short story. He is considered as the emperor of the Bodo short story and has been placed in the highest position among the Bodo short
story writers. His short stories have been published in five story collections. Another story collection edited by him is called *Phungkha*. His short story books are *Hagra Guduni Mwi* (Deer of Deep Forest), *Shilingkhar* (Ruined) *Shirinay Mandar* (Falling of Crytrina Indica), *Sakhondra* (Abductor) and *Mem Daodwi* (Hybrid Madam).

Phukan Basumatary comments regarding the plot of Nil Kamal Brahma in his article 'Boro Sungdo Soloni Solo Bitha Sujunay Arw Beni Guthal' in this way—

*Dainji jithaini somao Nil Kamal Brahmawa hura hura sungdo solo lirdwng. Bini sungdo soloni plotphwra abadari jiu khungnay mansiniphrai jagaynanwi nwgrwari jiu khungnay mansini baidisina jengna-jethw arw jiuni baidi sina bithingkhou lananwi dajadwng. Gomaywinw athikhal sungdo soloyaobw be mwnnwi bithingkhou solo bithani phungkha mohorwi lananwi ronsainay nunw mwwn.18*

*(Eng. trans: In the eighty's decade Nil Kamal Brahma writes short story occasionally. His short story plots are constructed beginning from the agricultural life to urban life with problems and crisis and diverse aspects of life. Really it is seen that in the writing of modern short story the plot is constructed on the source of these two aspects.)*

Nil Kamal Brahma is one of the greatest master craftsmen of plots in the history of the Bodo literature. He is the pioneer in the plot construction in the modern short stories. His plots are constructed against the diverse problems and crisis of human lives ranging from rural life to urban life, from illiterate simple characters to highly educated complex characters, from agricultural life to highly technological life, from simple rustic people to highly complicated people, from poor to rich etc. It may be noted that he has covered a vast variations of topics for his plots in the small limited canvass of the short stories. His plots are very colorful with artistic beauty.

**PLOTS IN THE SHORT STORIES OF NIL KAMAL BRAHMA:**

In the short stories like 'Hagra Guduni Mwi', 'Megonni Akhol: Gwswni Mohor' etc. the plots are based on the love of the modern educated girls of urban life and their thoughts and feelings. On the ther hand, in the short stories like 'Wrwinw' etc. the plots are set on the pure love of simple, illiterate people of the rural life. But the actions and presentations of the subject matters of the plots in these short
In the short story 'Wrwinw' the plot centres round the emotional love of a simple, illiterate, poor working maid girl, Bibari to an educated, rich son of her owner, named Puren. Her love is real and spontaneous. It has no any reason and it does not care for any prejudice. For her, pure love is like the sincere love of human beings for God. She dies for her love at the end of the story.

In the short story 'Hagra Guduni Mwi' Sarmila is the heroine of the story. She is a graduate by her educational qualification. She is courageous, rational and an argumentative girl. She loves modern life style. The plot has developed around the heroine of the story. As per description of the story she is considered as a deer of deep forest. On the other hand, Satyapriyo is a school teacher. He is considered as a hunter. He looks less courageous, logical and argumentative than her. He loves her. He does not know whether Sarmila loves him or not. Being a hunter he can not shot a deer with a single bullet in the deep forest. For this reason he loses her. He knows only when her younger sister informs him that Sarmila’s ring ceremony is going to take place with an executive engineer, P. K. Langthasa the day after tomorrow. Since then Satyapriyo feels a sense of failure. He cannot shot his love to the targeted deer, Sarmila because he can’t understand her inner thought and can’t express his love to her before her ring marriage ceremony with P. K. Langthasa. The story ends with the deep pain of Satyapriyo. Highly logical conversations are presented in the story between Sarmila and Satyapriyo to develop the plot and to reveal the inner moods of the characters.

In short stories like 'Jwngha Nongablanba' the plots are set on the background of rural thinking and feeling, understanding and misunderstanding, likes and dislikes of the rustic and simple, illiterate and honest people of the village life. In the short story 'Jwngha Nongablanba' the plot is set on the background of simple rural illiterate people of the village life. The suspense of the main plot is based on the role of Bangkho, husband of Gindri in the Jatra Gaon (open play) rehearsal in the Dwimuguri village which is developed with the character Gindri, wife of Bangkho.

This short story has two plots – main plot and sub plot. The Main plot is formed on the simple, straightforward and hollow character of rural woman, Gindri.
She is the heroine of the story. She tells her friends about her firm belief that the Thalim (open play) will not be held without her husband because her husband plays the main role in the open play. Her pride rises in this occasion like a blown up balloon. But she does not know what role Bangko, her husband, plays in the open play. The dialogues of the story help the plot in its progress. It also reveals the character of Gindri. The main plot is developed with suspense when the open play is performed. Gindri and her friends are waiting to see the role of her husband, Bungkho. It creates in them more suspense to watch the open play. In the sub plot the story of 'Jaolia Dewan' is shown in a dramatic form. The hero of the open play, Jaolia Dewan fights against the force of British and the Bhutan army. Towards the end of the play he has been killed in the battle by his rival forces. At the end of the play Bangkho appears on the stage carrying the dead body of the slain hero. This brings a great surprise to Gindri and her friends at last. They think that her husband will play the main role in the Thalim. And so, his role of carrying the dead body of the hero, Jaolia Dewan creates surprise and discloses the suspense of his role. At the end of the story, the reality of her speech comes out, and her hollowness, pride and illiterate character gets diffused like the bursting balloon. The sub plot of Jaolia Dewan helps the main plot in rising to the climax and suspense. It also helps the main plot to the resolution with comic or humorous tone. In the short story both the main plot and the sub plots are organically constructed to a unified one. It is the technique of the short story writing of Nil Kamal Brahma that finds expression in narrating the story of neglected small subjects with a great suspense and impression.

In his short stories Nil Kamal Brahma presents the different dominating characters of rural and village life. In the short stories like 'Swangni Lamayao', 'Daya Swrni' etc, each plot is set against the dominating character of the village life. But the subject matter, event and action of each story are different.

In the short story 'Daya Swrni' the plot is set up in the rural background. The plot is formed against the incidents and problems that take place in the life of Oboshi, the heroine of the story. She is born in Mathiyadola village. She is the only daughter of her family. She grows young in the care of her parents. She has been married by a young man of rich family. She has lived a happy married life till the
death of her father-in-law. After the ceremony of his death father her husband
shows his real character. Drinking alcohol all through day and night, he has turned
to a drunkard. Being drunkard her husband scolds her with worst words, quarrels
and physically tortures her. The plot begins and develops with domestic problems
raised by her husband. Quarrels and physical tortures become a daily routine. One
day her husband comes back to the house drinking liquor and asks his wife to
bring the bottle of wine which he consumed on the previous day. When she replies
the truth she is scolded for drinking the wine. This incident leads to the conflict of
the action and the plot develops to the climax. He slaps and whips her with the belt
until she becomes senseless. Then he falls asleep deeply in the state of intoxication.
Being heavily tortured Oboshi gets senseless and falls down on the ground. While
she regains her sense she feels physically very weak. She noticed that her body is
fully stained with blood. She thinks to get relief from the severe punishment of her
husband. She then decides to kill her husband and kills the sleeping drunkard
husband with an axe in a blow. Feeling extremely weak she again falls down and
gets asleep. This incident leads to a sudden resolution to the plot. For this crime she
has sent to the jail for life imprisonment. The plot ends here in a unified form.

In some short stories of Nil Kamal Brahma like 'Gamini Simang', 'Raonibw
Raobw Nonga' etc. The plots are set up against the growing influences of urbanization
or urban life on the backward rural area or rural life. In the short story 'Raonibw
Raobw Nonga' the plot is set against a proud, beautiful girl, Sarala who, under the
influence of urban culture, neglects the young Bodo youths as backward and
downtrodden. She only chooses non-Bodo youths as handsome and smart. At the
last moment of her married life she extremely suffers and realizes her mistake
when her husband, an Assamese Officer, escapes from her life and gets newly
married to an Assamese girl.

In the short stories like 'Gamini Simang' etc. the plot is set up in the backward
village of rural area. Samoresh is the hero of the story who begins, develops and
resolves the plot. In this short story the plot is based on Samoresh's dream for his
own village. After the resignation from his service Samoresh returns to his backward
rural village and establishes a high school there. He becomes a school teacher in
that school of his village. The plot of the short story ‘Gamini Simang’ is thus initiated by his dream for the development of his own remote rural village. Later on he also becomes the President of the Gaon Panchayat. During the tenure of the presidency he settles the problem of the opening of the post office in his own village, arranges transportation system of buses from the town to his own village. He also brings special grant for the construction of rural hospital in the village. All these activities bring the development of the plot. In the mean-time his marriage is ceremonised with Bimala, an M.E. (Minor) pass daughter of the Gaobura of his village. His marriage brings a turning point in his life.

He works a lot for development of his village which give the facilities of urban life in the remote rural village. He tries hard for his family and for more developments of the village. But misfortunes bring obstructions to his life. One after another he faces the problems in his life. First, he loses his well wisher mother. Secondly, his wife, Bimala enjoys extramarital sex with an Assamese contractor. One day she runs away with that person which brings dishonor to her husband, Samoresh. Thirdly, his father-in-law totally blames him for her daughter’s fault. Being a man of materialistic benefit and power he tries to take the advantage of becoming the president of the Gaon Panchayat. Lastly, the villagers start disbelieving him gradually. The immoral act of his wife is the main cause of his failure of his dreams for the development of the village. The event of Bimala’s running away with a contractor is the climax of the plot which immediately brings its end. Then Samoresh loses everything in life which he has earned with hard labour and dedication for the village and its villagers. In the last moment he changes his dream and decides to do agricultural works for his livelihood. He plans for buying a tractor on a loan for agricultural farms. The dream of Samoresh ends here.

Misfortune is the part of human life. Every human being either man or woman suffers from it. Some short stories of Nil Kamal Brahma like ‘Suni’ etc. the plots are constructed on the incidents or events and the problems caused from this evil. The plot of the short story ‘Suni’ is based on the character of Ronai, a divorced wife and mother of a daughter. One day Ronai arrives at the Doholapara village where she reveals herself as a divorced wife having a child before the village
Headman and villagers. She tells about her miserable life and her problems and appeals the village Head man (Gaobura) for a residence. After hearing her sad story they arrange a house for her in the village. This is the beginning of the plot. She is now loved by all the villagers. She is a hard working woman. With her talent, expertness and co-operation to others, she becomes like a leading woman in the village. She lives working in the paddy plantation, hutching rice, weaving, etc in the village.

When she becomes near and dear for the villagers the misfortune begins to befall on her. One day, when she goes to fetch water from the public well she falls down on the ground and becomes senseless. Ramthenga, son of an L. P. School teacher spreads the news for the locality. Knowing her to be senseless they rushed to the spot. Ramthenga calls a doctor, who after checking her up, prescribes some medicines. But the disturbing fact that gets revealed after the check up of the doctor is her three months pregnancy. This incident increases the problem of Ronai and develops the plot.

Everybody becomes surprised hearing this news. Village headman, Sangkhao bwrai, the L. P. School teacher and Laogi, old woman feel surprised. The villagers do not blame her but get angry with those who take advantage of her weakness. Maibra who dreams for her physical beauty gets envious to Gobinda Basumatary, a high school teacher as a rival and encourages suspicion to the villagers and blames him for this illicit activity. He is expelled from the village. Even the educated villager, Abinash cannot convince the villagers to bring him back. The event is the result of Ronai’s pregnancy, a helpless woman. This event helps the plot in its development.

One more event, that takes place in that village, is the marriage ceremony of village Headman’s daughter. The marriage is arranged in a splendid manner. There are availability of band party, jatra gaon, drinking and eating. Everybody becomes happy in the ceremony. When the Head man fetches the ornaments and gift items for the marriage those are found missing. He feels very uneasy but he keeps the matter secret. So, he tactfully donates five hundred rupees for marriage tie. But on the next day he informs the matter to L. P. School teacher, Sangkhao, Maibra, old
woman, Laogi and Ronai. He also complains at the police station. This event in that 
village steers the plot to the climax.

Once again Ronai falls down on the ground due to senselessness. Ramthenga 
again informs the news to all the villages. Everyone visits her. They also arrange a 
doctor. While the doctor is ready to push an injection, a police car arrives in front 
of her house. The Police man digs out behind the house and drags out a box 
where the missing marriage ornaments of the village Headman are found. All the 
villagers get surprised looking at it. Then a man of full beard is brought out from 
the car. The Police inspector informs them that this man is the real thief. They 
carry both Ronai and her husband to the police station. The plot comes to the 
resolution.

At the end of the story it is come to light that the misfortune of Ronai and 
the villagers was caused by the divorced husband of Ronai.

Class struggle is found everywhere. This struggle may be among the rich 
middle class and the working servants in the rural society. On the other hand it may 
be among the capitalist class and the poor class. In the industrial life it may be 
between the higher officers and the lower employees under him. Some plots of Nil 
Kamal Brahma are taken from these subject matters for his short stories like 
'Shilingkhar', 'Beher' etc. In the short story 'Beher' (Mire) the plot is set up against 
the problem of a poor, illiterate, village girl, Mwirathi who works as bonded maid 
servent to recover the loan money taken by her father from Horbilas. She is sexually 
exploited in the house of Horbilas by her owner and in return she is paid some 
money. She also dreams to recover his money by submitting her physical beauty 
to him. This maid servant's life is pushed into the deep mire. In the short story 
'Shilingkhar' the plot is against the problems of an educated man, Abinash Muchahary. 
He is the tragic hero of the short story. In the middle of the story he has changed 
is name from Abinash Muchahary to Bimolendu Khakhlary for the survival of his 
life. The plot begins, develops and ends with him.

In this short story we get two episodes of oppression and suffering. But the 
plot is organically unified. It is a tragedy of poor educated man. Abinash Muchahary 
is a B. A. passed son of an L.P. School teacher. His family background is simple.
After his father's expiry he looks after his family. As the family is poor, he searches for some job for the survival of his family. He gets a clerical job in a private company. One evening when Abinash hears a loud cry of a girl from the chamber of his boss he rushes there and sees that the boss is trying to seduce Ms Lingdo, a clerk under him forcefully against her will. He rescues the girl from the hand of the officer. For his honesty Abinash is terminated from his job. This incident shows the exploitation of the lower employees by higher officers in the private companies. The lower class male employee like Abinash is terminated from the job for his honest act. On the other hand the lower division employee like Ms Lingdo is sexually exploited by the officers. This incident leads the plot to the climax.

Abinash is now jobless. His internal conflict makes him change his name from the Abinash Muchahary, recorded character to Bimolendu Khakiary. He has a driving license of light vehicle operation of the vocational institute which he duplicates in the name of Bimolendu Khakiary. Then, he becomes a driver under B. Prakash Katham, a Managing director of Electronic India Private Ltd. As a driver, every morning he cleans officer’s imported car. Then he drops his daughter, Sureka to the college, and then he leaves B. Prakash Katham to his office and waits there till he returns home. After office hour he goes often to club, or often to party and to the conference. In this way, he does his duty everyday like a slave under the command of the Officer and his daughter. While he works restlessly at a poor salary by their commands Bimolendu again suffers from the internal conflict between an educated Abinash and a driver, Bimolendu. This conflict of his internal mind becomes unsolved. One day his car is being crashed to pieces by the running train while he is crossing by the railway gate. This incident brings the plot to the turning point or to the resolution. The driver is dead on the spot. The story of Bimolendu ends here. After his death his wife becomes the worker of the town rice meal and his son is send to be a cowherd in somewhere village. In this way, it is seen that the family of Abinash or Bimolendu of an educated modern man is ruined in the short story 'Silingkhar'.

Corruption and bribing in the offices are now becoming a common culture in urban life. This kind of culture of the office staff becomes the plots of some short
stories of Nil Kamal Brahma like in ‘Udrainay’, ‘Sanseni Jarimin’ etc. The plot of Sanseni Jarimin is set up against the bribing culture of Ashini’s husband, a clerical of the court. ‘Udrainay’ is another important short story in which the plot is taken from the struggle of Bonsri for the rectification of the corruption of his father or the struggle to save her father from his guilt.

Maniran Baglary is a weaving superintendent. His family members are a wife, a son, a daughter and a daughter-in-law. His wife, Maya Rani Baglary is a highly ambitious and luxurious modern wife. He tries to solve his wife’s problems. As she desires, he builds an R.C.C. building in Guwahati and purchases a new ambassador car. Secondly, he educates his son and daughter in rich educational institution. His ambitious character and luxurious life style of his wife involves him to be corrupted. He again involves in the corruption of eighty thousand rupees for an expensive marriage preparation for his daughter. Then he purchased new furniture, ornaments of gold and diamond, radio-gramophone set, etc for his daughter’s marriage.

He has been terminated from the service in just before his retirement. He has been sent to the jail and imposed to refund the amount earned by corruption. The days of problems come to the life of Bonsri, daughter of Maniram Baglary. She faces the tough situation to save her father and family from this crisis. Firstly, she requests the doctor to delay the marriage for two years, the doctor does not agree with her. Finally, he marries another girl. Secondly, she meets secretary of sericulture and weaving to save her father’s job but he denies it. Thirdly, she meets her brother, who is an engineer to save her father but he refuses her to help his father for his alleged corruption. Fourthly, she herself looks after her jobs but she does not get any job for her father’s past bad record. Finally, she does not get any help from anybody. She, therefore, sells all the furniture of her marriage, except the ornaments of gold and diamond, house complex to the doctor. After that she refunds as an amount of rupees the eighty thousand to the Govt. But she cannot make her father free from the imprisonment.

In jail, her father has suffered from mental and physical problem. He suffers from a sense of guilt and thinks about the future of his daughter. He dies of hurt
attact resulting from mental tension. Her engineer brother comes from Simla to perform the rituals of death of his father at his uncle's home. After the rituals are over she sends her mother with her son to Simla along with an ambassador car. After staying four months at her uncle’s home she goes to South India and lives there as a 'Nun' in a Catholic church. The plot of this short story ends here in a tragic atmosphere.

It is found in some stories of 'Shirinay Mandar' that some plots are found on the life events of highly educated husband and wife who have led a life devoid of comforts and luxuries of life. As the husband is unable to provide the luxuries, comforts and high standards to his wife, his wife leaves him and again gets married to a rich man who has enough money. Finally, it is seen that her leaving of professor husband is not due to her craving for material comfort and money but to satisfy her life with a new man. So she again marries Mr. Mukhiya, a hotel owner when I.P.S. Iyenger dies. But the plot ends in unhappiness of Mrs Balangsri who faces a stern reality and regrets for her future tragic life.

Life is always full of problem and struggle. Men have to suffer problems in life after marriage because they have responsibility for their living, earning money and property, for their children and houses, and other required materials for their future life. All these requirements of life bring those troubles and unhappiness. 'Sabwn Bibar' is a nice example of it. The social life of new society is based on highly educated new society. It is seen that in many of his short stories the plots, characters, actions and atmospheres are set on the problems and crisis, thinking and feeling of highly educated new society. In the story of 'Lamani Juliet' the plot is formed against an event of two lecherous characters of college going girls. In the story of 'Mwdwi arw Gwlmwdwi' the plot centres round the struggle for living of a male worker and his challenge against life by establishing an industry with his talent. Lastly he gets success in his industrial project. It is seen that the plot is formed against the painful struggle of Gwmbwr, a worker making hard core of challenge for his future life. Many short stories of Nil Kamal Brahma have the plot construction based upon the simple and straightforward people of rural life. Many small incidents or events of life can become the centre point of his stories. In the story of 'Na Bathwn', 'Jwngha Nongablanba' etc. the plot of the short stories have
no problem, no conflict and no crisis, but these have suspense which makes the short stories very interesting. The plots or sequence of incidents have always suspense which make his short stories more and more impressive.

In conclusion it may be noted that he uses clearly high technique, good selection, right situation and excellent presentation in the formation of the plot in his stories. He shows his excellence in the construction of plot of the event of a person in an amusing and suspenseful way. Another technique in plot construction is the use of economy of language. In the limited span of his short story, Nil Kamal Brahma has dexterously used only the essentialities of the short stories. The prime technique of plot expansion is the economy of use of words: Unnecessary language and unrelated matters are not employed in his stories.

4.3.V. MANORANJAN LAHARY:

Manoranjan Lahary has written thirty eight short stories which are collected in three anthologies which are Solo Bidhang (1978 A.D.), Bajwi (1994 A.D.) and Gaodang (1996 A.D).

Manoranjan Lahary is a great short story writer. He has not only presented the rural life but also the urban people and their life. He presents the true pictures of the village people and their love and hatred, feeling and suffering, their struggles and problems. He also presents their innocent, ignorant and illiterate life. His mastery of the short stories does not stop in portraying villagers who are becoming educated, moved for city life and lived in urban culture. He selects the subject matters of town life and its influences to the villagers. He selects various subject matters for his plots of the short stories from rural to urban life, from poor to rich people.

Phukan Basumatary says regarding the plot sources of the period from eighty decade to ninety decade of twentieth century,

Dainjiniphrai guji jithaini gejerao lirnay sungdo soloyao sakhrí maonay arw taun-sohorao jiu khungnay Boro subungni jíuni jathái eba jiu khungnay adóbhkhou lananwi solobitha sujunay jadwng. Be badi solo bithani gejewng Boro somaja gwddani lama pharse daogabwnayni gumur
mwnw. Gwdan gwnwkhwary jiu khungnayni gumur mwnw be bai disolo bithani gejerjwng.\textsuperscript{19}

\textit{(Eng. trans: In the stories from the eighty decade to ninety decade the plots are set up against events of service life and urban life of Bodo people or their living style. Through this kind of plot it is seen that the Bodo society is merging towards the modernity. It is known through this kind of plot a new life style of scientific living.)}

\section*{Plots in the Short Stories of Manoranjan Lahary:}

Some of the plots of the short stories of Manoranjan Lahary have taken the subject matter from the love of human beings. It may be platonic or physical love. It may be for marriage purpose or only for illicit relations. This love may be of educated or of illiterate people. But it is the human relation of man and woman. Some of his short stories like 'Gangse Phali', 'Goysri', 'Gathwn Juli', and 'Nekhles' the plots are set up against the love and their problems. In the short story 'Gangse Phali' the love is between two working servants, a male servant who is Basiram and a maid servant who is Laodangi. Their love is for marriage purpose which unites the two minds into one purpose to survive together. The plot of the short story 'Goysri' is based on illicit love between Goysri and Goyaram which ends in the entrapping love of Goyaram. At the end of the story Goysri has been portrayed carrying a baby in tragic situation. In the 'Gathwn-Juli' the plot is formed in a true love between two rural villagers. The hero of the story is a very poor fellow. For his poverty he can not marry his beloved and she is forcefully married to an army. The hero dies in deep sorrow by jumping into the rising river of the nearby village. In the short story 'Nekles' (i.e. Necklace) the plot is constructed against the illicit love between the married owner and the maid servant. The plot ends with the separation between the lovers.

Marriage is a part of human being. Marriage may be between two unmarried boy and girl or between one married and unmarried one. Marriage may be a widow's or widower's remarriage. Re-marriage is also accepted by the Bodo society. This subject matter is selected by many Bodo short story writers. In some of the
short stories of Manoranjan Lahary the plot is selected from the marriage which is narrated in different background of the society. It is found in 'Bajwi', 'Daha', 'Dahwna' and 'Sangrema'. In the short story 'Bajwi', the plot revolves round the remarriage between a widow woman and her younger brother-in-law. The plot is based on the marriage of step wife in the short story in 'Daha'. Child birth is natural need of the marriage life. The barrenness of the marriage life is expressed through the plot in the short story 'Sangrema'. In the short story 'Dahwna' the plot of the marriage between a male working and a maid worker is nicely presented.

Poverty is the source of discovery for living way. People live by working any kinds of works in life. Some families live by selling wine, some by rice cake, some by tea etc. In the short story 'Lodraini Simang' the plot is against the sale of wine for running the family. In the short story 'Raha' the plot is against the means of livelihood, and in the short story 'Phita' the plot is based on the opening of rice cake selling shop for earning money for the survival of the family.

Social customs of the Bodos and non Bodos become the plots of some short stories of Manoranjan Lahary. Some stories like 'Botolse Zou', 'Meser Chawa' 'Saha' and 'Apne Ujaya' the plots are formed against the social customs of the society. In the short story 'Botolse Jou' the plot is founded against the importance of a bottle of rice beer in the traditional marriage. Casteism is the plot of 'Meser Chawa' and untouchability in the Hindu society is the plot of the short stories 'Saha' and 'Apne Ujaya'.

The simple and easy life of the illiterate rural people, their innocent and foolish manner is the subject matter of his some short stories like 'Gangburjwng Angjwng Glwm' and 'Theng Daphla Daphli'. In these two short stories 'Theng Daphla Daphli' and 'Gangburjwng Angjwng Glwm' the plots are set up against the illiterate rural people and their humourical manner in the society.

In the modern short story human problems and tensions are the plot of the short stories. It is found in the short story 'Nin'. In the short story 'Jimmadar' the plot is formed on the loyalty and devotion to the duty.

Believing in the spirits and the ghosts forms the tradition of the Bodo society. They believe that the soul of human beings may be transformed to the spirits and ghosts. So, Bodo people feel frightening and fearing on meeting them. In the short.
story like 'Horni Kol', 'Gaodang' and 'Kot Gosla' the plots are against the belief of the spirits and the ghosts of the Bodo society. The plot is designed differently in many short stories.

Disease and illness are always with human life. Medicine helps in curing or preventing diseases. In the traditional Bodo society people consume some medicinal foods to cure or prevent some diseases. These are also the subject matter of his short stories. In the short stories 'Athingni Beram' and 'Jobra' the plots are the pain and suffering and the problems arisen from the diseases. The traditional Bodo food Khiphi Bendwng becomes the plot of the short story 'Khiphi Bendwng'. This particular food item has been believed to have traditional medicinal value.

The plot which is constructed on human hobby or means is found in the short stories like 'Ashi Gojo', 'Koling Bel' etc. In 'Asi Gozo' the stealing hobby or means of a villager is the plot of the short story. In the story, 'Koling Bel' (i.e. Calling bell) the plot is set up against the officer's interest and the sense of belonging of the calling bell in the office. It becomes a hobby to bell it to call the assistants. In the short story of Manoranjan Lahary's 'Koling Bel' the plot is constructed on the event of the last day of retirement of a service man, Jadunath Bora. The plot in this story is the event of emotional and psychological effect of remembering the last day of his retirement of service life and being amused in deep thoughts. It also presents the service life and growing towards urbanism.

Sex is the common subject matter of many short stories. In the short stories of Manoranjan Lahary some plots are set up against the post marital sexual relationships, practised by both male and female. The physical desire is first approached by a married man in the short story 'Dehani Bagwi' while it is advanced by a married woman Khonjana in the short story 'Khonjana'. In the short story 'Straik, Kauntar Straik' it has a nice plot construction. It has beginning, rise, climax, turning and resolution in its small short story campus. The plot has its setting in the town life family of Budhiram, U.D.A. in the D.C. office in Dhubri. The beginning of the plot arises from the differentiation of hobby between husband and wife. Gaodang has a hobby of evening walk, social visit and cinema programming in the evening but at that moment her husband, Budhiram takes rest after the whole day
of work. As wife is not so closely united to her husband, not taking care of him and never asks his problems and conditions her husband cannot love his wife with whole-heartedly. This brings the conflict between husband and wife which raises the plot development. It gets more rising when the illicit relations between Budhiram and maid servant, Mwdli continues frequently at mid-night while his wife gets a deep asleep. One night his secrecy of post-marital relation has been disclosed by his wife who has suspected her husband's activities. It leads the action to its climax when their quarrel becomes more gruesome and she has been slapped by her husband. It causes an uncompromised mood between them. She gives up talking and co-operating with her husband. It continues till the third day. On the fourth day she resorts to hunger strike. On the fifth day she resolves to remain without food of death which ends in the mid-night of the very day. The conflict rises with the parallel strike of her husband. This conjugal conflict between husband and wife develops the plot to the climax and to the resolution with an artistic craftship. But the counter action of her husband is a false one because he has his meal during the office hour. The suspense of the story ends at the mid-night of the fifth day because she breaks her fast unto death on that day and takes meal at midnight at the kitchen. This decision brings resolution of the plot in the short story 'Straik, Kauntar Straik' (i.e. Strike, Counter Strike). The story nicely ends while she comes back to the bed having meal she calls her husband with caring love and holding his hand on her breast declares called off to her strike. In return Budhiram, her husband replies with love that he also postpones his counter strike. Thus, the plot ends with a happy ending.

Martyr and suicide are the plots of many of his short stories. It is also found that the massacre is the plot of the story 'Bima', the sacrifice of life or martyr is the plot in the short story of 'Mungkhlong', the suicide is the plot in the short story 'Buli'. 'Bima' is a nice story of Manoranjan Lahary. The plot of the story is based on the background of Naga riots in the river valley of Merapani and Dwiyang in the state of Nagaland. The plot ends with the death of mother (Bima) of the baby.

In the short story 'Bima' there is an organic plot of two themes— the main theme is the motherly love of her baby and the massacre on Bodo people by Nagas.
The plot is suddenly begins from the climax with the sudden attacks which was an event of massacre on the Bodos by Naga people at night on the 5th January in 1990 A.D. It was a fearful night the troops of Naga people with gun, spear, axe, sword, arrow, etc. burnt the twenty four or twenty five Bodo villages in Dwiyang and Merapani area. They burnt all the houses and killed all the people mercilessly. It is a result of political cause of greater Nagalim. It was a brutal massacre over the night.

A team of seven Bodo women who has escaped luckily from this violent event is leaving to Assam to save their lives. Among the seven Bodo women some of their husbands and children are burnt; some are shot dead and some are stabbed to death. Mwinasi has lost her husband, Goga along with daughter by burning with the house and carries a child of four month on her back. Buthbary runs away along her child who can walk. But she kills her daughter by thrashing on the root of the tree while crying in thirsty of water. Maisi moves with a child of five months whom she put on the dung of elephant while they heard of a shrilled outcry of Naga people. These incidents intensify the motherly love of Mwinasi and forward the action of the plot.

On the other hand Mwingsi can neither carry it nor walk. Her group is marching in advance. One of her group, Deteng, a childless woman asks Mwinasi to move fast leaving her child somewhere. Mwinasi cannot do it. She moves slowly carrying her baby. She extremely feels weak and tired. She can no more move onward. The Sun is about to set. Her friends have left her far behind. She has wrapped her baby on her back with a dressed cloth. Suddenly she hears a huge noises and the firing sound. She stands there clutching her child on her breast. She sees Naga armies’ ambush with gun around her.

They ask her to give the child for killing. She denies it. She stands firmly against their wish. They warn her for killing if she does not allow her baby to them. She says that she cannot do it. For her, being mother, it is better to die for freedom of lives to see her baby killed by them. She says that she will die but cannot surrender her child to them. She strongly denies and protects them to save her child. She says so,
Angnw be thwinaykhounw nanggou, jay thwinaya angnw arw angni gothonw orayni thakhai udangsri labwgwn.  

(Eng. trans: I need this death that will bring forth to me and my child an eternal freedom.)

The stone hearted Nagas fire Mwinasi and her child to death. Another firing takes place in a little distance from it. It may probably be the shooting sound of her friends, Deleng, Goysri and others. They all have got freedom forever. The story ends here. Thus the plot comes to resolution with the death of Mwinasi and her baby.

Death is the common subject matter of some short stories by him. But this death may be of different forms. It may be natural death or a murder; it may be suicide or martyrship for a noble cause. In the short story ‘Dinwibw Sitharnw Hayakhiswi’ the plot is set up against the tendency of attempting murder to his friend in the sense of intoxication. The plot of murder in the short story ‘Dantharu’ is taking avenge on his elder brother who is now living a standard family life. Looting is the plot in the short story of ‘Nesa’ which brings murder of a girl. In ‘Nesa’ the tragic end of Lailee who is deceived by Shershing, a drunkard looter is nicely described. He pretends to love her to make his secret plan a success for getting her wearing golden ornaments. Finally when he fails in his plan he robs it forcefully by killing her, a little girl of very tender age. After the murder he buries her body in the sandy river side.

‘Dantharu’ is a story of Manoranjon Lahary which has its background of rural village life. The plot is based on the domestic problem of Bedang. Bedang and his wife, Maisi are of Jaraguri village. Earlier he had a lot of property and lived a happy domestic life. He is an alcoholic. To meet the expenditure of drinks he has to do labour works. Even he has to sell his paternal properties to procure liquor for regular habit. Now he is turned to a habituated drunkard and labourer. He often returns home with rice, little money and often with empty hands. While he returns home with heavy drinks then the family becomes a quarelling. Out of intoxication he usually beats her wife.

One night he returns home in a heavily intoxicated position. He pushes door to open and enters the room where he hits the walls of the room and the little furniture that is there in the room. He thinks it to be the fault of others and becomes
angry with the members of his family. He asks for meal. As there is no rice at home on that night he quarrels with his wife and blames her for not bringing rice in loan from his brother's family. He gets furious on his wife and drags her out from the bed to the courtyard clutching on her hair. He beats and kicks her.

He then feels furious on his elder brother. In the days of their father they were the richest family in Jaraguri. After separation Gongaram lives happily with his paternal property but he lives in poverty selling all property inherited from parents. He always blames his brother for his poverty. Scolding his brother, Gongaram he gets up suddenly and carries one axe and rushes to the house of his brother to avenge his brother by killing him. It is a deep dark night, all are asleep. Only the cry of owl and cats is heard. His wife follows him secretly thinking that her husband may do something unfortunate. Gongaram is sleeping on the veranda. He looks his brother Gongaram's neck and raises the axe to chop his neck. Seeing her husband's action she tries to save her husband from committing crime. She pulls the axe with her full force from the behind. In dark Bedang can not recognize his wife and thinks her as his enemy. Thinking her to be an enemy Bedang kills his wife Maisi cutting with the axe. The blood spreads on the ground. Listening her loud screaming all the family members come to her. Gongaram takes care of her and Bedang immediately runs away from the spot. The plot ends here with a tragic effect.

In the anthology of Gaodang there are only two short stories. These are 'Gaodang' and 'Dogri'. The plot in the short story 'Gaodang' is the belief on the spirit of a young death girl and the feeling of fear from it. The other plot in 'Dogri' is the marriage problem of Dogri, the heroine of the short story. These two short stories are restructuring of earlier two Bodo short stories. The 'Gaodang' is a newly written of his earlier short story 'Horni Kol' and the 'Dogri' is of Ishan Mushahary's 'Abari'. The characters are replaced with new names keeping the problems and subject same as earlier.
4.3.vi. HARIBHUSAN BRAHMA:

Haribhusan Brahma is another importamt short story writer of the middle stage of Modern Age period. His parents are Ashina Brahma and Dwiyaswari Brahma. He has written many Bodo short stories which are published in three anthologies of short stories named *Srimati Durlai* (1980 A.D.), *Rwnao Phagla* (1985 A.D.) and *Khiphi Bendwng* (2012 A.D.).

THE PLOTS IN THE SHORT STORIES OF HARIBHUSAN BRAHMA:

In the short story 'Srimati Durlai' the plot is taken from the nature and character of Srimati Durlai. It is seen that the character, plot and atmosphere are provided to the story. The plot of 'Srimati Durlai is the character of the heroine and her activities, her thinking and feeling, her habit and mannerism, her showing and talking, her loose moral and crossing the limit of an ideal girl. In that place she does a series of activities which are related with her character. She is fashionable and looks smart. She is distinguished from other girls from her activities. At the end of the short story the real character of Srimati Durlai comes out when she lives in Bhutan mela after running away from her home with two Punjabi drivers and never returns home.

*Hindiwalaphra phwiagi daphwi Srimati Durlaini badi guwar gwswni no-
aodi sinaynay, sinaywi, gaohari malayhari alasiphra jwbkhanay nonga, 
bekhou Durlaykhou mwjangywi sinaynay lwgwphra mithigwn. 21*

(Eng. trans: her familiar friends know it well that whether Hindi speakers come or not but the guests of her familiar, unfamiliar, own caste, other caste never end in the house of broad minded like Srimati Durlai)

In the short story 'Line Bus' the plot is set against the incidents and activities occurred in the characters of Labangga and Gaojru. The first casual incident happened in the line bus of morning time while they visited their son-in-law's house. The atmospheric incident happened in the bus had its situational effect in the next incidents at the house of their son-in-law. The same led its situational affect at the house of Gaujru's brother. This first incident leads the plot to the other two incidents and finally the plot ends. It looks that one situational atmosphere leads to the next two consecutive situational atmospheres for which the two major
characters suffer a lot of problems. In this way the plot of the short story ends in logical development in a unified plot. The structural development of the story is very organic.

In the plot of 'Honglani Saori' there is the beginning, middle and ending. The location of the plot is at Hongla's house. Each of the story and the plot begins, develops and ends within a single day. The story begins with the thatch roofing of Hongla's house in the morning. It gets its development with the coming of Paniya master in Hongla's invitation and sharing local liquor (rice beer) with the groups of Saori. It was a hot day. Paniya master in an intoxicated mood walked to the school unsteadily. Reaching the school he feels himself imbalanced due to the intoxication and sleeps there on the benches asking children to pour water on his head. The next incident takes place incidentally on that day. School Inspector, Nagen Sarma visits 249 No. Pathwibari L. P. school in presence of Hongla, secretary of the school. At that moment Paniya master is sleeping on the benches drinking liquor. Students are pouring water on his head to control headache. This accident is the climax of the plot. He knows the real situation while he breathes the foul smell of liquor. On asking the children they report that he is suffering from headache. School secretary adds that he has been suffering from illness since the last three days. But the school and the teaching of students always matter him most. So despite of illness he has come to his duty. From being seriously sick, how, he takes rest. They return to Hongla's home where they consume rice beer. In the last incident being intoxicated the school inspector reports Paniya master as the best dedicated and regular teacher and send a proposal for 'Rastrapati award'. The story ends with the dissatisfaction of saori worker because they have provided only curry but no meat. But the school Inspector is fully satisfied consuming surplus meats and liquor. The plot resolves there.

The plot is very simple and unified one. The characters are satirically explicated by the situational atmosphere. The development and ending of the plot of the short story is determined by atmosphere. The story turns to an atmosphere based story.
In the short story 'Narkhw' the plot is a simple one. The setting of the plot is in the village. The story is character based. Narkhw is the only son. His father has fifty bighas of agricultural and seven bighas of horticultural lands. His father is very kind hearted man. His father has a strong desire to make his only son educated. For this reason he gives required money to Narkhw by selling agricultural products. He is very expert in managing the workers of the family. He also knows how to save money. But Narkhw is very weak in studies. While Narkhw passes primary education then he invited primary teacher for meal. He suggests him to study for being educated. He is given admission in M.E.School. After passing M.E. School somehow he is admitted in High School. But he fails in the examination several times. His father requested Head master again and again to pass him. But Head master is surprised on his request and replies that if he requests for himself then he will allow him. At that moment his father suffers from typhoid and passes away. Narkhw then feels like an orphan.

Narkhw gives more importance in dresses and fashions. He goes to new movies in theatres than to give attention to his studies. Even the tea stall owner knows that what he eats and drinks. He has been punished in several ways for dullness in studies. He finds it to be shameful if he can not wear new dresses and cannot give opinions about new movies than lessons of reading.

His father thinks that Narkhw cannot succeed in studies but he can make him successful in looking after family. He does not think to get married him soon. But he dies in that year when his son retires from studies. After the death of his father he thinks to marry his girl of his own choice. He sends a group of village folk for marriage consent from that girl. The girl gives consent and subsequently the marriage is settled.

He decides to arrange marriage in a decorative and grand one. He spends all the five thousands money received from his father in the marriage. The remaining money he takes as loan from Khaya harsa of the town by keeping his paternal land on lease. Everybody is satisfied in his marriage. No shortage of foods and drinking in his marriage. The money received as blessing and gift is used to feed guests who visit them after marriage. He keeps the honour of his father by arranging a big marriage even by taking loan putting his paternal property as lease.
He sets for honeymoon after the marriage. For this he has purchased new jewellery for his spouse and procured comportable dresses for himself. To meet this expenditure again he has given some of his paternal properties on lease. Khaya harsa, his money lender has done the trick by keeping his signature on a blank sheet of paper of the red register. He never ponders it to be a serious matter. His only intension is to have money for his programmes.

The paternal property of Narkhw has gradually come under the lease of Khaya harsa. He cannot refund any money. He even cannot manage his family with workers. As he cannot manage his property and cannot produce crops properly the needs and problems are increasing in his family life. He sells his paternal land for money to solve his family needs. Finally he even sells his homestead. As he has no alternative he builds house on the P.W.D. road side and himself turns to a labourer. He lives a tragic and pathetic life with his wife in poverty including five children. The plot ends when Narkhw turns to a helpless labourer for maintaining her family. This theme is new in the Bodo short story.

4.3.vii. GOBINDA BASUMATARY:

Gobinda Basumatary is born on the 1st March, 1951 A.D. in Palasguri village near Kajalgaon under the Chirang district. He is a renowned Bodo story writer. He is a strong social worker. He was a General Secretary of the Bodo Sahitya Sabha. He writes many short stories which is published in the anthology of Bodo short story book Haraoni Saikhel (Harao's Cycle) (2006 A.D.). He has written some short stories which have appeared in the journals.

In the short story collection Haroni Saikhel, there are eighteen short stories. The names of the stories are 'Hwnjao Gwswm', 'Gari Bigwma', 'Julaphi Gudung', 'Udwi', 'Somser Alini Raijw Binay', '6thi Disembor :: Hather...', 'Haraoni Saikhel', 'Kosing Klas', 'Mwdwijwng Burkhighayn', 'Daosri', 'Garai Dakhwn', 'Thwi', 'Gur Morning', 'Phifthi: Phifth', 'Santhi:: Deblab:: Jathi', 'Phura Therojwn', 'Khoro Matha' and 'Sartiphiket'.

In the short stories of Gobinda Basumatary the plots of his short stories are formed on different social problems of the Bodo society. It is found that his
short story plots are constructed against the agricultural life, working maid servant life and the life of sorrowful events. His stories are deeply rooted to the social problems of the Bodos.

In the short story 'Hwnjao Gwswm' the plot is set against the painful life of a maid servant, Hangari. Hangari feels deep sorrow and pain, and gets shy. Facial blackness is the main cause of her sorrowful life and suffering. In the short story 'Udwi' the plot is taken from the events of contractors and suppliers who are looting money depriving the poor people and weaker section of the society. It may be noted that some stories are humorous and mild satirical. The plots are developed with mild humour on the nature of characters and events in such short stories 'Khoro Matha', 'Gur Morning', and 'Somser Alini Raijw Binay'.

In the short story 'Haraoni Saikhel' the plot begins in the peaceful harmony of the revenue village 'Polasbari'. The river Dwi gwswm divides the village in two parts – eastern and western parts. Drinking, bathing, supplying the water to the agricultural fields, rearing cattle, fishing food items etc. are the blessings of this river. The bamboo bridge over the river brings more close and unity among the Polasbari village. They have their own social systems, language and culture, religion and festivals. The villagers help with each other in problems and social activities. The villagers hold the programmes, festivals in co-operation. This peaceful and united atmosphere of a village is disturbed by an event. One day some miscreants killed two Bodo girls who are locally unknown and their dead bodies are placed nearby the Santhal village in Gossaigaon. It may be either by Satyapur or Kachugaon village. This is the seed which spreads the poisons among the Bodos and Santhals within a very short period of duration. The plot reaches the climax when the poison of disbelief, hatred, killing and revenge is born. They kill with each other. They burn houses with each other. The plot turns towards the turning point when Budrwi goes to Kashikatra market to sell the rice and cock with the cycle of Harao, a Bodo friend. At this moment he notices that his nearby village Krishnapur is burning. He immediately returns home and gets ready to leave the village for helping the people at Sidli police station. He repeatedly calls his friend, Harao to return his cycle before leaving the village. It shows that the love and friendship between Budrwi, a Santhal
and Harao, a Bodo cannot stand against the social force of evil. They cannot forget with each other till the day of separation. The peace of the village and the friendship between them is totally overwhelmed by chaos and hatred, and turned to the blood thirsty revenge. The plot ends while the Santhals leave the Polasbari village and take residence at the police situation.

In his other short story ‘Gari Biguma’ he takes his plot from the changing trend of the society. After the Bodoland treaty many surrendered people have the opportunity of earning money. Some of them become rich with contracts, business etc. in the name of urbanisation. The change of middle class society from its rural setting to urbanisation has affected the very canvass of the Bodo culture. Being the owner of large amount of money they also try to show ill behaviour towards farmers. In the short story ‘Gari Biguma’ it is seen that the plot is taken on the lifestyle of the people who are having lots of money and emerging to a new urban society and their ill treatment towards the farmer class. Many Bodo surrendered people get scope of earning money and property. Some of them become contractors and some of them suppliers. Some are getting license of wine shop, etc. they earn money by good way or by bad way. Urkhao Gwra Basumatary is a representative of this group of people. He is mildly satirised by the writer in the short story thus—

Malai bwswrse khali sarendar lon mvmsaonay somao ‘owain sop’ permit mwngonayni unao harsingwi contract bijines khalamnyinpfrainw manstiya dolamnw-phungkhbangay, phursinbaybw bhitamin, protin eba krim mwnjasarnayjwng khanthigwjwng, — jenba oma dangra bephariya oma bigurao thaslibnay mejema sandungjwng aolinanwisw sil-sil jwngkhangdwng.22

(Eng. trans: somehow one year while surrenders are granted loan as well luckily get wine shop permitted after then deals contracts, business himself become so healthy, even looks so whiten and slimed as having vitamin, protein and cream, — glittering like the melting fats by hot Sun while pork seller polishing the cutting knife on the skin of pork.)

Scenario in the Bodo society has changed after the creation B.T.C. People are thinking of earning money in easy way or by deceiving somebody else. This change of economical value and materialistic thinking is rising highly in the Bodo society. This theme has become the subject matter of many short stories after the
treaty of B.A.C. and B.T.C. Community clashes and riots happened during the period of Bodoland movement which has affected the social balance and generates more problems which are now become the plot of many of his short stories.

4.3. viii. JANIL KUMAR BRAHMA:

Janil Kumar Brahma is born on 30th October, 1951 A.D. in the village of Tipkhai under Kokrajhar district. He is a renowned Bodo story writer. He is a great social worker. He writes many short stories which are published in the three anthologies of Bodo short story books named Dumphaoni Phita (Cake of Dumphao) (2005 A.D.), Mwider Muhuni (Charmming of the Elephant) (2007 A.D.) and Japanni Swima (Japan's Dog) (2009 A.D.). He continues his writings till now in a ceaseless way.

Phukhan Basumatary says regarding the plot of the short stories of Janil Kumar Brahma in this way—

*Eng. trans*: Janil Kumar Brahma writes short story from the eighty decade of twentieth century. His short story plot construction is ordinary, simple. Suspense of the story is weak. His main purpose of the short story writing is the reflection of the picture of the rural society. Each short story has a full story; each short story has formed character creating incident and atmosphere in humour from the beginning to the ending. Characterization is not his purpose of the short story but his atmosphere.

PLOTS IN THE SHORT STORY OF JANIL KUMAR BRAHMA:

Most short stories of Janil Kumar Brahma are plot based stories. The stories are deep rooted to rural people and their problems. Some plots are taken from town people and some of them are extending to outside of Assam.
In some short stories like 'Dumphaoni Phita', 'Anwi Onaisini Usunda' 'Laishrini Bwswn' and 'Daokhela' where the plots are taken from the different business for survival of their family. In the short story 'Dumphaoni Phita' the plot has been chosen on the selling phita and tea for earning money for the survival of the family. In 'Anwi Onaisini Usunda' the plot is the business of Onaisi who sells tea and wine for earning money for livelihood. In the short story 'Laishrwnni Bwswn' the plot is selected from the way of living of Laisri, the heroine of the story who sells the firewood for leading her family life. In the short story 'Dao Khela' the plot is based on the earning a huge amount of money in a few days holding a game of birds and ducks during Lwkhi puza (Laxmi mela).

Some of the short stories like 'Rego Dahwna', 'Orge', 'Daosrigwba' etc. the plots are the lives of working male and maid servants, their feelings and sufferings, their success and failures in their busy working lives.

Many of his short stories like 'Dodere Rumbangni Jiudahar', 'Sonaramni Jiu Lama', 'Thikhiramni Phwimal Mijing', 'Dabla Gariani Songsar' etc. the plots are set up against the different ways of livelihood and their problems and sufferings of their lives.

In the short stories like 'Khamblao Mahajwnni Blad Presar', 'Thekhlani Simang', 'Khwilaspurni Motham Mahajwn', 'Uwal' etc. the plots are the different problems arised in the domestic lives of the rich families in the background of the rural Bodo villages. In the short story 'Meleria' the plot is formed against the importance of using the medicated net in sleeping in the rural area for the prevention of malaria disease.

Some of his short stories like 'Gomtha Masterni Khapal', 'Hajwni Sikhiri—Hayenni Bibar', 'Sonani Medel', 'Trening', 'Japanni Swima' the plots are set up against the service lives of both rural and urban people. In these plots the different problems of the working service lives are presented.

In the short stories like 'Jido Nobemborni Aronai', 'Montri Phwigwn', 'Hwnnanwi Bngtharw Ang' the plots are formed against the social and political leaders of the society and their roles towards the Bodo society.
In the short story 'Alasi' the plot is set up on the love theme between Lebaram, a young boy and Labari, a young girl. Here Labari dies for her true love when Lebaram marries the other girl of his choice. In the story 'Phorbojorani Bihamjw' the plot is built on the marriage proposal to a girl of Parbojora for his son.

In the short story 'Dumphaoni Phita' the plot is constructed against the business of Dumphao. In the story dumphao is an ideal character for the Bodo woman who lives on professional business. She is the heroine of the story. The main aim of the writer is to bring the awareness of feminism. So, he adds the character Dumphao to tell the action and situation of the short story. Dumphao is married to a very poor family. The idea of the plot is revealed in her thinking,

Malai harini hinjaoophra goy arw sahani gola khalamna thangna thanw hagoubla Boro hinjaoophramalay manw phalangi maona thangna thanw haya janw? Angbwtho mansi.24

(Eng. trans: If women from other caste can live by opening betel nut and tea stall why do Bodo women can not live by business? I am also a human being.)

In the short story of 'Dumphaoni Phita' the plot of the story begins with the conversation of Dumphao's two friends Gaodang and Sarala who are married with serviceman. While they are talking about their family life at a famous tea stall of Bahadur Mephal at Samthaibari chalk Dumphao met Gaodang and Sarala. She is deeply hurt by her friends due to poorness. She also quarrels with her husband. Her husband is so simple, wise and innocent he never rebukes her. She herself realizes and decides to begin a business to help the family. The plot rises when she starts her business of selling rice cakes and tea at Samthaibari. Later on she expands her shop by increasing the items. The plot reaches climax when her husband's service is regularized and herself opens the 'Dumphao's Tailoring' by her earned money. The plot turns to the resolution while they purchase cultivating lands and build three good houses. Finally the plot resolves or ends when they are invited as a social worker and well wiser by Samen for the opening of Marble's martyrs' tomb build for who sacrifice during Roman script movement for Bodo language and Dumphao, as a successful pioneer of business and donar for the tomb. The plot ends in happiness.
It may be noted that he looks more importance in the creation of situation or atmosphere in his stories. The story 'Uwal' is a good example of it. It is presented that maid servants are not agree or interested to work in the house of rich family if there are no facilities of radio, T.V. and rice mill. It is presented how the rich man, Songphla gets angry when he fails to appoint a maid. So, he splits the uwal, gaihen with the axe out of anger. These events build the plot of the story. The story writer is not creating any struggle or conflict to cause more suspense in the plot but atmosphere for the story. This technique of short story writing makes his short stories weak in plot construction.

4.3. ix. RANJIT KUMAR BORGOVARY:

Ranjit Kumar Borgoyary is one of the famous journal writers of the Modern Age. He has written three short stories. They are 'Jousai Badhwr Diriya', 'Khonsri Sikhla' and 'Gwdan Jiu'. In the short story 'Khonsri Sikhla' the plot is found constructed against the money earned by selling the traditional Bodo female dress Dokhona. It is based on woman empoweredment. In the short story 'Gwdan Jiu' the plot is formed on the sorrowful lives of two bonded teenage girls under a rich family.

The plot of 'Jousai Badwr Diriya' is constructed against the three plots which are formed in an organic plot. The main plot is the evil power of the wine which brings all lost in the life of Jousai Badwr Diriya. The next other two sub plots are the homestead of Jousai Badwr Diriya which place is believed to be a residing place of the spirit of the daughter of him. The other one is the reforming activities against the drinking of liquor and marrying step wife.

The problems have arised in the life and the family of Badwrsing Diriya under the evil power of the liquor. Being drunkard he loses all his paternal property. But he was drunkard and consumed alcohol day and night without any work at his homestead. Oneday while drinking alcohol he lost his balance and got quarrel with family members which brought his daughter's death. He lost all his enormous wealth after his father's death.
What are the reasons behind the ruin of Jousai Badwr Diriya’s home, homestead, cattle, and that of his daughter? That is for his over drinking. Being intoxicated he even strangled his own daughter to death only for a pot of liquor.

*My entire fury was centered on Anari, there was none to prevent me from thrashing her. As she fell down on the ground at my whipping I choked her throat. Instantly her breath came to a halt and her soul flew away from the body case for good.*

The background of the plot ‘Jousai Badwr Diriya’ is in the rural village. The plot of the short story is narrated in the flashback method. The plot begins at the premises of Jousai Badwr Diriya which turns into an abandoned homestead with the groves—a place where people dread to go even during the day time. After sunset, none dares to pass by that abandoned homestead. The story is heard from others. The story is told in this way—

*Twelve years ago, in this very homestead in a dark night, Madahi Badwr Diriya strangled his daughter Anari to death. They believe that her unsituated soul instead of leaving for the heaven has turned into a spirit and roams around the heath and thus most of the persons passing through the way in the night, get bristled, head reeling in feet. And why would they not? In dark nights, pathetic cries of a damsel are often heard over there. Many confide to one another that they had either seen Anari wandering in that abandoned heath, partly exhibiting herself, hair disheveled, feature terrible and carving the enigmatic smile in her lips.*

This dramatic scene creates an atmosphere of fear of the spirit or ghost of an unpleased soul of the girl.

The plot is again linked with a public meeting held in the wide field near the Gaurang stream. The meeting is about the scheme of land prohibition of the government allotted land of three bigha to the landless persons. The other one is disfavoring the second marriage. At the end of the meeting the old man invites the young man to his new cottage. The old man is walking in support of a walking stick. He tells him the whole story of the past and the ruined picture of his past life from the beginning to the ending. He narrates the story to him how the alcohol has made his life miserable. He tells him the past story with a great regret,
Oh my dear grandson, I am very unfortunate. For my own misdeed and sin, I had to be jailed for 15 years. What to do grandson, it is alcohol that finished my heart. It is again alcohol that subdued my senses. Or else, how could I strangle my affectionate daughter Anari to death?27

In the short story the plot begins with drunkard Jousai Badwr Diriy in his house. Liquor is the main cause of all problems and it develops the plot of the story to the climax. The old homestead remains as a living example of the evil power of wine where the spirit of Anari still lives. After that the plot is united with the reformation of the society which resolves to stop drinking liquor and marrying step wife. In this way the plot of the 'Jousai Badwr Diriya' is unified in an organic one where the plot ends.

4.3. x. JAMUNA BRAHMA:

Jamuna Brahma is one of the famous journal female writers of Modern Age. In her writing the feelings and problems are expressed through the domestic problems. In her short story 'Jarman Bilai' (Jarman Leaf) the title of the story has a symbolic implication of curing the major wound i.e. solving the major problems of the family. In this story the plot is constructed against the conflicting problem arisen in the family of Dinesh and Mohim.

The family of Dinesh is comprised of his mother, Daotheb, his wife, Mwinathi, his younger brother, Mahim and his children. Dinesh is an L. P. school teacher. Mwinathi is a house wife. The plot begins with the death of his father. After the death of his father the burden of the family falls upon Dinesh. The problem of the plot rises when the responsibility of Mahim's study of engineering comes to him. It is a great burden to him to looking after Mahim's study because it is an expensive one. Both Dinesh and his wife help him in the purpose. Dinesh gives all amounts his salary for his studies. Mwinathi also helps him in the crisis of money by her earnings like selling of birds, ducks and goats and pigs. He also manages money by selling agricultural products like jutes, mustards and paddy. For his study they have to live hard lives during his study period. Immediately after passing the engineer he gets job luckily and married an urban girl, Manju. The plot of the story develops towards the climax when he marries Manju, an educated urban girl. Dinesh's
peaceful family gets disturbed at the change of Mahim, who even forgets his once family— its caring for him and above all the bond of relashionship. He does not come out to help the family of Dinesh in their crisis. Things become more painful when Mahim and Manju come to Dinesh’s and claim the share of agricultural products which they have risen in dire distress. The plot of the story gets momentum at such change of human nature.

Mahim’s demand the share of agricultural products deeply hurts to Mwinathi and Dinesh. It brings internal conflict among them which affects their cordial love and relationships and in co-operation. It disturbs peace and harmony and the unity of the family. This is the climax of the plot. it is nicely reflected in the quotation—

Khwnasong Bidibla, deglaini nwngni bahagwkhhou langwbla nwngw bwswrphrambw langbay thanangwn. Gejerao khebsebw galangnw mwnnay nonga.\(^{28}\)

(Eng. trans :"Listen then, if you take your share this year, you should do every year, and cannot stop then.")

This reply of her gives resistance to their intension. Mahim tells his plan to return to Guwahati the next morning. The conflicts of the story become more tense. Manju becomes displeased at all their happenings and she expresses her inability to stay in the village. Eventually she cuts her finger. She knows that even a single drop of dettol is not found in such villages. The house maid at this brings for her leaves of Jarman, which is used as a traditional medicine to stop bleeding and applies to her. The next morning they leave for Guwahati.

The title of the short story interprets the symbolic meaning. The leaf of Jarman is used for curing large wounds in the traditional treatment of the village. But in this story it is applied for curing or solving large wounds of domestic problems between Mahim’s family and Dinesh’s family under the influences of two different cultural backgrounds and values. In the story this is interpreted that the words of Mwinathi becomes like a small cut of blade to Manju which is cured by marigold leaves in the village. But, the words of Mahim to Mwinathi and Dinesh and in return the reply of Mwinathi to Mahim become like a large wound to them which is cured by Jarman leaves in the village. Thus, Mahim deeply hurts their minds. While
returning to Guwahati he also remembers their words one by one. The plot of the story ends here.

The plot is a unique one based upon domestic problem. It has only one simple plot in the story. It is a plot based story.

4.4. CONCLUSION:

In conclusion it may be noted that the subject matter of the plots of the short story writers are changing with the passing of time. In the Old Age period it is the marriage problems, and then comes social problems of education and reformation in marriage system. The psychology of mind is presented in the writing of Prasenjit Brahma. The platonic love changed to emotional and sexual love. In the Modern Age period, the subjects of human life and its problems, materialistic and sexual realisation and the influence of urban life to the rural life are common. The simplicity life of rural people is now changing towards urban life.
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