CHAPTER V
5.1. INTRODUCTION:

Character is an important element of the short story. Without a central character a short story cannot exist. The goal of the short story writer is to create characters that are lively and memorable. Every short story requires a central character which is motivated to take action, or react to an outside force, in order to achieve some purpose. Many short stories also include one or more secondary characters who are part of the story, but not central to it. The writer can create several types of characters, primary or secondary in a short story.

5.2. CHARACTERISATION IN SHORT STORY:

Every central character plays some roles to reach to the goal in the short story. The character may act or react on the nature of the problems that appear before these. Character is portrayed in an artistic way in a short story. The combination of qualities and attributes of a person distinguishes one person or group or category from the rest. Character-sketch is the study of personality, setting or mood, which has little action or plot and it lays stress on descriptive details about an individual. Characterisation is the means an author uses to describe or develop a character for the reader. The brevity of a short story ensures that there will be few characters. The main character is the only character who is really developed, so characterization in a short story is fairly easy to analyze. There are some techniques as regards how a character is shaped by the writer in the short story. There may be main character only or a few sub-characters. Secondly, the character is often portrayed from physical attributes, dresses, actions or reactions, inner thoughts and conversations. The story writer won't have enough space and time to describe everything about the characters in the short story. Therefore, they may be given only clues. A sinister smile means something evil in the character.
Thirdly, an author can reveal character traits in a description of the character's appearance or in how he acts and what other characters in the story say about him. What another character says about the main character may be more reliable than what he says about himself. Characterisation in a short story is usually somewhat one-dimensional. The main character may be evil, unpleasant and unhappy or helpful, caring and giving. In the short stories writers may use different ways of describing a character. They can use narration to describe the character, dialogue to reveal her attributes, or some combination of techniques.

Definitions and views of characters and characterisation are mentioned here. In *Oxford Advanced Learner's Dictionary* the character is described as follows—

*Character is mental or moral qualities that make a person, group, nation, etc. different from others; all those features that make a thing, a place, an event, etc. what it is and different from others; striking individuality; Moral strength; person, especially an odd or unpleasant one and person who is not ordinary or typical: person with individuality.*

Regarding the other characteristics associated to the characterisation it is mentioned in *A Glossary of Literary Terms* by M.H. Abrams,

*Characters are the persons represented in a dramatic or narrative work, the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action. The grounds in the characters' temperament, desire, and moral nature for their speech and actions are called their motivation.*

M. H. Abrams has further described the stable and changeable character in the narrative,

*A character may remain essentially 'stable' or unchanged in outlook and disposition, from beginning to end of a work (Prospero in Shakespeare's 'The Tempest'), or may undergo a radical change, either through a gradual process of development (the title character in Jane Austen's Emma), or as the result of a crisis (Shakespeare's King Lear). Whether a character remains stable or changes, the reader of a traditional and realistic work expects 'consistency'—the character should not suddenly break off and act in a way not plausibly grounded in his or her temperament as we have already come to know it.*
Characterization is defined in *Oxford Advanced Learner's Dictionary*. It is as follows—

*Characterization is act of characterizing (characterize), especially the portrayal of human character in novels, plays, etc.*

In the narrative the imaginary characterization looks like real one. In fiction the reader’s interest is primarily concerned with the individuals. According to M. H. Abrams —

*Characterization refers to the creation of images of imaginary persons in drama, narrative poetry, the novel and the short story. In really effective literature fictional characters exist for the readers as real people. In a novel, a reader is primarily interested in the individuals. He identifies himself with the "hero" and is inclined to hate the "villain," or to feel for or with one individual or group and against another.*

About the role of characterization in a narrative fiction he writes—

*Characterization has a dominant role in fiction. He must emerge out as alive before a writer can make his reader sympathies with or oppose it. Characterization is no more by-products; it is an essential part of a plot. Character generates plot and plot results from and is dependent upon character.*

According to written by A. N. Gupta and Satish Gupta, some of the basic important techniques of characterization which are used to reveal a character are action of the character, the speech of the character, the feelings and thoughts of the character, the physical experience of the character, the appearance of the character and what other characters say or think of the character.

Characters have been designed as protagonist, antagonist and villain as their roles played for beginning, development and ending of the plot in a fiction, *The chief character in a plot, on whom our interest centers, is called the protagonist (or alternatively, the hero or heroine), and if the plot is such that he or she is pitted against an important opponent, on whom our interest centers, is called the protagonist (or alternatively, the hero or heroine), and if the plot is such that he or she is pitted against an important opponent, that character is called antagonist. Elizabeth Bennet is the protagonist or heroine, of Jane Austen's Pride and Prejudice; Hamlet is the protagonist and*
King Claudius the antagonist in Shakespeare’s play, and the relation between them is one of conflict. If the antagonist is evil, or capable of cruel and criminal actions, he or she is called the villain.8

Different types of characters in fiction are briefly described here. According to A. N. Gupta and Satish Gupta, the characters are broadly divided in two types. These are flat characters and round characters. Round Character is very detailed and the readers are able to see and visualise all sides of it. Round characters are usually protagonists and antagonists but exceptions do occur. Flat character is a character that is not very detailed and the reader usually only sees a few side of a character. A flat character usually appears in the background. A flat characters’ appearance may be detailed but its traits are not usually based on one characteristic. Stock character is often known as a stereotypical character. The stock character relies on cultural stereotypes for its character, appearance, language and manners of speech. A few examples of stereotypical characters are the country hillbilly and the urban street thug or gangster. A dynamic character is one that under goes change during the course of the plot. Change that applies to allow the character to be dynamic is changes in insight or understanding, changes in commitment, and changes in values. Changes in circumstance do not apply unless the change has caused the character to change within itself. An example of a dynamic character is Rainsford from The Most Dangerous Game. He is classified as a dynamic character because after his hunt with General Zaroff he now cares for those that are the hunted because he is one and it nearly costs him his life. He has changed insights and changed values because he now cares for those who are unfortunate enough to be the hunted. Dynamic characters are very usually the protagonists. Another example of a dynamic character is Gandalf from the Lord of the Rings. A static character is one that no change is applied to during the course of the story. Static characters are usually of background or secondary ones, so that they can serve as thematic or plot elements. However, sometimes static characters can be the main ones such as Tom and Daisy from The Great Gatsby who do not change their carelessness but move away from their problems as they have done before.
Opinion regarding the dimension of a flat character and a round character is quoted here,

"A Flat Character has a minor role in fiction; he is one who is marked briefly by only one or two of these basic methods. A Round Character is one who is fully developed by four of five of these methods and takes such added dimensions as the readers come to know and understand him as a living human being. Without characterization, no thesis, no plot and no setting can develop genuine interest for a reader."

The term characterisation refers to the various means by which an author describes and develops the characters in a literary work. In discussing the depth and complexity of characterisation the distinction made by Forster is quoted as hereunder—

"E.M. Forster makes a distinction between flat and round characters that is still use today. He argues that flat characters are types or caricatures defined by a single idea or quality, whereas round characters have the three-dimensional complexity of real people. Characters may also be divided into static and dynamic characters. Static characters do not change significantly over the course of a work no matter what action takes place, whereas dynamic characters change (whether for better or worse) in response to circumstance and experience."

E.M. Forster introduced terms by discriminating flat and round characters—

"A flat character (also called a type, or "two-dimensional"), Forster says, is built around "a single idea or quality" and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. A round character is complex in temperament and motivation and is represented with subtle particularity in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us. ..... The degree to which, in order to be regarded as artistically successful, characters need to be three-dimensional depends on their function in the plot; in many types of narrative, such as in the detective story or adventure novel or farce comedy, even the protagonist is usually two-dimensional."
It may be noted that the alternative method of characterisation is frequently made in a broad distinction between alternative methods for characterising (i.e., establishing the distinctive characters of) the persons in a narrative in what is called showing and telling.

In showing (also called "the dramatic method"), the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events for a highly developed mode of such inner showing. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters.\textsuperscript{12}

Regarding the presentation of the characters in the fiction Flaubert and Henry James have written their views in the novelistic theory and practice in this way,

A critical tendency has been to consider "telling" a violation of artistry and to recommend only the technique of "showing" characters; authors, it is said, should totally efface themselves in order to write "objectively," "impersonally," or "dramatically."\textsuperscript{13}

It may be noted that characterisation is inextricably intertwined with plot. In order to make reader believable and convincing about the characters the author must be able to visualise them. They must therefore make their characters 'come alive' by describing not only such things as physical attributes, actions, conversations, and their effect on other characters but also such things as thoughts and emotions. The author may employ direct characterisation, explicitly presenting or commenting on the characters, or indirect characterisation, setting forth characters through representations of their actions, statements, thoughts, and feelings. The author may have two techniques in this aspect—

In the first case, the author is telling the reader about the character; in the second case, the author is showing the reader what the character is like. In order to make their plots believable and cause readers to identify with (or oppose) the characters in their works, authors must describe their characters convincingly and provide compelling motivation for their actions and beliefs.\textsuperscript{14}
What are important characteristics and roles of character and characterisation in the fiction? The short story deals with the story of life and death, love and hatred, success and suffering. Without such materials of human life, it remains incomplete. Characterisation is, thus, as important an element in a novel as plot. The raw materials of the plot need human figures to have its structural development, and so the handling of character forms an important function of the story writer.

Kalyannath Dutta has written regarding the success of characterisation in the fiction in this way,

*Success in the art of characterization, however, is greatly dependent on the psychological treatment of men and women. The function of the novelist is not to present men and women in their external trivialities, but to touch the inmost cord of their heart and light up the mysterious chamber that is within.*

The psychology of different characters is, however, treated generally in two different methods. In the first place, there is the direct or analytical method.............

In the second place, there is the indirect or dramatic method,

*In the first place, there is the direct or analytical method. The novelist here analyses, in a direct way, the mental state or the constitution of the mind of his character and brings out its different trends and tendencies. He functions here almost as a commentator, who dissects and develops his men and women. In the work of George Eliot, Richardson and Emily Bronte, this direct method is prevalent. In the second place, there is indirect or dramatic method. In this case, characters reveal themselves through their conversation and action. The novelist stands apart and allows his men and women to behave and talk in a certain manner that reveals their inner world. Jane Austen's novels are particularly significant for the dramatic method of the revelation of characters.*

Characterisation is definitely a quite complex art. The novelist has to represent and treat his characters from different aspects to succeed in his task. His world has different types of people, static and rigid as well as mutable and developing. Characters may broadly be divided into flat and round. The flat character is rather static. Such a character remains essentially stable or unchanged in his or
her outlook and disposition from the beginning to the end. The round character, however, is one that changes, either gradually or radically, with the progress of the action or theme of the story concerned. Such a round character has an intrinsic development, whereas a flat character has no change or development. A flat character, also called a type or two dimensional characters, as implied, undergoes no change, and sticks to some fixed ideas, notions, or habits or manners all through. Such a character is built around a single quality, idea or even mannerism, and as such easily identified. This is generally presented in certain external outlines and motives or motive, and without much detail to individualise. A flat character, in fact, can be fairly and adequately designated in a single phrase or sentence or from a single angle. Flat characters were called ‘humorous’ in the seventeenth century, and are sometimes called types and sometimes caricatures. A flat character, in the purest form, has one single factor. There is no chance, no deviation from their fixed aim. Such characters are perfectly flat, drawn on a fixed formula. The round character, as already asserted, is not static. This is a developing figure and develops with the progress of the action or situation. This character is also termed as the ‘dramatic character’ by Edwin Muir. Such a character bears no permanent habit, has no steadfast mannerism, or is not of the same notion, viewpoint, or even prejudice all through. He or she revolves round no fixed, flat ground, but changes his or her course, grows mature and reveals his or her own trends of mind or traits of nature in course of time. There seems to be a curve towards the round on a plain surface, and this is the formation of the round character on the base of more than one factor.

Flat characters and round characters are the two aspects of representation of human nature. Neither of these types can be dismissed as inferior to the other, although the contrast between the two is always worth nothing. A flat character remains always the same flat level, and has no curve to the round. But a round character has curves here and there that tend to form a round. The mark of a flat character is that this is static; while that of the round character is that it develops. This, however, does not mean that the former character is stereotyped, boring, and the latter, all lively and interesting. Flat characters may be attractive and vital
enough, and are not always mechanical and shallow. Dicken's people, for instance, are nearly all flat, yet there is the wonderful feeling of human vitality and depth in them. In fact, Dicken's immense success and popularity lie mostly in his immortal men and women who are all flat characters. Of course, round characters are the quite fascinating representation of the varied flows, slow or rapid, of the streams of life. Their changes and dimensions, with their development, are, no doubt, an engaging spectacle. They provide the reader with much shock and startle about the diverse aspects of human mind. Both these types—flat and round—may be interesting and enlivening creations in the hand of the master craftsmen of the fictional world, and this is the conclusive truth about them.

Thus, Characterisation is a fundamental task of the fiction writer. But he is to present not merely men and women in their trivialities, but to touch their inner worlds and reveal their mysterious minds. Success in the art of characterisation is greatly dependent on the psychological treatment of different men and women.

5.3. CHARACTERISATION IN BODO SHORT STORIES:

Character is one of the main elements of the short story. Character helps in developing the plot from beginning to end. A plot seems to be a pillarless house when there is no character. Plot also gives scope to the character for action. It helps character in development and growth. In this way characterisation is formed in different ways by the story writers. Characterisation is a technical portrait of the characters. It is mentioned in the word of Hudson that character is thus to present at the outside some leading figure with certain potentialities of good and evil, and then to follow his movement upward or downward under the influences of other people, surrounding conditions, personal experiences and his reaction to them, and whatever else enters as a formative factors into his life.

5.3. i. ISHAN MUCHAHARY:

The characters in the short story 'Abari' are Abari, Gujri, Uli, and Maiphi. Other characters who contributed to the development of the plot are a hunch back man of Sikhar gami, a handsome boy of Jajiguri and a handsome boy of Sumliguri who are marriageable men. Abari is the central character in the story and others
are minor characters who help in the development of plot. Uli is elder brother of her; Gujri is mother of Uli, Abari and Maiphri. Maiphri is younger sister of Abari. The characterisation of all the characters found in the story 'Abari' is portrayed as flat characters. Luke Daimary, Principal of Udalguri College comments all the characters of the story 'Abari' as flat characters. No major transformation is seen in the character of Abari, the heroine of the story who is a flat character but a lively and impressive. He comments,


(Eng. trans: All the characters of the story 'Abari' are flat. The heroine Abari is seen that she has been facing the marriage problem due to her physically handicapped leg from the beginning. She thinks that her lameness is little. So she wishes to be married with a handsome boy like other girls. For this reason she compels her family to return the bracelet of marriage consent from an handicapped person. Finally she gets married with a handsome boy as she desires. There is seen no major transformation in her character to the end. So she is a flat character but a lively and impressive one.)

Abari is a young girl of eighteen years who has become marriageable. She has grown up with female shyness and beauty. It is expressed as follows,

\[ \text{Abariya sikhla lajisuli delaimangri jabay.} \]

(Eng. trans: Abari becomes a young girl, with shyness, and has turned luxurious or dress conscious.) She is handicapped on her left leg as she has suffered from bruise. She can do all works usually done by a woman. She is even very smart in weaving and embroidering works. At her tender age she is often very emotional and romantic while she knows that somebody will come to take her consent for marriage. Abari has a determined quality and she has decided not to marry a lame man who is
unable to do any work. She convinces her family to return the bracelet of marriage. Like every girl Abari wishes to be married with a man who becomes a better husband,

Gaonikhrui ese sabsinkhou sikhlamani boybw lubwiyw.\(^{19}\)

*(Eng. trans: "Every girl desires to be married little better than her")*

After the marriage of Maiphri she has to suffer a tough situation of social problem. She suffers mentally and psychologically. She is gradually losing the fairness of her younger days. It is shown as follows –

Abariya manwba ranlangdwng. Gamini boybw jeraobw raijlayw bini bibdi swerkhou. Bini mushriya gwmwrlangbay, khaolay megon joswlangbay, khanyayao gwdwni badi lwbp ha mapha thao phunla arw khanai khanla, sanse khannayanw habtha mwnpha manithanglay langswi. Malaya maba bungbla biyw bunswi—"delai mangri janw anghd bwisw gwiliya somaylabw.\(^{20}\)

*(Eng. trans: What may be, Abari’s beauty is decaying, every villagers discusses her physique. She is losing her luster, face and eyes are example of depression. She does not clean and oil her hair as earlier—combs it once for a week. If somebody says, she replies—to be luxurious I have no age and beauty.")*

She is the central figure who fights against the socially established tradition that a handicapped girl should be married by a handicapped boy, and lastly she reaches her goal. She is a character of strong determination who decides to marry a handsome youth of Simulguri.

Gujri is a widow, mother of three—one son and two daughters. She has cordial love for her daughters. She also helps Abari in returning the bracelet while she knows that the bridegroom is unable to do any works. She has motherly sympathy to Abari. She is cheating her own daughter and arranging the marriage of Maiphri in presence of elder sister. Uli is the eldest son of her and elder brother of Abari and Maiphri. He has responsibility to get married his marriageable sisters. He invites a party from Sikhar garni and keeps the marriage bracelet. As brother he also realises his sister Abari’s mind and returns the bracelet as her wishes. Maiphri is the younger daughter and younger sister of Abari. After passage of three summers Maiphri gets married with a handsome youth of Jajiguri who has
read unto M.E. (mainor). One Young boy of marriageable age is of Sikhar village. He is a lame and has a hunch back physique. He can not do any domestic work. He is a useless man for the family. He attempts to marry Abari by the current social system. His physique is described as—

.. houwa jagwia athing lengra arw gongkhu dabdong. Khamani hukha maonw haya. Noni mwnse bendwngbadi biyw uday rwnga.21

(Eng. trans: ... he is a lame and hunched back man. Can not do any work. Like a creeper he is a useless member of the family.)

The youth from Jajiguri is a handsome and educated boy—read unto M.E. (mainor) standard. He gets married with Maiphri. His characterisation is revealed as a handsome and educated in the words of Gujri. The youth of Sumliguri is also a handsome youth who desires to marry Abari but he wants entering into marriage accepted by the society. In the words of Abaari he is a handsome boy. Abaari has a personal choice for the boy also loves her. He marries her in the end of the story.

All the characters in the short story 'Abari' are flat characters. Among these characters Abaari is only a major character and others are minor characters. Female characters play major role in the story.

5.3.ii. PRASENJIT BRAHMA:

Prasenjit Brahma's genius as a short story writer is reflected well in the creation of characters. The characters created in the stories of 'Bobi', 'Dogri' and 'Gwsw Thwnay' are analysed as follows—

The characters of the story 'Bobi' are Omashi, Khaosi and her mother. The main character of the story is Omashi who is the heroine of the story. Khaosi is the youngest daughter of her and younger sister of Omashi. Among these two characters Omashi is a round character and Khaosi is a flat character.

Omashi is a young and dumb girl. The plot of the story is completed from the beginning to end with mind change and sensuousness of Omashi. She can not speak. She can feel like a living young girl. In the short story she is portrayed as a dumb girl with a young mind. She wants to live like other girls. She has the desire and sexual urge of a young girl. But she is always dominated character by her
mother. She is suffering as she is confined to in the room like a bird. The four walls of the house are her atmosphere. She is a poor and helpless character. But she is a typed character of dumbness who can't speak out his or her thought and suffers in life. As a type character she is universal. As an individual girl she is a dynamic character. In the initial stage of the story she is an innocent and dormant character. When her inner mood is described in the story her inner mood changes in the natural background like that of the spring season. Her mind changes with the imagery of the natural images and she changes to be a sensual and romantic girl. Her activities show her inner mood feeling for love and sex. The act of her embracing a young betel nut tree with breast in open nature shows her sensual feeling of love and sex. Mother of Omashi is the representative of motherhood. She brings her out from exposing of sexual urge with a young betelnut tree. As a mother she controls her and kept her within the room. She plays a dominant character in the family.

In the story of 'Dogri' there are four characters. Three human characters are— male guardian, female guardian and a little aged daughter. All the characters in the short story are flat characters. But the most important character in the short story is Dogri. Dogri is an orphan chick which grows to a cock. He is the tragic hero of the story.

Dogri is a small chick which becomes big with the passage of time. He lost his mother at childhood. He grows in the care of guardian of the house. He is extremely close and dear to male guardian. He plays with him as his children and can become one of the members of the family. He is a helpless character because he has used to live under the power of the family head. One day his freedom is cheated forever. He has sacrificed himself for the guest of the female guardian. He has been strangled for food item as meat.

In the story of 'Gwsw Thwnay', the characters of Alaishri and Onaru draw special attention. Characters have minor roles in it. Alaishri is a simple village girl. She is a shyful and working girl. Onaru is an educated man who is working as a private teacher. He is an ideal person who values his marriage as an inspiration for a living bachelor. All the characters in the story are static characters.
Only Omashi is a dynamic or round character in these three short stories. Other characters are static or flat characters. Among the major characters are Omashi in ‘Bobi’, Dogri in ‘Dogri’ and Onaru in ‘Gwsw Thwna’ and other remaining characters are all minor characters.

5.3.iii. JAGADISH BRAHMA:

In the story of ‘Laji Gwiywi’ the characters are Gabkhrao or Gala member, Onari. Onari is the heroine of the story. Among Bodo girls Onari is one who has taken higher education. Being an educated girl she has experienced problems facing the reality of life. She has been portrayed as a dynamic character. Marriage of an educated girl was the great problem in the traditional Bodo society. Lastly, she resolves all the problems breaking the traditional customs that an educated girl should be married to an educated man. She is represented as a modern educated girl who looks all equally. She also brings a modern life in the Bodo society of pre-marital sexual life before her marriage. She resolves her marriage problem herself against the traditional customs of the Bodo society because she becomes pregnant before her marriage with a man whom she has choiced for marriage. She then becomes a happy woman. Onari changes herself while she fights against the social problems she has faced for her marriages. She is an educated girl having suffered the hard realities of life. From this she has transformed herself to a girl of strong grit and determination who has challenged the pre-marriage sex bar prevalent in the society and accepted it in her personal life. In the story Onari is the major character and other characters are minor and flat ones. She is a dynamic character who changes her inner thought in her later part of life. She has changed from a simple, shy, loyal girl to a complex, shameless and reformer or challenger. She has set aside her shyness to indulge in pre-marital sex.

5.3.iv. NEEL KAMAL BRAHMA:

Nil Kamal Brahma is one of the greatest character painters in Bodo short story. His mastery over the characterization rests in the short stories which have appeared in his five story collections such as *Hagra Guduni Mwi* (Deer of Deep Forest), *Shilingkhar* (Ruined) *Shirinay Mandar* (Falling of Crytrina Indica), *Sakhondra*
(Abductor) and Mem Daodwi (Hybrid Madam). Besides, he has one edited book called Phungkha.

Tulon Basumataiy remarks that the characterization of the short stories of Nil Kamal Brahma has developed more significantly than that of earlier story writers,

*Solophwrao nujanay gaswi akhuphwrni maonay dangnay (action) khou nwjwr hwywbla nunw mwngwn, bithangni bangsin soloyanw akhu gahai (character based) solo. Abari soloni gamiyari lekha phora rwngywi, gwthou sansrini angkhal, lwgwsenw phwimal mijingni gaswibw akhu phwrjwng rujunanwi naywbla nunw mwngwn Hagra Guduni Mwi solo bijabni solophwruni akhu swrjinaya tharwinw swmwnangthao gwjou thakhwni jathardwng.*

*(Eng. trans: If observed the actions of all the characters that have appeared in the stories, his most stories are found to be character based stories. The characters’ creation in the stories of Hagra Guduni mwi really becomes higher standard than the illiterate characters of rural area with simple thinking in the story of ‘Abari’ and at the same time, all the characters in the stories of Phwimal Mijing.)*

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

In the short story 'Hagra Guduni Mwi' and 'Megonni Akhol: Gwswni Mohor' etc. the characters are modern and educated people. But the subject matters and actions are taken from different love affairs. In the short story 'Megonni Akhol: Gwswni Mohor' there is three important characters in his story. They are Samila, Nikolson Daimary and Hamphe. Both Samila and Nikolson are educated but Hamphe is illiterate.

Except Samila all the characters in 'Megonni Akhol: Gwswni Mohor' is static and type. Samila is the heroine of the story who is dynamic and progressive. Other characters like Nikolson Daimary, Arup, Modon, Kishor, Hamphe, Lalu, Bima and Tom are static. So these are flat characters. Nikolson Daimary is a lecturer in literature who writes articles. He is married and has children. Lalu is a younger brother of Samila who likes playing marbles. Modon and Kishor are shameless young college students but Arup is a handsome youth. Hamphe is a representative of maid servants. She remains with her love and kitchen works.
In the story the main character, Samila is a highly educated, well mannered girl. In college life her character is shown to be very ideal. She is a good student in college life both in studies and other activities. She does not believe in love making and romancing with boys. She often scolds her friends when they cross the limit of moral ground. After college life is over she becomes a school mistress. But with the passage of time she thinks for a good life partner for her future conjugal life. She gradually changes. When she often sees Nikolson looking at her about four or five minutes standing on the road, she first gets hesitated and feels angry. After knowing his profession she becomes more conscious on him and gradually likes his manner of watching her. She accepts his looking in such manner to her and she also loves him in return. Hamphe is an illiterate working maid whose emotion of love develops the emotional and feeling of love in the mind of Samila. Finally when she knows that he is a married man she feels a deep depression. From a simple girl she transforms to a romantic character which is nicely expressed through psychological treatment.

Nikolson Daimary is a professor of the college. Outwardly he looks like an idiot. He is a good writer and a knowledge person. He plays a role of hero in moulding Samila's simple character to a romantic one. Nikolson's look causes emotional reaction to the mind of Samila which comes to end in a comic situation.

In the short story 'Hagra Guduni Mwi' there are three important characters. They are Sarmila, Satyapriyo and Urmila. Except Sarmila all the characters are flat characters as they have no changes in their lives, in their activities and in their thinking. Sarmila who is the heroine of the story is a round character. She is a graduate, courageous, logical and argumentative girl. She prepares modern life style of living. She is the central figure of the story. She is symbolised as a deer of deep forest in this story. Because she is a well matured and educated girl, her thinking and talking are really deep in nature. Her inner mood is mysterious, hidden and unknown which nature always remains her strange in the life of Satyapriyo. She is good friend of Satyapriyo. She never allows him to understand her inner emotion and mind. Her nature and behavior resemble Satyapriyo a deer of deep forest. She is a conscious Bodo woman who thinks for feminism and female liberalisation. This nature is expressed in her conversation with Satyapriya. She is
a dynamic character who even accepts the cross marriage. Finally she gets married with a Dimasa engineer. She is really a round character and one of the major characters in the story.

On the other hand, Satyapriyo is a school teacher. He looks less courageous and argumentative than Sarmila. He is a writer. From their conversation it seems that he is an ideal character. He loves Sarmila. He is symbolized as a hunter in this story. But he cannot shoot a single bullet to the deer of the deep forest, Sarmila. For this reason he cannot express his love to her, and he loses his love at the end of the story. He is not strongly determined character and less courageous than her. For this reason he cannot express his inner emotion or his love to her. He becomes failure in his love mission and suffers deeply when she is engaged with a Dimasa youth.

Urmila is a school girl. She is shy and modest. She makes Satyapriyo and Sarmila to meet each other. She has developed the plot of the story.

The short story 'Orni Begor' has a central character, Onjima who is the heroine of the story. Other characters are Horesh Mahazwn, her husband, Chawkidar and the writer. Onjima is a talented school girl who got a scholarship in *Pathsala* (Primary) and Minor (M.E.). She always dreams about the proper education and progression of the womenfolk. Her dream is totally ruined when she is married to a professor forcefully by her father. She fights against the will of her father, the old traditional custom that daughters have no rights in decision making of social marriage settlement. Daughters are married against their will and choice. They have no rights to choose their husbands. Parents are the main legal guardian and decision makers in the society. This forceful marriage against the will of Onjima greatly affects her young mind and ideal thinking which also spoils her dream. This conflict of thinking and decision creates revolt in her. She fights against her father, her husband and the old traditional custom of the society with the zeal of reaching her goal of education and reformation of the society. She is changed from a simple school going girl to a strong determined self for her future. She resolved to do something to reform the traditional customs for women in the society. Finally, she runs away leaving her husband and stays at the *ashram* of Mahatma Gandhi in New Delhi where she again struggles hard to be an educated woman so as to bring
the reform in the society. In this way she becomes the symbol of courage and energy. She is considered as a symbolic character 'the seed of fire' by the writer.

On the other hand Haresh Mahazwn is the father of Onjima and the owner of the family. He is symbolised with 'the fire'. He can do everything which he takes decision. He is angry and ferocious. He gets her daughter married to a professor forcefully against the will of her daughter. He is a man who loves the orthodox and old traditional customs of the society. The professor is a strong minded man who cannot understand the mind of a girl. He married Onjima forcefully and locked her inside the room after marriage.

The story of 'Swrangni Lamayao', 'Daya Swrni' and 'Beher' are set against the rural character of the village life. In the short story 'Swrangni Lamayao' three important characters are found. They are Ronai, Thophla and Sonasri. Ronai is a dominating character, Sonasri is a dominated character and Thophla mahajwn is a passive character. They all are rural and illiterate characters. These all are flat characters.

Ronai is the heroine of the story. She is the first wife of Thophla mahazwn. She is a barren woman. She behaves like a queen in the family because all the property of Thophla is donated by her parents. Her command is like the rules of the family. Her ferocious character is compared to a tigress. Being a barren woman she allowed her husband to marry a step wife named Sonasri. When the step wife gets a child then she feels jealous. She then treats her bitterly. She rebukes and scolds her till satisfaction with unbearable worst words. She also physically tortures her for anything. Thus she turns herself to a dominating and ferocious feminine character. At the end of the story she loves her as a younger sister for the sake of her husband.

Sonasri is a step wife of Thopla mahazwn. She is a simple, illiterate woman. She is from the background of a poor family. She becomes a mother of a child. She can bear all the problems that may have come against her. She suffers any punishment by Ronai without any protest. She is a dominated character and seems born to suffer. She is always scolded by her co-wife in bitter language, physically tortured and compelled to do all the domestic works. She is really a passive
Ronai never gives any counter reply and does not quarrels with either Ronai or her husband. She bears all scolding and torture with patience. She works all the domestic activities as a bound duty. She has turned herself to a submissive character. After long sacrifice, she gains favour of Ronai while their husband gives threatening her to really commit suicide if she again continues such kind of tortures on Sanasri.

Thophla mahazwn is husband of two wives, Ronai and Sonasri. He is a simple and illiterate man. He is also a timid and dominated character. He is dominated by Ronai, his first wife. He can not scold and take any action against his first wife, Ronai. He gets hurt when he sees his innocent step wife being scolded and physically tortured by Ronai. He remains upset and can not find any way for solution of the problem. Lastly he finds a way for solution to bring his family unity and peace. He enact a drama of shooting herself by firing a gun. Both wives think that he is really dead. After a while he stands up surprisingly and tells them that he will really die if such kinds of quarreling and scolding continue in the house. At this the wife’s cry and being to love each other forgetting earlier incidents. In this way the family begins with love and unity, and turns to a happy family life. He shows himself as a wise husband at the ending of the story.

In the short story ‘Daya Swrni’ there are two important characters. One is Oboshi and other is her husband. They are taken from a rural society. Oboshi is the central character of the story. She is a dynamic lady with a challenging mind to live a free life. In her early life before marriage she was a very innocent girl. She was very charming. But she could not take education as there was no school nearby. She was very caring and lovely daughter of her parents. Being an ideal wife she always thinks good for her husband. She is a very good housewife and does all the domestic works. The family was very happy during the living time of father-in-law. Oboshi is a simple and rustic innocent character. She is conscious of the family. She is a passive and dominated character. She is scolded in bad manner and tortured physically by her husband after the death of her father-in-law. She bears sorrows and sufferings in her life. She is a symbol of dominated wife of a drunkard and crooked character. As a wife she has to face all the trouble. One day Oboshi is
scolded and tortured by her intoxicated husband till he gets tired and fully satisfied. Then he goes for a sound sleep. She gets senseless. When she recovers the sense she feels extremely weak. She looks her body is fully blood stained. On that day she thinks for escaping from such kinds of punishment. She thinks to be free from her earlier bonded love. She finds a way to get relief from her husband. Finally, she looks an axe nearby her and kills her drunkard, wicked husband. She is imprisoned for whole life in the jail in her early age of marriage life. She has changed herself from a bonded wife to a revenger for her freedom. She changes with the situation demands. In the early age she is simple and honest girl. She is an obedient, submissive and suffering wife. When the limits of torture and suffering crosses the limit she changes to an avenger for her freedom as a wife and as a human being. She is happy even in jail. She is a dynamic and round character in the story.

Her husband is a drunkard. He is a dominating character. After his father’s death he becomes a alcoholic and remain intoxicated all through. He has changed himself to a unworthy and bad husband. He has sold all his paternal property and turns the family to a poor condition. Being drunkard he always creates unhappy scenes in the family. He blames his wife who is a sincerely good woman without cause, scolds her in indecent manner and tortures her physically till he himself gets satisfied. He turns himself as the symbol of wicked husband and ruined of the family. He can torture his wife till she becomes senseless only for a single bottle of wine. She uses her wife for only domestic activities, physical pleasure and sufferings. He is a flat character. Other minor characters are good and only representatives of a small group.

Finally, the writer tries to give a judgment about who is the real criminal in the true sense of social judgement. Because law looks only at the crime of Oboshi but not to the husband who tortures her in whole conjugal life instead of love, care and help. Who is the real culprit either her husband who compels her to commit crime or Oboshi who kills her husband to escape from the prolonged torture of her husband?

In the short story 'Wrwinw' there are two important characters. They are Bibari and Phuren. They are taken from rural background. Bibari is a tragic heroine of the story. She is an illiterate, simple working maid girl. She is from a very poor
condition family. She is a very foolish, innocent girl. She is pure and character of sacrifice. She loves Phuren with pure heart. Love has no rules and laws, love knows nothing. Love is emotion of mind. Love has no causes and reasons. It is pure and spontaneous. Her love to Puren is pure. Lastly she sacrifices her life for her pure and true love. She dies in peace in presence of her beloved. It is an immortal character. It is an immortal love of a foolish, innocent, illiterate and poor working girl. She is portrayed as a flat character.

Puren is an educated character of the rural areas. He is son of rich family who is emerging to urban culture studying in Guwahati. He blames Bibari for sending him two handkerchiefs under his pillow when he leaves for Gauhati for studying M.A. He blames her for love and asks its reasons. He slaps her and expels her from working maid servants from his house. He represents a superior class. But lastly he realizes that Bibari loves him heartly. Finally, he realises that a pure love has no reason, no logic, no judgment but it is spontaneity from within the heart.

In the short story 'Gamini Simang' there are four important characters. These characters are Samoresh, Bimala, Gaobura and an Assamese contractor. Samoresh is a village youth. He is an educated and man of reformer for his village. He has an old mother. He dreams of development of the village. Earlier he was an employee in Shillong town as a clerk. It is a character portrayed in the backdrop of both rural and urban culture. Resigning his service he starts to work for the development of the village. He establishes a high school in the village, and becomes a school teacher there. He also becomes the President of Gaon Panchayat by the desire of villagers. Being the President he established a post office in the village and transportation facility from village to town. He brings grants for rural hospital in the village. He marries Bimala, daughter of the Gaobura who brings total ruin in the name of social reforms. His popularity and co-operation among the villagers decrease while his wife Bimala runs away with an Assamese contractor in illicit love. People blame him. They gradually become unfaithful and helpless to him. From that day he loses everything which he earns in hard labour. He suffers in misfortunes. Finally he decides alternative ways of living, and decides to do welfare for the village
in agricultural fields. He thinks of buying tractor in agricultural loan and planting agricultural crops in the field. That is the last dream of Somoresh in the village and decision to bring social reforms in his own village. Somoresh is an ideal character who is social worker and reformer. He is helpful and kind to all villagers in particular and human kind in general.

Bimala is a daughter of Gaobura. She is an educated girl. She is influenced by urban materialistic cultures. She is an opportunist girl. She is a lecherous character. She can deceive her husband for her post-marital relation. She can offer her physical relation to other man for material benefit as she did with an Assamese contractor. She gets married with Somoresh. After marriage she also offers her chastity to the contractor for material gain. One day she runs away with the contractor leaving her husband. After few days she returns home and stays in parents' home. She, thus practically proves her lecherous character.

In the story it seems that Somoresh's mother is always kind hearted and his well wisher. He always suggests him for good and helps him in problems. She is opposite to Bimala in character.

On the other hand, father of Bimal, Gaobura and the Assamese contractor are opportunistic characters who never think of their honour but always try for material benefit and power. They are opportunist and power hunger. They can do anything for their benefit.

In the short story 'Beher' (Mire) there are two major characters, one is Mwirethi and other is Horbilas. Minor characters are Hongla chawkidar and wife of Horbilas. In this story it seems that a physical relation between working maid girl and the owner, rich mahazwn. Mwirethi is a growing teenage beautiful girl. She is from a poor background family. She is a bonded working maid in the house of Horbilas. Mwinathithi has a major role in the story. She is a daughter of Hangla chawkidar. Being a bonded maid servant she is bound to have a sex relation with Horbilas, the owner. This relation leads her to a dream for being freedom from bonded maid. Her inner mood is shown to accept the pre-marital sex with the owner in future course. She dreams to be freedom from the case of Horbilas by selling herself to him. Being human being she desires to live freely in this world.
like other girls. She decides offering her blooming young physical pleasure to her owner to earn more money and to refund the loan taken by her father. Finally she thinks to be free from his case. She offers all her beauty but unfortunately she can not succeed in her dream. She fails in her mission and suffers in life. It may be pointed that Mwirathi is a very young illiterate girl. She is an innocent and dominated girl. She has been a maid worker in the house of Horbilas to recover the loan money taken by her father. She is a very poor and unlucky girl who has worked as a bonded servant to recover her father's loan. This situation leads her towards a mire. Being obedient and a teenaged simple girl she has been sexually seduced by Horbilas in absence of his wife and children. In return she is paid money like a prostitute is done. This activity leads innocent poor girl into mire. She dreams for being freedom from the bondage of Horbilas with the money of Horbilas. It turns a small virgin girl into indulgence more sexual service to him and throws her into the more deep of mire. Thus, she has changed herself as call girl to offer all her physical charms to him for earning more money by continued services so that she can refund the loan amount. She turns herself accepting private prostitution under his family for being free and looking after her family.

In the story it is seen that Hongla Chawkidar is an irresponsible father who sends his own young teenage daughter as a maid servant. He is not serious in refunding loan money by any alternative measures. Harbilas is a lecherous character who entraps Hongla by giving loan and seduces his young teenage daughter sexually by creating a helpless situation. He is a man of having crave for sex and he is a dominating character to the poor family. He is an-antisocial character who escapes from the punishment of the society.

In the title story 'Silingkhar' the characters are Abinash (Bimolendu), B. Prakash Katham, Sureka, Miss Lingdo, Boss of Miss Lingdo, Wife of Abinash and son, old mother. All characters are flat. Only Abinash is a round character. The central figure of the story is Abinash Muchahary. The plot of the story begins, develops and ends with him. He is a dynamic character. He is a son of L. P. School teacher. He has an old mother, a lovely wife and a son. His family is poor. It is a lower class family in town life. Abinash Muchahary is a very simple and honest
person. He is an educated man who keeps the honour of his father by having graduation. He is a very loyal but he can bear injustice. He takes the responsibility of looking after the family after his father is dead. He works in a clerical job in a private company. One evening when he hears the screaming of one girl in the chamber of the boss he enters the room and sees that the boss is trying to fulfill his physical desire with Miss Lingdo. Being an honest man he fights against the boss and rescue her from the demon. But he was dismissed from the service. For his right decision for rescuing the girl he becomes jobless and suffers in life. Abinash Muchahary has killed himself and his honour, his education and endeavor and reborn as a driver in the name of Bimolendu Khaklary to save his family from poverty. Bimolendu Khaklary is a mask character of Abinash. He has changed himself from an educated youth to a car driver. It shows his dynamic character. He is a man of strong mentality who sets his mind to be a driver to save his family. He hides himself from the education. He has degraded himself who fights against his boss in the private company for a noble case. He surrenders himself for the family. He has changed himself to a driver cum labour under the high rank officer, B. Prakash Katham. The command and order of his owner and his daughter has awakened the real man within Abinash. He comes into direct conflict with Bimolendu. He is a tragic hero-almost lost within the capitalist strong hold of his owner. To counter such forces, he finds himself in 'to be or not to be' position. This internal conflict leads him to an accident and thus he dies as a tragic hero. He is a dynamic character.

Miss Lingdo is a clerk in the private company. She is the symbol of clergy girl who has to surrender herself or her chastity under the boss for her survival. B. Prakash Khatam is a boss of the private company. He is a symbol of high class family who enjoys a luxurious life. Sureka is a girl of high class family in urban society. She is a luxury girl who never realizes the problem of poor people like driver Bimolendu. Officer is the symbol of power and capitalism. He is the symbol who discriminates, dominates, destructs the poor people. He uses his power in wrong way. He uses girls who work under him for his physical satisfaction. He expels who comes on his way or who denies it. Abinash is dismissed from the
service when he opposes him for his immoral activities. Mother is a type character and representative of lower class. Wife is a type character and representative of lower class who has to take responsibility herself for survival working in a town rice meal after her husband is death. Son is a type character of lower class that has to stop higher study for crisis. He has been a cowherd after his father is death.

In the short story 'Udrainay' the writer has portrayed five characters who are Maniram Baglary, Maya Rani Baglary, Bonsri, Engineer, Doctor and Secretary. Maniram Baglary is a superintendent of weaving. He is husband of Maya Rani Baglary and father of Bonsri and Engineer. He is an ambitious character. He wants his son to be an engineer and his daughter, to do M.A. in high standard institutions, and to satisfy his wife's luxurious modern style of living. He involves in corruption of money. He has built an R.C.C building in Guwahati and has purchased an ambassador to fulfill his wife's demand. He is a typical character of corruption. He also involves in corruption for money for the marriage of his daughter. He diverted eighty thousand rupees to his own account involving with contractors when he distributes the four lakhs rupees of Tribal sub plan. He is punished for this corruption. He has been dismissed from his job and sent to the jail for this corruption. He has been suffering from deep mental and physical suffering thinking her daughter's life and dies in heart fail in the jail. In this way he has rectified his crime. Mrs. Maya Rani Baglary is wife of Maniram Baglary. She is mother of Bonsri and Engineer. She is an ambitious wife. She is equally responsible for the corruption of her husband. She educates her son and daughter along with her husband. She is a luxurious woman. She always tries to hide her aged facial appearance by make-up with latest cosmetics and fashionable dresses. She encourages her husband for corruption as she demands an R.C.C building in Guwahati and an ambassador car. She is a representative of luxurious woman who likes modern style of living in town life. She is not shown as a good wife. She never thinks and does for the safety of family in crisis. She never tries to help her husband in his trouble and save him from punishment. She looks to be an extremely individualistic character. She is a selfish wife who never thinks for her husband's good. She has been punished indirectly as she loses her husband in earlier stage. Engineer is portrayed as an
educated in technical education and gets engineering job in Simla. Being son he never helps his father in his crisis and even her sister while she struggles for the relief of her father. He simply diverts from the matter in the name of corruption. But lastly he rectifies himself arranging death ceremony of his father at his uncle’s home and takes responsibility to look after his mother. The Secretary of sericulture and weaving is a typical character. Bonsri is a daughter of Maniram and Maya Rani. She is a dynamic or round character in the story. She is a simple but educated girl who has passed M.A. degree in History. She is a tragic figure in the story. She is the heroine of the story. She is a dedicated to his father. She cancels her marriage for the sake of her troubled father. She faces to solve the problem by sacrificing her marriage. She meets Secretary of sericulture and weaving to save her father, then her own brother. She searches job to give her father the support and safeguard. She fails in all efforts. She is a woman of moral courage. Lastly she decides to refund the amount of money acquired by her father in immoral ways. She refunds it by selling all the furniture of her marriage and her father’s home. She looks patient and decided. She is a broad minded girl. Finaly she sends her mother with her engineer brother. She is the symbol of goodness. Finally she turned herself to a Nun for the welfare of human being.

In the story ‘Suni,’ the important character is Ronai. Others are Gaobura, Sangkhao, Ramtheng, Maibra, Gobinda master, Abinash, L.P.School master, Samen, Sonathi, Laimuthi, Laogi, the thief, police. All are flat characters. Ronai is a divorced woman. She is the mother of a daughter. She is an educated, smart and helpful woman. She is an innocent woman. She is suffering for her husband. She is a leader in the village for woman group. She works all social activities with villagers. She earns her living herself. Her relation with husband is not open or free. Other male characters are type characters. Gaobura is the representative of village headship. Individually he is kind and helpful man. His family is rich. Sangkho is a village old man, Ramtheng is like a village calling man, Gobinda master and L.P. School teacher are representative of teacher of education, Abinash is educated man. Other character are Samen a Peon. Doctor, Police and thief. All these characters represent different cross-section of people. Laimuthi is a marriageable girl, daughter
of the Gaobura, Sonathi is village woman, Laogi is village old woman who never consume anti society activities like illicit sex. Maibra is an aged youth of the village. He is a character loose who finds scope for illicit sex with Ronai for she has beautiful physique and helpless woman. These are large number of characters portrayed in the story and all these characters are related directly or indirectly with the events of the story.

In the story 'Sanseni Jarimin' Ashini's husband is a typical character. Works are done in advance or as special matter by the clerks taking bribes. It is seen in the character of Ashini's husband. He is seen regret for his shameful work as he takes bribes from his own brother-in-law. He is seen to be the believer of traditional folk belief. Ashini and her brother are two minor characters who help in the development of the plot.

In the story of Nil Kamal Brahma natural desire and realisation of sex are described in a novel way. Often in this matter it seems that woman comes forward first than man. In the story ‘Lamani Juliet’ main character is Elima and her friend. They are college girls. They are very romantic. Like other human beings they have the desire of sex. But their desire is extreme as they try to enjoy their sexual thirst without conjugal marriage ceremony. They are embodiment of modern life. They support pre-marital sex relations. On the night of college week, the all girls’ hostel borders go to enjoy cultural night programme. Elima and her friend try to accompany Elima’s uncle’s friend to the girls’ hostel to fulfill their extreme feeling of sex urge. They enter the hostel through the small holes of the wall taking advantage of their friends’ absence. But he runs away when the lights are made on. Then they feel very angry upon him, they were unhappy at the failure of their sexual activity. All three characters have no development, no change in their characters. They are found as a flat characters.

In the story of ‘Angni Dayerini Mwtham Autlain’ the writer shows that some woman has desire of having extra marital sex forgetting social norms and laws. They offer their physique for sexual entertainment if they get situation. In the story there are three characters out of which two are more importan. They are Dondor Gunjet, his wife and Mwitha Haji. Dondor Gunjet and his wife are from high class of modern society. They all are portrayed as flat characters.
Wife of Dondor is the central figure of the story. She is shown in the story with an urge for extra-marital sex. She is the representative of modern character of modern city life. She believes that sex is a thing for enjoyment which knows no relations and no respect. It seems to be the influence of western culture in the real of Bodo short story. While her husband is absent in home for long days he sends information to her to his nephew Mwitha Haji. She is full of sex urge as she has to remain a long days in distance from her husband. It is shown that how she seizes and embraces her nephew from backside while he stands for returning. It is a act of immoral standing. It looks like having sexual relation between mother and son.

Dondor Gunjet is a P.T.C.A. politician and an M.L.A. He is always busy with his political works. He gives little time for his wife. Though he can satisfy her with money he fails to satisfy her with sexual relations.

Mwitha Haji is represented as a media person. He is nephew of them. He accepts modernity in sex life who supports the wife of Dondor, his aunty.

In the short story 'Ang Arw Gubun Saba' there is two characters, Melinda and her husband. In this she is characterised as prostitute by situation. She is not prostitute for her physical desire but she has been compelled by her husband to be prostitute to maintain her family in equal status with other family in town life. In the male dominant society she has to serve her husband's command. She has to sleep with different persons at different times to reach their family status equal to other family. She cannot oppose her husband but maintains loyalty to him. In the male dominant society she has to bear physical punishment if she does not often get customers. She is like a bonded wife in the modern society. Melinda's husband is portrayed as a dominating, wicked, dishonest and cruel man who tortures his wife and compels to be a prostitute for earning to maintain social status. Both characters are of urban culture who are created as flat characters.

Her husband is a materialistic. He compares his family life with money, not with love and honour. For maintaining his family material status he compelled his own wife into the profession of prostitution. He also bits her if she can not bring him money. He is in moral character. He is man of materialistic urban civilization. He is out of society and moral code of conduct.
In the short story 'Hagrani Bipha' it is seen that how a young girl suffers in later life due to illicit pre-marital relationship and unwanted pregnancy. Three characters. They are Dimasa nurse, Doctor Digombor Narzary and Bondita Nunisa. All three characters are flat characters.

Dimasa nurse is a simple minded hill Dimasa Kachari. In her young age she loves Doctor, Digombor Narzary. She has kept physical relations with him. She becomes pregnant before marriage. As a result a child was born to her. She has lost honour, dignity in the society due to her uncontrolled character. She is considered morally loose as she cannot control her sex relation with her beloved. She becomes indecent in the eyes of society. So she has suffered a lot of in her life. Her character seems simple, easy, honest, trusty and submissive for which she has suffered in life. She is a flat character in the story.

Digombor Narzary is a doctor. He is a liar and morally lecherous. He exploits girls physically. He exploits the beauty and physique of a Dimasa nurse who works under him. He is a symbol of higher class who exploits lower class girls. The Dimasa girl got conceived due to his forceful exploitation but he did not marry her. After long years he again loves his own illicit daughter, Bondita. He proposes her who is his own illicit daughter, Bondita for marriage who works under him.

Bondita Nunisa is a nurse. She is illicit daughter of Digombor doctor and Dimasa nurse. She is now the working nurse under her illicit father. He again proposes her for love and marriage looking her beauty. But she knows his lecherous and liar character. As she works under him she cannot revolt but denies indirectly transferring her service. She leaves from him silently. She looks a more conscious and controlled character than her mother. In this way, she tactfully saves her chastity from the clutch of doctor, her illicit father. Her innocent and easy mind of tribal character is reflected.

In the short story 'Bidisha' Bidisha is an ambitious character. For her luxurious life she never likes to accept Bikram, a private school teacher as her man of choice. She desires an engineer husband from other caste. She thinks that Bodo boys cannot fulfill her requirements. The desires of Bodo girls can be achieved from boys of other castes. So, she runs away with an engineer of other caste for three of four months but she is not getting married by him. Being failure in her
dream she returns home. She feels herself upset and tries to suicide drinking poison. Finally she gets married by a doctor who saves her life. She leads an unsuccessful and unhappy conjugal life. She realises her incestuous character of young life and her wrong concept of life and its decision. She is the epitome of an educated, luxurious, incestuous and proudly woman of urban culture who regrets herself later on and passes a tragic life. She is portrayed as round character as she has realised in her later life.

D. K. Boro is a doctor who saves Bidisha from committing suicide consuming poison. He marries Bidisha. He knows her past incest relation with an engineer of other caste. Though he gives her social status but cannot give his whole hearted love to his wife for her guilty. He is a humanitarian character.

In the short story ‘Thaibeng Khazi’ the character of Hongle is characterised as a simple and easy going rural character. She is an obedient wife. She is portrayed as a caretaker of family and worshipper of husband. She is a simple-minded wife who thinks only for her family and husband. She is helper of husband. She is not influenced by modern western culture. Her husband is also presented as a simple man of rural life. Both are simple, honest and straight character of rural life. They are portrayed as flat characters.

In the short story ‘Print Guganay Photograph’ the character Shantana is a woman of modern society. She is an M.A. passed educated girl with city cultural background. She has got married with Biraj, custom officer. She wishes a good conjugal life. Being educated she never think to be a dominated wife. She is mentally tortured on the behaviour of her husband. Even after marriage he has not changed his character. He meets new girls and goes to club with them. These all activities and immoral character of Biraj make her fade up for her married life. She thinks for being free from her husband. She is representing modern educated woman who wishes equality and free everywhere. She leaves her husband Biraj to fulfill her desire. She is not interested for children like old wife’s. She is a round character. She likes a happy conjugal life. But she revolts against her husband’s domination and immoral character. She gets a divorced with her husband and then she dedicates for her further Ph.D. study and decides to do something for the
liberalization and equality for women. Biraj is a custom officer. He is a graduate. He represents a character of immorality and a bribe taker—that is seen in urban culture. Man gets changed after marriage. But he cannot change his mind and character as well. He enjoys the life with other women at clubs, etc. He loses her beautiful educated wife Shantana for her romantic character and post-marital sex relations. His character portrayal is flat in the story.

In the short story 'Srinay Mandar' two characters are important. They are Balangsri and Monojit. Balangsri is the central figure of the short story. She is an educated woman who passed M.A. in Psychology. She is a fashionable woman who desires for wealth, money. She cannot be happy with her first husband, Monojit who is a professor, and leads a miser life. So she leaves him for acquiring wealth, money, a luxurious life and a new friend as well. After Monojit she gets married with Nayer, an I.P.S. who is a wealthy man. After his death she marries a great merchant and hotel owner, Mr. Mukhiya. But she cannot be happy in life having wealth, money, luxury and new friends. She cannot get true satisfaction in life because she has got three husbands and sufficient wealth and property but cannot achieve true love and peace. She achieves all her desires but no peace in life. So, she regrets in life and finally remembers her first husband, Monojit who now can give her a true love and peace. She is a character of modern educated urban woman. Monojit is an educated man. He is a college professor. He is a handsome man. He likes simple life which is a contrastive character to his wife, Balangsri. He leads a simple family with his limited salary. He is an educated ideal character in the modern society. His wife leaves him without divorce for poverty and financial scarcity. He is portrayed as a flat character.

5.3. v. MANORANJAN LAHARY:

Manoranjan Lahary is one of the great character portrayers of the Bodo short story. He is a successful character architect. Different life styles of urban and rural society are portrayed in his stories. His characters are drawn from different cross section of people. He can even create characters of realism and dream in a magic realism.
CHARACTERISATION IN THE SHORT STORIES OF MANORANJAN LAHARY:

Manoranjan Lahary depicted various types of characters in his short stories. He created these characters from the Bodo society. The different characters portrayed in the short stories of Manoranjan Lahary are discussed as follows.

In the short story 'Bima' the story writer can present the extremist characters of Naga people. Naga people can not bear the increasing of non Naga people in their dream Greater Nagalim area. They have to become extremist to vacate this area and in this riot the Bodo people be victimised. Bodo people can not stay at the same place altogether for a long period. They move from one place to another for shelter. They like destroying forest and cleaning the jungle for living. They get satisfaction by doing this. The movable people can never think for their future. They can never be united. In this story it is shown that Bodo people are victimized and unsettled in this way everywhere. The characterisation of Bodo women are presented in the characters of Deleng, Maisi, Goythi, Buthbari and Abari. Mwinasi is a real Bodo woman. She struggles to save her four month's child carrying in her back by sacrificing her life. But she cannot save the child. Both mother and child are killed by the Naga extremist. She is portrayed as a mother who can sacrifice her life for her child. She is an ideal characterisation of mother. All the characters in the story are flat characters. Naga extremists are representative or type characters of extremist people. Mwinasri is a type character of ideal motherhood.

In the story of 'Gangse Phali' important characters are Laodanggi of Bhutiypara and Basiram of Narabari. Both the characters are simple and straight forward. They love each other. They are traditional workers of the Bodo society. Basiram is real lover. The individual nature is reflected in love of Laodangi. Happiness and fear arises from love in his character. He is true lover. So he can tell her the loss of handkerchief which is a token of love. This genuinely makes him success in the test of love. Laodanggi is beloved of Basiram. She is simple but she is more intelligence than Basiram. She really loves him but being intelligent she tests him whether he loves her or not. It shows that she is conscious of her love and their future life. She is faithful. It is shown when she forgives him for his
carelessness character. In short they are simple and rustic characters of the Bodo society.

In the short story 'Goysri' Goysri is the central figure. She is a tragic heroine of the story. She is a young, beautiful girl of Malandubi village. Her physical description is tight; small lips, curly hairs, small fascinating eyes, beautiful face like ripe mango, and long nose with little flatness. She is jolly and emotional. She is an ambitious girl. But it is the nature of maximum girl who always searches better husband and so she changes her first lover Okhonda to Goyaram who is smarter than Okhonda. She is not conscious and serious about her lover. She never observes her lover’s real character. She is not strong determined. She allows incestuous love for which being pre-marriage pregnancy. She suffers a tragic life at the end of the story. Okhonda is a young boy of Laoripara village. He loves Goysri as she proposes him and believes her words. He is a good role player in the drama. Goysri loves him from his physic and acting seen in the Bodo open theatre. He is a determined character. He loves Goysri and therefore, decides to marry her. But when he is refused by her in the Mainao mela at Dotoma, then he decides not to marry her. For this when he meets her on Gangiya river he helps her in crossing the river but does not give consent for marriage. Goyaram of Laodonga village is a fashionable boy. He likes passing his time in village in aimless. He is lover of girls. His character is loose. He is romantic and unsteady.

In the short story 'Raha' (means of living) important characters are Dorle and her husband Bwnda and drunkard Goyaram player. Bwnda is a labourer. He looks after his family in scarcity. He is a traditional man who wants a life of purity. He also suspects on his wife and often strongly whips her wife that she never sells her body to anybody. He also warns her not to be close to drunkard Goyaram and other boys. He says her wife,

\[
Bijwng (Goyaramjwng) oli goli dakhalam. Bini akhola mwjang nonga arw khwnasong, senggraphwrkhou bara lai hwnw nanga. Noyao adda mari hwnw nanga.\]

(Eng. trans :Don’t be closer with him. He is immoral and listens, don’t give more chance to boys.)
Dorle is more conscious in looking after her family than husband. She tries her husband to help her family by selling local liquor 'Jou' (wine). For this profession she has to be close with male customers which create suspicion on her husband. Towards the end of the story she has to face a struggle. This arises from her profession of living. But till death she was a chaste. She was chastity conscious, and even struggles to keep it with Goyaram, when he tried to rape her. Her character is revealed from her speech —

_Hogar langsunia, angni khoroni thwi mwnlwnwgn. Ang... jou phangra janw hagou, nathai deha phangra nonga. Hogar gunda luccha._

(Eng. trans: Release immoral, let drink my head's blood I ...may be liquor seller, but not seller of flesh. Release me lecherous immoral)

But this situation brings dead punishment of her by her husband. The lecherous Goyaram escapes from the punishment but Dorle who struggles for her chastity has to die. All three characters are flat characters.

In the short story 'Jobra' (patient) we may discuss two characters—Ruparam and Mwinasi. Ruparam is a head clerk in the elementary board. He has been struggling with death when he is being attacked of cancer. In his dead struggle he desires love and care and sweet words from his wife. But in return he gets coarse words. He has to be silent observer when his wife keeps new relations and watches cinema with other male person. Still he thinks good for his family and its members. In this story she looks indifferent from other Indian women. She never cares diseased husband with sweet word and kind help. Even in the last hours of his life when her husband asks her for a glass of water she goes to see cinema with other man without offering him water. It looks that Mwinasri is a self centered character, who loves living riskless life avoiding family problem and children. Both characters are found as flat characters in the story.

5.3.vi. HARIBHUSAN BRAHMA:

Haribhusan is a true observer of the society. He selects some characters from the society for his short stories. Then he satirises the characters with their follies and vices, their faults and defects, etc. He portrays the characters in an ironical
or satirical touch with a motive for the rectification of the society. Most of the characters in his short stories are portrayed with humour and art.

**CHARACTERISATION IN THE SHORT STORIES OF HARIBHUSAN BRAHMA:**

The short story book *Srimati Durlai* is the store house of varied characters in which their characterisations are employed. The background of the short stories is rural based and merging to town area of Gossaigaon under Kokrajhar district. The characters are developed from rural areas and some of them are emerging to the living style of town life. In the short story ‘Srimati Durlai’ the central character is Srimati Durlai and other characters are not even mentioned their names. One character is Musri Nilambar Narzary who is the writer of the story or biography of Srimati Durlai. She is a flat character with her individual habits and activities. She is satirically portrayed for her loose character. She may be a symbol of loose character who is emerging town life from the rural society. Both Srimati Durlai and Nilambar Narzary are portrayed as flat characters in the story.

In the story Durlai is described entitling Srimati before her name Durlai because looking from her outward appearance, moral qualities and activities there is no way without putting the title ‘Srimati’. She is a beautiful Bodo girl who is distinguished from other Bodo girls on her dress and costumes, on her walking and body movements, on talking and fashions, etc. She looks like Bengali girl except in some of her peculiarities. She walks in a leisurely way. If she does not wear dokhona (a traditional Bodo woman dress) and phasra (a traditional Bodo dress for upper part body covering) then nobody can say her Bodo girl. In her portrait if her eyebrows are not thin (geseng), if her long nose is not bulgy (thobsi), if her lips are not large (lodrai) and if her facial bone is not raising (bara gwjou) then she looks like Bengali or Assamese girl. Her style of walking and moving hands seems purely a Bengali girl.

It is really astonishing on the matter of conversation. She can speak fluently Bengali and Assamese. She often speaks Hindi. Nobody can defeat her on argument. She has habit of visiting market place from one corner to other end. All shop keepers like Jewelery and fashion stalls call her for new items and designs. She has answers
on her tip of tongue as she knew they will call her. She has a habit of drinking a cup of local liquor with cooked pork. She drinks it from her familiar aunty, Salo. It is her quality that she never drinks limitlessly and always keeps herself in balance. This food habit at the market place is her part of fashion. Her one more wonderful character is her last part of visiting the market that she enjoys watching Hindi or Bengali movies with her like-minded persons. It is also her fashion and habit. She can purchase ticket herself. She is also very expert to have a seat in the middle of non-Bodo male group who are common to her. The gentlemen who wear loose shorts and sporting and habit of whistling and shouting with the scene of movies are more favourite to her. The most remarkable character of her is that she never returns home at night. She likes to pass the whole night with her boy friends or any youth who are familiar with her nature in his residence or in big hotels. One more her peculiarity is that she can pass one night at town without any risk or she can stay at big hotels one night without paying a single coin as she has many well wisher friends there. The most significant of her character is one forenoon she accompanies with two Punjabi truck drivers to the Bhutan mela and from that day she never returns home again. Even she thinks that it is not important to inform her rural illiterate parents that she leaves there. Somebody tells that she now lives in the big house of her choice where she meets many well wisher of her from all communities and castes.

Her character is portrayed with a view to debar other Bodo girls from following the suit.

In the short story 'Honglani Saori' three characters are remarkable. These are flat characters. These characters are not round or dynamic. Hongla Mahazwn is a middle class man who has sufficient agricultural property. He can even sell some surplus paddy. He is a conscious guardian who builds thatching roof by saori (volunteer group work) and keeps tradition of group working of village. He is also the secretary of the school managing committee of village primary school. He is not a conscious of education awareness. So he invites teacher to share drinking liquor in the Saori and encourages him to be drunkard in class period time. He even saves him lying during inspection by school inspector reporting that he has
been suffering from illness. But he likes school than his illness. At last he respects the guest offering traditional liquor with chicken meats. But he is miser to feed volunteer workers of the Saori with meat for which they leave his house without having meal.

Paniya Master is a primary teacher of 249 No.Phathwibari L.P.School. He is a drunkard teacher. He gives more preference to liquor than teaching classes. On the day of 'Honglani Saori' he shares drinking party at Saori in mid-class hours. His degraded quality is known by villagers because he again arrives in school in drunkard condition walking imbalance. He is morally an unfit teacher because he orders students to arrange beds with three benches and to pour water on his head. His controlling and managing the students is satirised. This indecent quality is reflected on his dialogue of his first duty in school, *ei mwkhraphwr, mwsouni phisa mwsouphwr ma daoarao doasi bilai, siri siri phorai gaoba gao.* Then he hits them dum-dum and dam-dam. He orders some of them to kneel down and stand up. He is also a farmer who also ploughs and hits balls of soil to pieces for agriculture.

Nagen Sarma is a school inspector for Bodo medium schools. He is from Kamrup district. As per the direction of Govt. for 'Rastrapati award' he comes to the village of Hongla Mahazwn to inspect 249 no. Phathwibari L.P. School. He visits the school in presence of Secretary where he sees that Paniya master is sleeping on benches with over drink of liquor. And students are pouring water on his head to relief his headache. That is very shameful matter. Though students and secretary hide the case he understands the matter. Finally, having three bowls of liquor he writes report proposing for the Rajtrapati award for Paniya master on the basis of the report of Hongla Mahazwn. This character is satirically presented for the awareness of society and with a view to changing the corrupted nature of the inspector. It shows insincerity and unwillingness for educational development. All the three characters are satirically presented.

In the short story 'Lain Bas' only two are main characters and others are minors. They are Gaujru and Labangga. They are all flat characters. They have no development in their characters. The stupidity of Gaujru is seen in the bus. She carries a packet of napham in arum leaf and liquor in bladder by tying cloth on
backside among the pushing and pulling huge passengers. It is so crowded of passengers to enter bus and to stand in the bus. The bladder of liquor gets leakage which mixed with the packet of napham. It smells nice for the consumers and foul for non consumers. It creates a noisy and unsuitable atmosphere in the bus.

Secondly, her foolishness character is seen while she picks up tightly on the tail of husband's cloth. It looks humourical that her old husband gets in the bus and she remains outside the bus holding the cloth who is trying to get in. The cloth looks like tug of war between husband and wife. She looks shyness to reveal the real truth what happened to her in the bus while she is talking with the mother of son-in-law. For that they have remained in hungry. The same situation is happened at her sick brother's home too. In one sense she looks strong and fits healthy. As she walks around 11 miles distance road on that hot day without food. It is not easy task for an old woman. She is also conscious while she is not allowing liquor to her husband as they visit first to son-in-law. She throws liquor mixed with napham. While they reach home back she prepares liquor than meal to get relief from hungry and tiredness. Labangga is husband of Gaojru. He is a stupid man who tries to get in a crowded bus taking a pot of curd safely. The curd pot breaks in the crowded passengers and his cloth becomes wet with curd. Secondly it looks odd while he visits new relative's home without wearing any shirt. He also looks foolish. For this he also remains hungry on that visit and has to return home on empty stomach. He also looks strong and healthy as he walks around 11 miles on hungry condition on hot weather. He is very fond of traditional food napham and rice liquor. He likes consuming rice beer. He has to pass that night drinking rice liquor for getting relief from hungry and tiredness. Mother-in-law of their daughter looks selfish character. She welcomes the parents of daughter-in-law. But she says in selfish way so that she will not prepare meal for newly visited guests. She also tries to hide their extremely poverty. She just pleases them inviting again to visit their home as they can stay night on other days. Brother of Gaojru is sickness. He lives a family in poor condition. He has wife and children. He also looks unconscious as he is not asking them for meal. Because he saw them coming to son-in-law's home and returning very soon.
Characters in the short story 'Narkhw' are Narkhw, Father of Narkhw, and Khaya harsa, wife of Narkhw and Primary teacher and head master. These all characters are flat characters. Narkhw is the central figure among them. Other important characters are his father and Khaya harsa.

Narkhw is the main character. It is a flat. In the physical trait in child his belly is bulgy and lowered. So his father calls him in love Narkhw Bedang. And his name remains Narkhw. Narkhw is luxurious, proud and he has a large hand in using money. Narkhw's father likes to make him an educated man. Narkhw pleases him passing primary and M.E classes. Narkhw gradually changes while he stays outside for study. He gives less importance in study but in demanding money from his father for his personal needs. He never feels shame receiving punishment in class like kneel down, standing on bench and pick ears up. But he feels extremely shame if he cannot purchase the latest design of dresses and wears and cannot participate in the discussion of the topic of the latest movies. He is neither good educated nor good farmer. He is not careful for future. He arranges his marriage ceremony in a big manner even taking loan money. Not only has this he kept his paternal properties when he requires money. He gives ornaments to newly ceremonies wife, purchases dresses and goes outside for honeymoon by taking money as loan. He is careless about his future family and property. He cannot refund the loan. But when he feels for money he loans more and thus he loses all his paternal property, crop land, horticulture land and plot of home. He never tries to be a good farmer like his father for which he can reap crops well and cannot look after workers properly. Finally he has to build hut on the side of P.W.D. road and has to live like beggar. It is the life of Narkhw how he becomes very poor from the rich family background. The character is satirically exposed with the zeal of reform or awareness of the society. Narkhw may be placed as a round character because he has been down from a rich, luxury and standard living to a poor labourer.

Narkhw's father plays important role in the story. He is an active man and good farmer. He is a man aspiring for education and wants his son to be well educated. He gives his son enough money as and when he demands for it. He is an
expert man who can manage his family and family workers sincerely. He can produce surplus crops with helps of workers. He is very economically conscious and so he can be rich. He is also very conscious in diet. He purchases energy giving food with less expenses. He is an ideal father who always thinks good for his son. Before death he suggests him the way of becoming rich man by giving him five thousand rupees of his earning.

Khaya harsa is a clever and intelligent man. He is selfish in the matter of wealth and property. He plans to achieve all the property of Narkhw, and in this way he can success later on. Finally he chases the plot of Narkhw's home and does not allow him to stay there. It shows his helpful nature for Narkhw as he is Narkhw's father's friend in ironic manner. And his real nature of cruelty comes out in the last moment of the story. Primary teacher and school head master are just shown as a type character of educational profession.

5.3.vii. GOBINDA BASUMATARY:

Gobinda Basumaty is a great artist of real society. He portraits the characters of rural and urban, lower class and upper class, innocence and working class and liar and businessman and contractors of the real society. In the story book Haraoni Saikhel he characterizes all the people of all groups, especially exploited and exploiter characters.

CHARACTERISATION IN THE SHORT STORIES OF GOBINDA BASUMATARY:

In the short story Haraoni Saikhel the three characters are remarkable and others are just name characters. Among them are Budrwi, a Santhal who sells pork for living, Harao a Bodo, friend of Budrwi, seller of pork and Sontholi, a Bodo woman who sells wine. All these are flat characters.

5.3. viii. JANIL KUMAR BRAHMA:

Janil Kumar Brahma selects his short story characters especially from rural village lives. Some stories have characters of urban lives. People of different characters are the characters of his short stories. The stories are deep rooted to
rural people and their problems. Some plots are taken from background of town life and some of them are extended to outside of Assam. In the short stories from town life characters are portrait of urban life style.

**CHARACTERISATION IN THE SHORT STORIES OF JANIL KUMAR BRAHMA:**

'Dumphaoni Phita' is the title story of the collection book *Dumphaoni Phita*. The major characters in ‘Dumphaoni Phita’ are Dhumphao and Samen. Minor characters are Gaodang, Sarala, Bahadur Mephal, Sanam, and Hongle. Dhumphao is wife of private L.P. School teacher, Samen Basumatary. She lives in village. She has two class friends, Gaodang and Sarala. The physical beauty of Dumphao has changed extremely after marriage. It is reflected from the conversation with her friends. She is a poor farmer who rears birds. She purchases domestic materials by selling these at the market. She is neglected by her friends for her poverty. She feels very sad and her inner mind is reacted. Then she determines to start business for helping her family. She starts business step by step. She opens first Phita selling, secondly Cithao, thirdly tea and finally tailor shop. She becomes a successful business woman. She is not only a business woman but also a social worker and who helps social programmes by donation. She is a good wife. She is a dynamic and pioneer of Bodo woman bussiness. She is characterized as a round character.

Sarala is a friend of Gaodang, wife of service man at F.C.I. at Guwahati, who is a hallowness character, who is proudy on the dignity of her husband and for financial position. She feels happy talking their facilities and placing herself superiority. She is more caring on money-jewellery, dress-costumes and food and drinks than her husband.

Gaodang is a friend of Sarala, wife of air force at Kashmir, who is a hallowness character, who is also a proudy on the dignity of her husband. She likes talking of their facilities and financial position. She also feels happy placing herself superiority. She loves money-jewellery, dress-costumes and food and drinks.

Samen is a teacher of private L.P.School. He is very poor in economic condition. But he is a true social worker. He is a good husband and moral adviser in crisis. He is simple and trusty. He is handsome and inspirer her wife in crisis. He
loves peace and happiness. Bahadur Mephal is a famous owner of tea stall at Samthaibari market who sells tea with pure and sufficient milk tea. Sanam is a social activist. He is the person who thinks and organises to erect Marble tomb for martyrs' of Roman script movement. Hongle is an orphan young girl of the village who works as maid servant at the shop of Dumphao. She prepares phita and cithao.

In 'Anwi Onaisini Usunda' the story is choosing the business for her survival. Onaisy is portrayed as a woman business. But she is characterized as a seller of tea and wine for her family livelihood. She is a widow who is emerging city life from the rural background. She is characterized as a flat character.

In the short story 'Daokhela' the important characters are Longlai and Jebra. They are portrayed as flat characters. The story is based on bird game as a business in the Laxmi puja for the survival and fulfillment for long desired unfulfilled desires of their families. They are portrait of business men. They are portrayed as lead men of game player for bird (dao khela) in Lwkhi puza for earning huge money in few days. They are also liar as they hide money in their pockets during games but both of them do not confess the real thing with each other. Only they suspect with each other which leads quarrel and then fighting between them. They are not real businessmen but leadmen of holding game so they cannot maintain money matter properly. They are loan taker. They lead the game taking loan money. So they seem unsuccessful business men. They are quite temporary and short sighted.

'Laisrini Bwswn' is a rural based short story. The subject of the story is a woman business of a widow. She leads a happy life in earlier. Later on she suffers a lot of problem as her husband becomes drunkard. She is a daughter of a rich family. Her husband is also from rich family background. She is also a tragic lover who loses her beloved for her father. Finally she becomes unable to look after her children. She chooses selling of firewood for the family as the firewood is available there being nearby forest.

In the short story 'Alasi' the important characters are Lebaram and Labari. They are rural characters. Both are characterized as young lovers. Lebaram is
potrayed as a liar. He promises Labari to visit her home three times but he does not. Finally he has married other girl. Labari is a simple and trusty girl. She is characterised as a true lover who can sacrifice her life for love. Finally she dies at the news of her beloved’s marriage with another girl.

In the short stories ‘Rego Dahwna’ and ‘Daosrigwba’ the stories are painful portrayed of male workers. Both Rego and Khylaram are portrayed as working male characters. They have to serve in the rich families. In the short story ‘Rego Dahwna’ Rego is characterised as an unsteady and unexpert working male servants. He is an unsuccessful worker because he is not skilled in the agricultural works. Khylaram is loved by his owner for his skilled work in the agricultural activities. He is characterised as tragic working male servant in ‘Daosrigwba’ because he cannot success in his love to a maid worker in the house of the same owner. He is also a flat character.

Orge is characterized as a maid servant in the short story ‘Orge’. She is from very poor background. She is portrayed as careless, unsize, ugly looking and morally inferior girl. She fails in her love effort. She is a tragic maid servant. Her tragic character is portrayed with her black and ugly facial appearance. She is a flat character.

Among these three working male female servants they are portryed in different ways. Rego is an unskilled working servant, Khylaram is a skilled servant and Orge is a careless and moralless working maid.

In the short story ‘Phorbojorani Bihamjw’ the character of father of son and his friend is humourically characterized. As the story is concentrated on situation the importance of characterization becomes less important in this story.

In ‘Dodere Rumbangni Jiudahar’, ‘Sonaramni Jiu Lama’, ‘Thikhiramni Phwimal Mijing’, ‘Dabla Gariani Songsar’ represent the different characters and their livelihood and suffering in their lives. In the short story ‘Dodere Rumbangni Jiudahar’ Dodere is characterised as a poor boy who studies hard when he is working as a cowboy at his maternal uncle’s house. He can pass matriculation and gets an L.P.School teacher job in his later life. But he has separated from her true lover Rumbang by her father. Rumbang loves Dodere with true heart. She feels sad.
when her father expels Dodere tactfully from the village for having affairs with her. Their true love turns separation due to the father of Rumbang who can not understand their mind, feeling and reaction. They all are flat characters.

In short, the writer portrays the character of upper class, leaders and M.L.A.s in a satirical way.

5.3. ix. RANJIT KUMAR BORGOYARI:

In this story male characters are Mahajwn Badwr Sing Narzary, Meda oja, Social reformer youth and son of step wife. Female characters are first wife of Badwrsing Narzary, Mwnsari, step wife and Anari, daughter of first wife.

Major character is drunkard Badwr Sing Diriya who is a dynamic character. He is a symbolic character of drunkard man who brings destruction and commits crime. He consumes liquor day and night and spares all works. He is idle. He sells all his paternal property. He quarrels in intoxication and also tortures family members. He is an irresponsible husband and father. One night being controlless of over drinks he becomes furious for not providing liquor, and for this reason he feels humiliated and tortures both wife and daughter in presence of Meda Oja. On that night he strangles his own daughter. For that he has been punished for 15 years for his crime. Finally he realises his faults and encourages the social reformer youth to band liquor as it not only brings destruction but also protects development of education. Meda oja (village physician) is also a drunkard man who cures illness in village. But he is different from him. The youth is a social worker and reformer who helps Badwr Sing Diriya realised his past sin. The eldest son has been working as a daily wage earner and running the family somehow. The second wife is Mwnsari who purchases broken rice, made country liquor. Selling it in the morning and evening, she somehow fed us two meals a day. She looks after the family. Anari is a daughter of Badwr Sing Diriya and first wife. She does the chores like cooking, transplanting, etc. She has to go three miles to school on foot. She has also prepares studies for matriculation examination even this troubles. She is strangled to death by his father in drunkard condition. Village folk believe that her unsatiated soul instead leaving for the heaven has turned into a
spirit and roams around the heath or earlier home plot. Anari is portrait of human figure and spirit of magic world as she is transformed to spirit of Anari as Bodo society believe. In this story Badwrsing Diriya and Anari are portrayed as round characters.

5.3.x. JAMUNA BRAHMA:

The characters in the short story of 'Jarman Bilai' are Dinesh, Mwinathi, Mahim and Manju. They are main characters. Other minor characters are Daotheb, house maid and three children.

Dinesh is the eldest son of Daotheb. He is husband of Mwinathi. He has three children. He is an L.P. School teacher. He is simple and kind hearted man. As a family guardian he looks after the family carefully. After the expiry of his father he has taken the responsibility of family and teaching younger brother Mahim in engineering. He is also a good farmer. He is an ideal character for the society. Mwinathi is the wife of Dinesh. She is mother of three children. He is a good wife who always helps her husband in needs and problems. He is good mother who looks after her children properly. He is a good daughter-in-law because she takes care of her mother-in-law, brother-in-law and she does domestic works. She is good farmer. She also helps Mahim in studying engineer by her earning money. She is an expert in cooking. She looks after family along with her husband. She is an ideal character of the society. Mahim is youngest son of Daotheb. He is younger brother of Dinesh. He grows young without hard labour at home. He studies engineer course with the help of Dinesh and Mwinathi. Having completed he becomes an engineer. He marries Manju, a town girl. After marriage he gradually changes from simplicity to complexity. While he is unmarried he was simple man. But he changes after getting married with a middle class family of urban society. She is wife of Mahim. She is an educated girl. She is a materialistic girl. She represents the middle class of the town life. She cannot like staying in villages. Daotheb is the mother of Dinesh and Mahim. She is a kind hearted lady. She is a simple village old woman. She is illiterate. House maid is co-worker in the family of Dinesh and Mwinathi. Her speech resolves the problem of Manju and Mwinathi. In this story
Mahim is characterised as a round character and other male and female characters are drawn flat characters.

5.4. CONCLUSION:

In the short stories of Old Age the characters are portrayed with traditional characters. Most of the characters of the short stories of the early Modern Age are from the rural background. In the short stories of the Modern Age the characters are portrayed with educational background. The characters become more complex in their life styles, in their thinking and feeling. The complexity of life is revealed in the short stories of the Modern Age.
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