CHAPTER VII
CHAPTER-VII
STYLE AND EXPRESSION IN BODO SHORT STORIES

7.1. INTRODUCTION:
Every writer develops his or her own style as he or she gains more experience in writing. Style is much to do with word choice, with the choice of sentence structure, and with the rhythm of each sentence. Style is also an expression of personality. Writer should be able to write with a creative urge. He must know to write correctly the rules of grammar, spelling, punctuation and style.

All the great short story has the voice and style of a fiction writer. All great writers, such as Faulkner, Chekhov, Hemingway, Vladimir Nabokov, wrote their fiction with a unique voice and writing style. Hemingway, for instance, wrote stories using a minimalist style. He used short sentences, nouns and verbs, short paragraphs, and vigorous language to tell his stories.

Rhetoric and rhetorical devices are essential art for the writing of short story. Rhetoric is the art of ruling the minds of men, said Plato, the famous philosopher. Rhetoric and rhetorical devices is what a writer or speaker can use to evoke an emotional response and to persuade the reader or audience to view or consider an idea, concept, or point of view from a new perspective.

One of the main elements of style is style and tone. Style and tone are elements of fiction. The writer uses a certain style and tone to craft the story. Style refers to the writer's choice of diction, sentence structure, literary techniques, and use of rhythm. For example, Hemingway wrote very short sentences and he used simple words.

It is a literary or artistic work that imitates the characteristics or style of another author or an artistic work for comic effect or ridicule. It is used to comment on or poke fun at an original work, the artist, or artistic style. Comedy is the art of making people laugh. A humorist or comedy writer must be able to write funny material. The material must be able to generate amusement or laughter from the audience.
Irony: Irony is a literary device or comic device that a writer can use to craft a humorous piece of writing. Its intention is to generate a comic effect.

7.2. STYLE IN SHORT STORY:

Definitions of different styles may quote here. Style is a way of doing something that is typical of a particular person, group, place, or period; a way of designing hair, clothes, furniture, etc. Style is manner of writing or speaking, especially contracted with what is actually written or said; manner that is typical of a particular writer, artist, etc. or of a particular literary, artistic, etc. period; Manner of doing anything. According to W. H. Hudson, style is composed of roughly three elements, which he classifies as intellectual, emotional and aesthetic. The arrangement of words in a manner which best expresses the individuality of the author and the idea and intent in his mind. The best style contains an approximation or adaptation of one's language to one's ideas. Style is a combination of two elements: the idea to be expressed and the individuality of the writer. Generally, style will include such general qualities as, diction, sentence structure and variety, imagery, rhythm, coherence, emphasis and arrangement of ideas.

Style has traditionally been defined as the manner of linguistic expression in prose or verse—as how speakers or writers say whatever it is that they say.

The style specific to a particular work of a writer covers the rhetorical situation and aim; characteristic diction, or choice of words; type of sentence structure and syntax; and the density and kinds of figurative language. For style is nothing more than the expression of thought in the best possible way. Its characteristic feature is its complete identity with the thought it expresses, which must suffer materially if expressed in any other way. It should fit the author's thought as his skin fits his body.

The way, in which a literary work is written, the devices the author uses to express his or her thoughts and convey the work's subject matter. The message or material that the author communicates to the reader, along with how the author chooses to present it, produce an author's individual style.
7.3. DIFFERENT KINDS OF STYLE:

Style has been classified into different kinds based on their nature and sentence structure. In *A Glossary of Literary Terms* by M.H. Abram, Cicero and traditional and classical rhetoricians say that styles were usually classified into three main levels. They are 'the high' or 'grand', 'the middle' or 'mean', and 'the low' or 'base or plain style'. Style may be periodic and loose based on sentences and hypotactic and paratactic based on to the overall style of a work.

The different kinds of styles are briefly defined or described here.

*The Grand Style,* he (Mathew Arnold) says 'arises when a noble nature, poetical gifted, treats with simplicity or with severity a serious subject.' It is particularly applicable to the style of Homer in the *Iliad*, of Dante in the *Divine Comedy*, and of Milton in *Paradise Lost*. The outstanding characteristics of Milton's style in *Paradise Lost* are: imagination in the highest degree, severity, restraint, association of ideas, aptness of expression, and loftiness of tone. These compel reader’s attention so frequently in that great poem that illustration is hardly necessary. Other two styles are The Middle or Mean Style and The Low or Base or Plan Style. A Periodic Sentence is not grammatically complete until its very end. Typically, several dependent clauses and parallel constructions precede the final independent clause in a periodic sentence, so the meaning of the sentence cannot be ascertained until the entire sentence has been read.

*A Loose sentence typically contains a number of independent clauses joined only by coordinating conjunctions such as 'and' or 'but'. It can usually be divided into multiple sentences, each of which has an independent—and thus readily apparent—meaning. Periodic sentences seem more formal or elevated than loose sentences, which tend to be informal or conversational.*

Periodic or loose sentences can often be classified as having hypotactic or paratactic styles. A hypotactic style is made up of sentences containing subordinate clauses; these sentences are often logically linked together by a connective, whether temporal, casual, syntactic, or rhetorical (therefore, consequently, moreover, and nevertheless).

*A hypotactic style is one in which the temporal, casual, logical, and syntactic relations between members and sentences are specified by words (such as*
A paratactic style exhibits sequences of sentences bearing a loose logical relation to one another; elements within those sentences tend to be joined by simple conjunctions like 'and' that do little to show or explain casual or temporal relation.\(^{11}\)

A paratactic style is one in which the members within a sentence, or else a sequence of complete sentences, are put one after the other without any expression of their connection or relations except (at most) the noncommittal connective 'and'.\(^{12}\)

Ernest Hemingway's style is characteristically paratactic. In _The Sun Rises_ (1926 A.D.) the uses of 'ands', "It was dim and dark and the pillars went high up, and there were people praying, and it smelt of incense, and there were some wonderful big buildings." _Telegraphic style is a manner or style of writing, also called telegraphese which is marked by omissions, abbreviations and combinations that effect economy in words._\(^{13}\)

Besides these there are many kinds of style which are loosely characterized as a style.

A very large number of loosely descriptive terms are used to characterize kinds of style, such as 'pure', 'ornate', 'florid', 'gay', 'sober', 'simple', 'elaborate', and so on. Styles are also classified according to a literary period or tradition ("the metaphysical style', 'Restoration prose style'); according to an influential text ('biblical style', euphuism); according to an institutional use ('a scientific style', 'journalese'); or according to the distinctive practice of an individual author (the 'Shakespearean' or 'Miltonic style', 'Johnsonese'). 'Ciceronian style', 'Attic' or 'Senecan' styles.\(^{14}\)

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7.4. ELEMENTS OF STYLE:

The elements of style are the intellectual element, the emotional element and the aesthetic element and the tone.
The intellectual element consists of what may be called the science of writing: precision in the use of words; clarity of meaning when these words are combined to form a sentence; economy in their use; and above all harmony between thought and expression, which will prevent the author from expressing a trivial thought in lofty language.\textsuperscript{16}

The emotional element brings these thoughts clearly before the readers; in it lie his force, his power of suggestion, his capacity to move the reader by his writing, to make him share his own state of mind at the time of writing.\textsuperscript{17}

The aesthetic element comprises the artistic graces of style which give a more immediate pleasure than the first two: its musical quality, its picturesqueness, the polish, its perfection of form, and whatever else gives it beauty and charm.\textsuperscript{18}

A man's style is closely connected with his personality and character. It is as individual as his voice or walk, and just as we can recognize friends merely by their way of speaking or walking, so we can recognize a great author merely by his way of writing. There is something in the way each author writes—in his choice of words, his turn of phrases, his construction of a sentence which marks the passage as his and no one else's. His whole personality—mind, heart and soul—is mirrored in it. But where there is a style, there is the man behind it, with all the myriad facets of his personality. It is a useful exercise in the study of style to look for the writer behind the writing: to trace in it the influence of his background, his surroundings, his educations, his literary tastes: to seek to understand his mental and emotional make-up, his observation and experience of men and matters, his likes and dislikes, the growth of his genius, and so on.

Style is considered one of the fundamental components of fiction. Style in fiction includes the use of various literary techniques. Allegory is a work of fiction in which the symbols, characters, and events come to represent, in somewhat point-by-point fashion, a different metaphysical, political, or social situation. Symbolism refers to any object or person which represents something else. Imagery is used in fiction to refer to descriptive language that evokes sensory experience. Imagery may be in many forms, such as metaphors and similes. Tone refers to the attitude
Tone may be formal, informal, intimate, solemn, somber, playful, serious, ironic, condescending, or many other possible attitudes. Tone is sometimes referred to as the mood that the author establishes within the story.

The style of narrative technique differs from person to person. Because it is the art or habit attached to him or her. Style varies depending on the language, family, education, culture and country of the writer. Short story is a creative literature so its success depends on the writer. The success of the short story is how the writer narrates the story, what language he uses and what idea he expresses.

Short story is a kind of creative literature. So its success depends on the writer. The success of the short story depends on what kinds of language the writer use, what kind of idea he narrates.

7.5. STYLE IN BODO SHORT STORIES:

Different styles have been found in the writings of different writers. We will discuss the styles of the selected ten story writers only.

7.5.i. ISHAN MUSHAHARY:

'Abari' is the first short story in Bodo language. The writer has been successful in story writing in many aspects in it. He has expressed the sorrowful mind of Abari in a very simple language. He has successfully presented the story in lucid style. Though the structure of the story is composed in three parts his narrative flow is not disrupted. Its continuous flow makes the story a successful one.

Ishan Mushahary has created a peculiar style of story-telling in Bodo short story by using simple sentences, syntax enriched with phrases, proverbs, rhetoric languages etc. He has narrated the story of marriage problem of Abari in simple and sweet language. Here the attainment of marriageable age of Abari has been expressed by in a single sentence.

\[ \text{Abariya naywinw mablabanw longdang derbay}.^{19} \]

\( \text{(Eng. trans: Instantly, Abari entered at the age of young stress.)} \)
He uses phrases, proverbs and rhetoric language. Important figurative languages used by him are—

a. \textit{Noni mwnse bendwng badi biyw udai rwnga}.$^{20}$
\textit{(Eng. trans.: Unnecessary burden of the house, unable to do anything.)}

b. \textit{Urang pharang jabay bini bikhaya dwi siyi bala dunghao badi}.$^{21}$
\textit{(Eng. trans.: Being impatient her heart was now indifferent, vacant like hot sand.)}

c. \textit{Mininay rongjanaya phwiyw binao nokha mwblib badi}.$^{22}$
\textit{(Eng. trans.: Rapture was, as if, only an instant of electric dazzle in her life.)}

d. \textit{Bwjwngnibaphrai gwdan mijinga barjwng dwiyao dahao jakhangnaybadi bini bikhayao jakhangphwibay}.$^{23}$
\textit{(Eng. trans.: A sudden ray of hope aroused a roaring noise as wind did in the bosom of a river.)}

Phrase and proverb used in his short story are given below—

a. \textit{Bikha gaoyw khuga geoya}.$^{24}$
\textit{(Eng. trans.: She blusted, she felt moribund.)}

b. \textit{Gwswyay thangw athinga langa}.$^{25}$
\textit{(Eng. trans.: her heart sought out, but the lip was tight.)}

c. \textit{Dolwi nwgwrwi}.$^{26}$
\textit{(Eng. trans.: magnificently)}

d. \textit{Bikha gaobay}.$^{27}$
\textit{(Eng. trans.: heart brokhen) etc.}

Rhetorical languages are style of Ishan Muchahary in his story writings. His specific style of writing short story makes the story amusing.
Next to Ishan Mushahary, in matter of peculiar style of writing story in Bodo the name of Prasenjit Brahma comes to our mind. He has created three short stories ‘Bobi’, ‘Dogri’ and ‘Gwsw thwnay’ in three different styles. He has been identified as a genius writer in Bodo short story writing.

The writing technique of ‘Bobi’ is interesting. The story is full of short poetic languages. The beginning sentence of the story with deep meaning is wonderful. The sentence is full of figurative pictures of a marriageable girl picked up from nature. The language of the story is very impressive. The example extracted from ‘Bobi’ is —

\[
\text{Thanghang thangahang lajigusu dokhonaya janjiniphrai jerbayao kharkhwbay.}^{28}
\]

(Eng. trans: The coy girl had recently changed the mode of her dress as she entered the threshold of puberty.)

The beginning sentence of multiple meaning is wonderful. In the true sense, the writer is successful in telling girl’s youthful stage in indirect way. It is a significant and impressive language. It is the style of Prasenjit Brahma.

He creates a picture of the changing body and mind of Omashi, a dumb girl in ‘Bobi’ and the atmosphere of the story with short symbolic figures and language—

\[
\ldots \text{Agrwm mwnnay khanaykhou lananwi aili-jaili kharwi kharwi phangse dodre dodre goy biphang jalaykhou laimwn akhajwng phangdang bikhayao gwbananwi lahwiyw, mithinggani mwnthisoywi haina gwnang bikhayao Omashiya dandise gwjwn gwmwhabnanwi thayw} \ldots^{29}
\]

(Eng. trans: ...She cascaded her long hair and ran towards a young betel nut tree. With her tender hands she embraced the tree into her warm bosom. She remained immersed in the peaceful bosom of the mystery of nature ...)

In the words of Anil Kumar Brahma, the short story of Prasenjit Brahma ‘Bobi’ is written in poetic language. It is a short story, which is poetic in theme and language. It is quoted here,

\[
a.) \text{Limayni adob, arimu, beni mohor, bahaynay swdwbphwrkhou nwjwr hwnanwi \ 'Bobi'khou rao-khonthai bungnw hayw.}^{30}
\]
(Eng. trans: 'Bobi' may be said to be in poetic language from the point of view of writing technique, art, its form and used words.)

b.) Swdwbni lu jothainanwi swrji janay rao-khonthaiya khonthaini khobam arw raithaini lirdw mohorkhou gwbananwi mwnse juniqhai swrjithai hisabwi thunlai bijirgirphwmi nwjwrkhou bwnanwi lanw hadwng. 31

(Eng. trans: The poetic language created by the chain of words embracing poetic verse and heavy prosaic created a special form which impresses the observation of critics.)

Another important style of Prasenjit Brahma is that he can express a lot of things in a single sentence in his short stories. The concluding sentence of 'Bobi' is an example to cite it. We have—

a.) ...... songsaraao biyw omasi sibay ........! 32

(Eng. trans: ....in the world what a helpless she is! ....)

One more example is given from 'Dogri'—

b.) Dogriya iseni thakhaisw thwinaynifrai bargodwngmwn. 33

(Eng. trans: Dogri had a narrow escape from one such calamity.)

We can note that Prasenjit Brahma uses a language of continuity of feeling at the end of sentence. In 'Bobi' we see,

Injur khonayao jonanwi khundung jethw bijitbay thanay Omashiya dorkhongao gosongphwiyw, mulukpharse naihorw........ 34

(Eng. trans: She was unraveling a tangled weaving thread in a corner. Omasi came to the door and looked out to the world ....)

Again, it is the same in case of 'Dogri' also. We see,

Gonthongao nangphwiyw mwnse sinaynw mwnnay mwdwmnay .... 35

(Eng. trans: My olfactory never quickly caught a familiar smell.....)

One important style used by Prasenjit Brahma is his use of fragmental speeches or sentences. This is found in the story of 'Gwsw Thwnay'. In the story we find,

Bwinw..... sourayaobw gwiya....... Thangphinbaylwi apha....... Nwi tebilao gangse laijam galangdwng........ 36

(Eng. trans: That is.... not in the drawing room.... returned father.... Here is left a letter in the table....)
Folk beliefs among the Bodos are cited in his short stories. A daughter tells her father looking at the cock fighting that some guest may come according to the traditional folk belief of the Bodo society. In case of 'Dogri', we have—

\[ Apha \text{ dinwi swrba alasi phwithargwn.}^{37}\]

(Eng. trans: Father, some guest must come today ....)

Proverbs, phrases, words, melodious sound, and imagery are the main ornaments of his language. His use of adjective words in the description of the beak of a chick is a distinctive style of his writings. We have in 'Dogri'—

\[ Rwmwdw \text{ gwrlwi dodere thomen gunthruthi. Chiu...chiu...}^{38}\]

(Eng. trans: A tiny tender yellow beak sticking out from the feathers. It cried, "Chiu...chiu...")

It is seen that different kinds of styles and rhetorical language uses are found in the short stories 'Bobi', 'Dogri' and 'Gwsw Thwnay' by Prasenjit Brahma. Regarding the style and language of Prasenjit Brahma, Protima Muchahary says that he uses poetic and figurative language. He also uses compact sentences in his short stories—

\[ Prasenjit \text{ Bramhani sungdo solao jwng nuyw poetic and figurative language bahainay. Economy of language-a bithangni solo lirnayni mwnse swlw. Bithangni style-a khonthaiari arw sungdwb sansri gwnang rao bahayw.}^{39}\]

(Eng. trans: The use of poetic and figurative language in the short stories of Prasenjit Brahma is very much woman. The economy of language is technique also another in the language of his story writing. He uses a poetic and short but meaningful language.)

7.5.iii. JAGADISH BRAHMA

Jagadish Brahma is one of the best story writers of the early Modern Age period. His own style of writing is seen in his short story 'Laji Gwiywi'. It is observed that he uses common language. Interrogative and exclamative style of language is his another technique of the style. He also uses figurative and rhetorical language.

The writer uses plain narrative style in his short story. In the short story 'Laji Gwiywi' he has used the interrogative and exclamative style of language in the discussion of old and wise Bodo people in case of educated girls and their future problems and the basic problem of Onari’s pre-marriage pregnancy against the
tradition of the society. Looking to the future of the Bodo society, the wise Bodo people are not getting any fault with Onari's pregnancy. The condition is nicely presented in the story,

*Lekha gwrwng siklahphwrni thakhai boha bwrw gwjwng iyunalay? Boha bwrw biswrni jagwn mijinkni nerswnalay! ........ dinwi jesebang lekha rwngnay hinjaosa gothophwr dong, biswrni thakhai boha bwrw gongpha gongpha nowalay! biswrkhi gaoba gao simangkhou nunw thakhai raha mwngwn? Boha bwrw biswrni simangkhoun thor khalamnw thakhai sapha sapha lwgwyalai –jaikhou lananwi biswrni simanga jagwn angubwi arw hari dwikhngnay simanga jagwn thor ...... ’nathai phwimal, hwnbla, Oneni mwdwmao mani dai??’ – Sansumwi Boro phisaphra Oneni mwdwmao day naigirnanwi mwnakhiswi. ...... hwnbla daya swrni??*40

(Eng. trans: Where is the bright future for educated girls? where their aspiration goal be! .... where the houses for each educated girls today! will they find means to dream each one's dream? Where are each one's friend to make their dream true – on whose help their dream will be real and the dream of racial development true..... But failure, then what is the fault at One's body?? – Well wiser Bodo people do not find any fault at One's body. .... Then whose is the fault???)

His remarkable style is the use of figurative language in the story. The news of Onari's pre-marriage pregnancy spreads to all over the world everywhere like light and thin cotton fibers bursting out of the fruit in the winter. It has been compared with the floating thin cotton fibers as a simile in the story. It is thus so –

*Mulukhnangwi, jeraobw gaosar langbay – mesengni sandungao bergaonanwi bирbaylangnay simli phithaini rejeng khunbadinw.*41

(Eng. trans: Spreads to all over world – like the flying light fibre bursting out from the seed in the hot Sun of the winter.)

It is found more figurative sentences used to describe the spoiling conditions of Onari. In these sentences she has compared herself with dead cow and the the Bodo people with flying vulture in the sky. What we get in the story are cited here—

*.... Bwi nokhrang sa sa birbaynay sigunphwrbadinw nwngswr angni nokhrang sayao gang phuwar phuwar birbaybay. San hor angkhou*
In this story it may be noted that the writer uses the common plain language including figurative as well as other kinds of sentences in his short story. This type of style of language may also be observed in the writings of other story writers of that period.

7.5.iv. NIL KAMAL BRAHMA

Nil Kamal Brahma is one of the greatest short story writers in the Bodo short story who has employed different styles in his short stories which are found in his collections *Hagra Guduni Mwi, Shilingkhar, Shirinay Mandar, Sakhondra, Mem Daodwi*. Nil Kamal Brahma is a versatile writer.

He uses different styles and language which are appropriate for his short stories. The use of simple language for conversation of village people and the techniques of narrative of these stories are really impressive. In the conversation of the educated people he uses language of highly logical and rational kind.

In the story 'Megonni Akhol: Gwswni Mohor', the mood of the story is romantic in the beginning, and pathetic in the ending. He uses the mood of the story as the situation and the theme of the story demands narrative diction. In the short story 'Jwngha Nongablanba' the mood of the story is comical. All his stories are remarkable for this quality.

He is the master in employing the suitable languages according to the need of the narration. He uses the simple, easy and colloquial languages in the conversation among the illiterate rural women in the short story 'Jwngha Nongablanba'. The following conversation is very simple, easy and colloquial style often used in rural conversation. They are talking with each other about their preparation of meal. Because they will go to see the open play at early night—

*Nwi Gindri, pha nwnghalay thangahwnba?* 

(*Eng. trans:* Hello Gindri, wouldn't you go?)
He uses the language of elite class in the conversation of educated persons to create a situation of intellectual discussion in the story. It is finely expressed in his short stories like ‘Hagra Guduni Mwi’. The following conversation is between Sarmila and Satyapriyo. Satyapriyo asks Sarmila, why doesn’t she study M.A. though the family is economically so strong? She replies him tactfully in intellectual manner.


‘Habayanwkhwi sase hinjaoni jwbtha thangkhi?’

‘Althimetli — jwngni somajao.’

(Eng. trans : when Satyapriyo asks her for not studying M.A in case of having available money Sarmila replies— Nobody dares to marry B.A. pass, and an M.A? If I study M.A somebody will call me mother. Is marriage the last goal of a woman? Ultimately— in our society.)

Different types of mixed sentences are used to express the feelings of the characters in the perfect mood. It is nicely found in his short stories like ‘Megonni Mohor: Gwswni Akhol’. In the story Samila, the heroine of the short story ‘Megonni Mohor: Gwswni Akhol’ expresses mixed sentences in her feeling,

_Ma jahwikhwnw?’ arw khebse sanbaoyw Somilaya. Na sahasw fudunghwdwng? Jagwndang benw! Saha lwngwnanwi maba mabi swngkhadwng biyw! Nwmboa si danw rwngou na rwnga, wngkham_
(Eng. trans: What happens? Samila thinks one more. Or, may let him prepare tea? It may be! He may ask many things offering tea! Whether your sister knows weaving or not, preparing rice-curry or not, how much studied etc. Thinking all these Samila smiles herself. Laughs herself.)

The language style of breaking speeches to express the suffering and painful mind of the characters in a realistic way is his peculiar style. It is seen in his short stories like ‘Wrwinw’.

(Eng. trans: Brother. Wrong. I like you. Simply. As we love moon. As the rivers flow hoping to assimilate in the wide breast of motherly sea; as the nature changes her appearances to uniting in the heart of time; like this I always desire to stay near you, simply.)

He also uses the syntactic style or peridical sentences in the formation of sentences in his short stories. It is a common feature of his style.

One of the more common styles of his stories is that he uses polished language in the narrative of his short stories. It is very common in all his short stories. In the short story ‘Gwjwn Nagirnanwi’ Raju’s mother curses Babul’s mother while she left the child alone in the room and runs away with another man.

(Eng. trans: In the world of God never be house for you.)

The figures of speech like simile, metaphor etc. are the common rhetorical languages in his short stories. This figurative simile is used to describe the condition of the mind of Samila, the heroine in the short story ‘Megonni Mohor: Gwswni Akhol’;

(Eng. trans: Like the serpent having hood wants to bite anybody nearby.)
This figurative simile is used to describe the easily growing of Oboshi, the heroine of the short story ‘Daya Swrni’—

\[
\text{Ai aphan} \text{innayni gejerjwng ang lao bendwnpgphwrbd} \text{i lwb lwb sanpha epha derbwyw—laobwyw.}^{49}
\]

(Eng. trans: I overgrow everday like a creeper of gourd in the care of parents.)

Phrases, compound words and idioms are also the part of his style of the language. Paratactic style or loose sentence structure is also used as a style by him.

7.5.v. MANORANJAN LAHARY:

Manoranjan Lahary creates beautiful writing styles in his short stories. He uses simple language. Short story writing is his peculiar style. His styles are discussed below.

Simple humourical languages are expressed in his short stories. In the short story ‘Theng Daphla Daphli’ simple and easy language of illiterate village man, Khodal creates pun. He cannot say the Assamese name of duck. When she searches duck to buy in the Muslim village he can not say it correctly. He asks an old woman in a mixed language of Bodo and Assamese if there is duck. He also tries to express by pictorial indication by his acting. It becomes a great pun.

\[
\text{Theng daphla daphli gab gab ashene mao? Mao, theng daphla-daphli gab gab.}^{50}
\]

(Eng. trans: Is there feet flatten widen sounding gab gab, daughter? Daughter, feet flatten-widen crying gab gab.)

Literary figure is his important style of his short stories. The important literary figures of ‘Straik, Kauntar Straik’ are

\[a.) \text{Ese dayaonw singhobadi.}^{51} \]

(Eng. trans: Like a tigress in a little offence.)

\[b.) \text{Budhirama lungikhou thepnanwi sikhaobadi sur sur wngkharlangw ruwathi undunay khotathingwi.}^{52} \]

(Eng. trans: Like a thief Budhiram goes speedly to the room of maid girl raising his lungi.)

In the short story the writer uses some peculiarity of styles. The sentences of the short story ‘Gangse Phali’ show the emotion of Basiram. The language
becomes to express the emotional feelings. This emotional style is expressed with simple languages of illiterate persons—

a.) Swmrobay daniya! Laodangiya khomkhi raga jwngsigwn bi?  
*(Eng. trans: Befallen now. Be Laodangi extremely furious?)*

b.) Phalikhou ang mwnamsusaswi. Laodangi, Laodangi—mwnammarw, Laodangia jerwi jarang, phaliyabw jarang.  
*(Eng. trans: I smell the handkerchief. It smells Laodangi, Laodangi, as Laodangi is rosy red the hankerchief is also rosy red.)*

Manoranjan Lahary will be ever remembered for his economy of language in the short story. He uses very short short simple language. Simplicity of language is the style of Manoranjan Lahary. The following conversation between the sister-in-law and brother-in-law in the short story ‘Bajwi’ is a good example of it.

—Bajwi, ma bathramwn, bungdw.  
*(Eng. trans: Elder sister-in-law, say, what news.)*

—Bathraya jwbwr gwnang agwi.  
*(Eng. trans: Younger brother-in-law, the news is very important)*

—Mani, Swrni bathra, ma bathra?  
*(Eng. trans: What about, whose news, what news?)*

—Songsar janayni.  
*(Eng. trans: about worldly living.)*

—Swrni songsar?  
*(Eng. trans: Whose worldly living?)*

—Angni, nwngni.  
*(Eng. trans: Mine and yours.)*

He also uses some mixed words in his language in his short stories. Some examples of mixed word loaned from other languages in his short story especially in ‘Straik, Kauntar Straik’ are *straik* (strike), stet (state), gobhorment (government), sentrel (central), ikonomik (economic), dhorna (dhorna), hangar straik (hunger strike), *fast antu det* (fast unto death), *skul* (school), fekthori (factory), relwe (railway), trensport (trainsport), *kerao* (gheraw) etc.
Next to Manoranjan Lahary we can cite the name of Haribhusan Brahma as a great short story writer. The short stories of Haribhusan Brahma are humorous and amusing. His technique of using word and language are appropriate to his subject matter. The short stories are full of satirical tone. Many of the short stories are full of humourical tone. He has used the satirical and rhetorical language to express the bad habits and faults of the Bodo society.

In the short story ‘Rwnao Phagla’ the dresses of young men are nicely expressed with irony and humour.

(Bengali) Bwi somni class X thakhwsim phoraygraphwrni gangra phena bangsinnanw hantu baramwn. Dani badi esebang gwlao, ekhonbla enbu phendabadi khakhreb, ekhonbla thalir laiphangbadi songsonga arw ekhonbla Boro hinjaophwr mai sougra uwalbadi orwi dumpha wrwibw dumpha gejeraolo jerjo nongamwn.

(Eng. trans: In those days the dresses of most students upto class X donot cross knee. Not so long like now-a-days, sometimes it is thin like a thigh of a frog, sometimes it looks like a banana plant or sometimes it is loose in both ends having narrowed in the middle like a husking tool of Bodo women.)

Satirical expression is one of the important styles of his writing. In the short story ‘Srimati Durlai’ he satirically expresses the nature and character of Srimati Durai, who is involved in sex profession,

(Hindi) Hindiwalaphra phwi lagi daphwi Srimati Durlaini badi guwar gwswni no-nyodi sinaynay, sinaywi, gaohari, malaihari alasiphra jwbkhanay nonga, bekhou Durlaikhou mwjangwi sinaynay Iwgwphra mithi khagwn.

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

He also satirises the character of a school master Paniya for his moral defect and as a whole Bodo people for a defective customary drinking habit—

(Lwngkhagwn, mwkhraya gabwnw hokhe-hokhe, Boro phisayabw ekhe. Hakhim, Ukhil, Beristar—Daktar arw Prophesar dabkha gudiyao joblanw boybw eke. Paniya mastarabw Boro, bekhaynw thanw haya naykhe erke.)
(Eng. trans: Surely drink, monkey cries hoke-hoke, Bodo sons are eke (the same). Magistrates, lawyer, beristar, doctor and professor all are the same if they sit around the earthen pot of liquor. Paniya master is a Bodo he cannot stay in sidetract.)

One of his important styles is his use of figure of speeches like simile, metaphor etc. in his short stories. Such examples can be taken from the short story 'Honglani Saori', 'Srimati Durlai' etc.

a.) Khurwithamsw souhwiblanw khoror phwjounanwi raylaygra mansini khororanw nareng jumbra phithaibadi lorgo haylangbay.  
(Eng. trans: The head of that person who talks raising head upward become lowered like a big citron fruit after consuming three bowls.)

b.) Ang sikharnwwswi raijwphwr, be emphou phisaphwrrkhou ese phwrrwnng hwiyaabla janaynonga.  
(Eng. trans: Addressing his dringking friends I'm standing, it won't be without teaching a little to these insect sons.)

c.) Boro hinjaophrabw sikhri-sikhla badi birnw hamarbay.  
(Eng. trans: Bodo women can fly like fairy girls.)

One of his important styles is using mixed languages in his short stories. These are found in his short stories like 'Srimati Durlai'. The conversation between Durlai and bracelet seller—

Bracelet seller asks Durlai—Didi, bhal sangka ase, niben na?
(Eng. trans: Elder sister, have nice bracelets, won't take?)

Durlai replies to him—Tomar sangka ami nibe, amake paki dibar paribe bujise na?
(Eng. trans: I will purchase your bracelet, will you befool me, understand?)

It is also used when Durlai talked to Punjabi truck drivers for accompany them to go to Bhutan Mela—

Durlai asks them—Hamrakebw nibe?
(Eng. trans: Will you accompany me?)

They reply to her—Kong nehi, albot lega?
(Eng. trans: Why not, will definitely?)

He further used Hindi language while Hindi speakers are bidding farewell to her—
Bohon tumhara dukhka somoypor homlog jorur a jayenge.\textsuperscript{77}

(Eng. trans: Sister, in your problem we should come.)

His another important characteristic of using English language in case of having ‘be’ verb. He used English sentence like the Bodo style of sentence construction—

Little learning dangerous.\textsuperscript{78}

(Eng. trans: Little learning is dangerous.)

His use of alliteration is noteworthy. He has used the alliteration of ending sound of words to create a pun in his satirical expression in the story ‘Honglani Saori’. This kind of alliteration is heard in the following sentence extracted from the first sentence of the reference no cited in Lwngkhagwn, mwkhraya gabwnw hokhe-hokhe, Boro phisayabw ekhe. Here the crying sound of monkeys ‘hoke hoke’ is alliterative to the word of equality status of Bodos ‘eke’. It is used to create a pun that all people are same in the power of liquor. And so all Bodo people drinks it altogether.

His style of personality lies in the use of satirical language to show the evil in the society. He has used this kind of style for the indication or reformation of the society. So the humour and satire in his writing is his own personality which is reflected in his short story writings. The author of story collection, Haribhusan Brahma says that he has used satire in order to reform the faults of the Bodo society. He also uses humourical language in his short stories. He expresses his views on this thus---

\begin{quote}
Sungdo soloyao Boro somajni gajri genakhou phwsabnayni inggit hwnw satire khou bahainay jadwng. Dinthi badiywi ‘Srimati Durlai’ soloyao Srimati Durlaiya gaokhounw Gossaigaon townao forward dinthinaya Boro somajao bini mwnse gwrnthi sansrini (wrong concept). Bekhounw soloyao ashi thunanwi dinthidwng.
Rao bahainayao humour jwng lwgwse jesebang hagou esebang wnswlary rao (colloquial language) bahainay jadwng.\textsuperscript{79}
\end{quote}

(Eng. trans: The satire is used in the short stories to highlight the faults of the Bodo Society with a zeal of reforms. As for example, the exposing character of Srimati Durlai is seen in Gossaigaon town in the story Srimati Durlai apparently seems modern. In fact she
is not so inwardly. But it is a wrong concept in the sense of the Bodo society. It is pointed out in the story.)

7.5.vii. GOBINDA BASUMATARY:

Gobinda Basumatary is one of the greatest short story writers of the late modern age. He is a great social writer and painter of realistic picture of the society. His language style and rhetoric are really fantastic. He uses simple, colloquial language of daily life in his short stories. Figurative and rhetoric and phrase and idioms are common elements in his short stories. The use of symbolic language makes his style more impressive in the stories.

In the short story 'Haraoni Saikhel', the implication of symbolic style is found. The ‘Palasbari village’ symbolically interprets peace, harmony and integrity in the beginning of the story. At the end it symbolises chaos, disbelief and revenge in the story.

His conversational style of colloquial language is very impressive. It can vividly present the realistic picture of the village life. His use of colloquial style of mixed languages is distinctly peculiar one. In the story ‘Haraoni Saikhel’ the topic of the conversation between the two friends is the menu that is the curry of that particular day. Budrwi says that the curry has been prepared with rat meat which is a traditional food and fond of the Santhal people. Harao also feels surprised of his getting the big rats at the Duli that is rice keeping bamboo pot. It is lucidly cited in the conversation style between Budrwi and Harao,

... Wi Budrwi, ki thorkari jom khorise re?

(Eng. trans: Hello Budrwi, with what curry you have taken your meal?)

Iyw...muli diya gudu zil khayse re.

(Eng. trans: Oh, juice of meat of rat with redish.)

Haab... khor phaise re?

(Eng. trans: Wah! Where did you get it?)

Hwi... duli diya dangor dangor duitha duitha thakisil'.... sala pas powa mothon hayse re.

(Eng. trans: Hwi! Caught two big rats in the duli i.e. bamboo container for storing paddy grain ..... its about five powa i.e. two hundred fifty grams.)
Haab..! ... Khaphalre saythi.  

*(Eng. trans : Wah! What a good luck in yours!)*

The same style is seen in the conversation between Sontholi, wine seller and Sandrwi, wine customer at the home of Sontholi,

*Nwi phagla bangkhana, ei dinthar bakhitha diba, ... naphayle ajikha hole jalta rakhibo re hw... mithikha, phagla Saotha...*  

*(Eng. trans : O, naughty Bangkana, clear the amount you owe me ..... Or I will keep your fishing net to-day; know that for sure, O, naughty Santhal...)*

*De...de...ki karibi ki karibi. Dinwi botolse hordwlwi bajwi.... eitha hole nogod dib bra. Oitha na togabe re...! kirokom thogabobra...! lo lo. Wije loiyajabi.....*  

*(Eng. trans : O.K. Do whatever you like to. Give me just one bottle today. 0, sister-in-law, I will pay you cash for today; I will not deceive you for earlier due also. How can I deceive you! Take, take...)*

His peculiar style is his use of the figurative languages in his narrative styles. It is nicely presented in expressing the cordial relationship between the Santhals and the Bodos through the families of Sandrwi and Sontholi,

*Be bujilayjwngnw Sontholi Sandraymwnni songsara khundung dwngsejwngnw sujab jadwng.*  

*(Eng. trans : It is this simple realization that bind the life of Sontholi and fisher men (i.e.Sandrwi, etc.) together in one thread.)*

Many more examples of figurative language like simile, metaphor, etc. has been utilised to describe the ethnic riots and its gradual expansion to new places between the Santhals and the Bodo people in his stories.

*a.) Ma suni lwgw mwnnanwi bohaniphrai bisni bar barbwkhwthai.*  

*(Eng. trans : What evil spirit or ill luck brought in the poisonous wind.... !)*

*b.) Mansiya mansikhou dao-pharou, bwrma-oma, sesa-enjorphwr badi hwsw hwsw danthardwng suthardwng.*  

*(Eng. trans : One group of people killed and butchered the other like fowls, goats, pigs, hens and mice.)*

Some phrases and compound words are also seen used in large numbers in his writings. The tone of happy and sad mood is observed in the story of ‘Haraoni Saikhel’. The story begins with soft and harmonious tone to deal unity and peace among the living people of the Polasbari village which is abruptly changed to sad
and tragic tone in the later part of the story which is the result of the ethnic classes between them.

It may be said that he will be remembered for his simple and lucid style. In the story of ‘Haraoni Saikhel’ the close and cordial relationship between Harao and Budwri is nicely presented. When the violence of this ethnic clash spreads all over the Bodoland and its bordering areas, the poison of this violence reaches to Polasguri village too. So, Budrwi and Santhal people decide to leave the village. In the leaving dramatic scene Budrwi calls to Harao loudly to return his bicycle before leaving the village which is a tone of love, sad and dearly referred here,

\[ a. \] Wi Harao .... Wi Harao ...., saikhelta niya jabire bhai .... Ami palab .... Haraore ....! 85

(Eng. trans: O Harao, Harao! Take your bicycle home, might be lost.... I am fleeing away.)

\[ b. \] Wi Harao! Haraore, wijere tor saikhelta, niya jabi. Wi Harao. .... Niya jabire ami palabo .... 86

(Eng. trans: O Harao, Harao! Look! Here is your bicycle. Take it home, I am leaving this place.)

7.5.viii. JANIL KUMAR BRAHMA:

Janil Kamal Brahma is one of the greatest short story writers in the history of the Bodo short story. His short story collections are Dumphaoni Phita, Mwider Muhuni and Japanni Swima. He uses simple style in his short stories. He contributes a lot to the Bodo language through the short stories. He tells the story with simple language. Mild humour is his distinctive style of writing his short stories. The use of simple language and his narrative style are really appropriate for his short stories.

It may be noted that his use of plain style and plain language with mild humour in telling his stories are really memorable. Most of his language is of the rural people. Folk idioms and phrases are his important ingredients which characterise his style. Conversation is one of his styles in his short stories. It is very simple like the conversation of simple villagers. Looking at Dumphao in astonishment Gaodang says to the ear of Sarala—

\[ Ayo mathw Dumphaoyabw guphung jatharbaylayw. Phagiyakhou sinay hornswsw halaytharakhwi ang. \]

(Eng. trans: Surprisingly, what Dumphao has become healthy.)
Sarala also replies—

\[
\text{Malay mansi gidir jabaynalay bal. Thu thangdini.}
\]

(Eng. trans: She has become a great man, so let's go.)

While they are leaving Samthaibari Gaodang says to Sarala—

\[
\text{Mithing janaykhounw anglai maniba phuja, mela, gan-bajwnasw jagwn sandwngmwn. Bibdi hwnnanwi mithiywbla phwigrangtharamwnlang.}^{87}
\]

(Eng. trans: Looking at gathering of meeting I think here will be a puja, mela, musical programme. If I know that I never come.)

Regarding his style and language Janil Kumar Brahma says,

\[
\text{Solo khinthanayni swlwjwng solo lirnayanw angni style. Minihwnayjwng solo khinthanayanw angni soloni style.}^{88}
\]

(Eng. trans: Writing a story with a technique of story telling is my style. He further says that telling a story with humour is the style of the story.)

7.5.iX. RANJIT KUMAR BORGOYARY

Ranjit Kumar Borgoyari is one of the great journal short story writers. He writes three short stories which are 'Jousai Badwr Diriya', 'Khonsri Sikhla' and 'Gwdan Jiu'. Being a short story writer of middle Modern Age period he wrote the stories with a reformative zeal. The story of 'Jousai Badwr Diriya' is life of drunkard family and in 'Gwdan Jiu' is of dominated bonded working maid. In the story of 'Jousai Badwr Diriya' the beginning of the story is told with flash back-story technique. The story is narrated in third person technique by a character of the story using the plain style and simple language. His short stories are characterised for his figure of speeches and long sentences which make his stories really impressive one.

Figurative language is a style of his narrative language. In the short story 'Jousai Badwr Diriya' the white hair of Badwr Diriya is compared with the white feather of the crane in a simile,

\[
\text{I could not recognize Madhahi Badaur Diriya with his grey hair as white as the feathers of a crane and with long and shaggy whiskers.}^{89}
\]
7.5. JAMUNA BRAHMA

Jamuna Brahma is one of the great female short story writers in the history of the Bodo short story. Her lone short story is 'Jarman Bilai'. She is a woman writer of Modern Age. Her narrative technique is remarkable. She presents the feelings of woman. She has presents the domestic problem in lively manner in her style. Her language and figurative use shows her own style. Conversation style in his narrative technique makes her short story more impressive. She uses simple sentences. Her simple languages express the feelings and emotions of female characters. A conversation between sister-in-law, Mwinathi and Mahim regarding the share distribution of agricultural crops is beautifully expressed here,

Sister-in-law, I know everything. Nothing is unknown to me. You only help me this year, I don't demand any share then. Mahim, whether you like or dislike – I will say something you, won't you listen? If listenable, why not?" let you say. Listen then, if you take your share this year, you should do every year, and cannot stop then. Mahim left nothing more in understanding how much she felt sad and got angry. He was bewildered. He did not know what to say. She also said no more. Both remained silent.90

7.6. EXPRESSION IN SHORT STORY:

What is an expression? Its clear concept will be achieved from the definitions and views cited for references. Few definitions and views on expressions are given here. It is defined in the dictionary of Cambridge Essential English Dictionary in this way--

Expression is the look on someone's face showing what they feel or think; a group of words that has a special meaning.91

Again, it is nicely given its meaning in the dictionary of renown scholar and linguist, A. S. Hornby in his writings An Oxford Advanced Learner’s Dictionary as, Expression is action or process of expressing.92 Short story writers may define their works as part of the artistic and personal expression of the form. Literature is an expression of personality.

If literature be at bottom an expression of life, and if it be by virtue of the life which it expresses that it makes its special appeal, then the ultimate
secret of its interest must be sought in its essentially personal character. Literature, according to Mathew Arnold’s much-discussed definition, is a criticism of life; but this can mean only that it is an interpretation of life as life shapes itself in the mind of the interpreter.93

A great book is born of the brain and the heart of its author. Personal experience is the basis of all real literature. All great short stories owe its greatness in the first instance to the greatness of the personality which gave it life; originality of outlook upon the world, of insight, and of thought. Again the same author writes,

*It is the utterance of one who has himself been close to those aspects of life of which he speaks, who has looked at them with his own eyes, who by the keenness of his vision has seen more deeply into things, and by the strength of his genius has apprehended their meaning more powerfully than the common race of men; and who in addition has the artist’s wonderful faculty of making us see and feel with him.*94

*The principle that, whether his range of experience and personal power be great or small, a man should write of that which lies at his own doors, should make it his chief business to report faithfully of what he has lived, seen, thought, felt, known, for himself.*95

*We listen attentively to what he has to tell us, and we do our best to enter sympathetically into his thought and feeling. We note carefully how he looked at life, what he found in it, what he brought away from it. We observe how the world of experience impressed him, and how it is interpreted through his personality.*96

As the novel and short story share common characteristics, both have some commodities as to expression and style. The primary element in a short story is that it tells a story to its readers. Story telling aspect of the short story does not constitute the whole of the art of a novel but it certainly occupies a very key position in short story writing. In fact, it is the greatest attraction, at least for an average reader and it attains much of its popularity by the engaging story telling. E. M. Foster is quite clear here in his assertion, *We shall all agree that the fundamental*
aspect of the novel is its story-telling aspect. Of course, the short story does not tell the same story always. The story of the short story may vary and embrace different factors and phases in man’s life and experience. It may be purely adventurous, sentimental, historical, social, scientific, or purely domestic. But, in every case, the short story tells a story, and its merit is often sought in the power of the short story writer to tell the story admirably well, to make the story impressive to win the admiration of the generation of readers. This fundamental aspect of story-telling is the highest factor common to all short stories. In fact, the short story is not only a picture of some situations or events in human life and experience—love, marriage, murder, or death. It is related to the passions of human life and indicates a total impression about life and experience as also human mind and mood. Then there is the art of short story-writing which comprises all—story, character and philosophy. This is an intricate art and its success lies in the perfect synthesis of all those elements for an effective impression at the end. This is actually the art of the story writer and determines his creative power and establishes his endurability. The short story is truly a form of art. Impressiveness is the greatest gift of a good art. The short story must be impressive and the art of story writing lies there. This impression is best realized when the external events of life are brought into a close harmony with the inner world of mind in a creative process of art.

Short story is composed for human interest with the element of form and pleasure. It appeals to all men and women, whether it imparts knowledge or not, but yield aesthetic satisfaction by the manner in which it handles its theme. Why do we care for short story? We care for short story primarily on account of its deep and lasting human significance. A great short story grows directly out of life; which brings us into large, close, and fresh relations with life.

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language.
That literature grows directly out of life is of course to say that it is in life itself that we have to see the sources of literature, or, in other words, the impulses which have given birth to the various forms of literary expression.

The great impulses behind short story writings are (i) our desire for self-expression; (2) our interest in people and their doings; (iii) our interest in the world of reality in which we live, and in the world of imagination which we conjure into existence; and (iv) our love of form as form.

We are strongly impelled to confide to others what we think and feel; hence the literature which directly expresses the thoughts and feelings of writer. We are intensely interested in men and women, their lives, motives, passions, relationships; hence the literature which deals with the great drama of human life and action. We are fond of telling others about the things we have seen or imagined; hence the literature of description. And, where the aesthetic impulse is present at all, we take a special satisfaction in the mere shaping of expression into forms of beauty; hence the very existence of literature as art.

Man is reminded unable to keep his experiences, observations, ideas, emotions, fancies, to himself, but he is under stress of a constant desire to impart them to others through various forms of literature (story fiction) for the discharge of his sociality through the media of expression with artistic creation. Moreover, these impulses behind literature explain not only the evolution of the various forms of literature, but also our interest in such forms. If one's thoughts and feelings, experiences, observations, imaginings are told we are glad to listen, depth of insight or passion of life, the power of expression. Therefore, expression is the powerful media of short story form.

These forms of expression, being almost as varied as life itself may be of five groups— (1) the personal experiences of the individual as individual—the things which makeup the sum-total of his private life, outer and inner; (2) the experiences of man as man—those great common questions of life and death, sin and destiny, God, man's relation with God, the hope of the race here and hereafter, and the like—which transcend the limits of the personal lot, and belong to the race as a whole; (3) the relations of the individual with his fellows, or the entire social
world, with all its activities and problems; (4) the external world of nature, and our relations with this; and (5) man’s own efforts to create and express under the various forms of literature and art.

**Story Telling Art:**

Story telling art is a very important technique in fiction writing. He may choose narrative art for telling his story or ideas. He may tell it in subjective or objective, in first person or third person, omnipresent perspective. He may use showing technique and use conversation or dialogue for telling the story. It is seen that great story writers use mixed of narrative and dialogue and if necessary descriptive.

In short, it may be said that short story fiction is a form of narrative where story is told or shown in the form of expression of the story writer’s thought, feeling and experiences in the modes of action, exposition, dialogue, summery, feelings or thought, scene, description and background in the distinct form of expression technique of either in subjective or objective way. The writer may put the technique of narration to the mouth of narrator or orator of the story one of amongst first-person narrative, third-person narrative, unreliable narrator, stream of consciousness. A narrator may be either obtrusive or unobtrusive, depending on the story writer’s intended relationship between himself, the narrator, the point-of-view of character, and the reader. In conclusion, Expression in short story is style of story writer to express his emotional experience rather than to show the physical world in a realistic way.

**7.7. EXPRESSION IN BODO SHORT STORIES:**

Expression of a short story may be subjective or objective. It may be expressed by purely narrative or may be added by descriptive. Dramatic or conversation technique may be contributed to it in order to make it more complete and aesthetic. Then it artistically becomes more beautiful and successful which Lastly comes out with a great impression. Every author has his or her own style of expression depending the subject matter or theme of the story. In this part we are
going to focus on the different expression of short stories by different Bodo story writers, what we think to be part of his writing technique.

7.7.i. ISHAN MUCHAHARY:

Ishan Mushahary is a successful story teller. The story tells a story. The story 'Abari' is nicely told in third person narrative style. Often the technique of conversation is also applied when situation demands. This story is a narrative of events or incidents, arranged in the sequence of time to keep both the suspense and the curiosity of the reader alive all through.

The 'Abari' is a story of Abari, a young handicapped girl. She can do all domestic works. She is even expert in weaving and embroidery. Her desire to be married with a handsome youth is against tradition of the belief of the society. They believe that a handicapped will be married with the handicapped, a dumb with the dumb, etc. So, she suffers in fighting against this tradition of the society and the wishes of the family. She also refuses the marriage proposal of a youth who is totally incapable of any domestic activities. Finally, she accepts the marriage proposal of a youth who is handsome and can do all works of a family life. As he desires, one evening she enters groom's home in a simple dress with a chain on neck and one bracelet on hand. This story is nicely expressed in third person narrative and conversation in simple and rhetoric language. This type of expression is common in the story of Ishan Mushahary.

7.7.ii. PRASENJIT BRAHMA:

The short story may be short or long but it has a hold on the reader's mind. This depends much on the success of the story writer's mind and on the success of the story writer's art. In fact, it is the primary factor in creative power. Prasenjit Brahma is a successful story teller and creative writer. The short story tells a story in figurative narrative. The story 'Bobi' is nicely told in poetic short figurative languages. The story tells the Bobi's young mind and feelings. Her sense of romance, pain and problem are expressed in beautiful poetic languages.
The other short stories like 'Dogri' and 'Gwsw Thwnay' have a nice story to tell. The deep rooted relation between Dogri and the guardian of the family and their sharing of mind and love suddenly comes to end. The love between Alaishri and Anaru is like a thundering. These two stories are nicely told in first person narrative style. Conversation is added to the narrative art. In these two stories the deep realisation of human mind is nicely expressed in the first person narrative in simple and rhetoric language.

7.7.iii. JAGADISH BRAHMA:

The short story need tell a story admirably well, but it is to trace, too, something more than the mere story and penetrate into the mysterious mind of man. In fact the synthesis between a good story and a lively art, which includes characterisation as well as presentation, attains the excellence of short story writing. The story of 'Laji Gwiywi' is developed with Onari, daughter of Gabkhrao (Gala Member), the heroine of the story. Her name is changed to Anulota at school record, but she is given a new name 'One Swrkhar Hinjao' by village girls. She is educated, she has passed major class i.e. M.E. stage. She is grown up to marriageable age. One day a groom party of Dwikhor guri village visits her home for the consent of her marriage. Groom is Tejen who is very handsome to look at and son of a rich man. He has rich property and enough money but he is illiterate. He is son of Lantha Mahajwn. Onari has no objection in marrying him. In discussion with village guardians her father refused the marriage consent due to illiteracy of the groom. She gets deeply hurt in the decision of her parents.

After knowing this refusal of marriage proposal all the local youths did not dare to approach for marrying her. After few years, Goleram, a rich man visits her home for the marriage consent of his son, Goler. Goler is strong and stout. He is rich but illiterate and widower. This proposal is also refused by her parents. This way, she turns an aged girl. She thinks deeply for her future. Marriage becomes a great problem in her life. Her life has been spoiled for the traditional belief of the Bodo society that a literate girl will be married with educated boy. She feels deeply sad against the social problem and the wish of her parents. She remembers that
Tejen has got married and Goler is still widower and rich. She thinks he is handsome, strong and rich except being illiterate. He has all manly qualities for a married life. But her parents and social tradition won’t permit her. So she feels depressed. Finally she decides to save herself. She goes to her maternal uncle’s village and works in a teaching job there to get relief of deep sadness. There she becomes pregnant with a person of her choice. While she returns home in summer vacation the news of her pregnancy is spread to all villagers. It is a very shameful incident to her and family but she looks happy and joyful. Because, she is now going to attain motherhood with a person whom she loves. The simple story is expressed in a narrative style. It is narrated in objective mode. The painful story of Onari and her sorrow and rumour are told in three parts in the story, in the first part she is expressed for her shameful sexual relations and pre-marriage pregnancy. The story is told in flashback narrative style which creates suspense to the readers. In the second part of the story the past school life of Onari is narrated. In the third part of the story the marriage problems of Onari, her sorrow and suffering and her decision of solving marriage problems herself are nicely expressed in narrative in addition of descriptive. The writer allows the characters to express their thinking and views in group. So this is a new type of style of expression in Bodo short story.

7.7. iv. NIL KAMAL BRAHMA:

The story is certainly the key element in the short story and determines, to a very great extent, its attractiveness. But it is too much to claim that the sole aim of the short story is to tell a story. A short story is a story wrought round the passion of man. It has, no doubt, a theme of a human value and a human interest, but its scope is not exhausted in the reproduction of mere trivialities of external life. In fact, the short story is not concerned solely with the story of some event or situation—love, marriage, murder or death. It is related, as a true picture of human life, to the passions, sensations, problems, or conflict of the inner world of man. The short story, although it tells a story, is not merely a story, but something more
than that. It is a portrait of human mind, a searchlight into the dark abyss of human nature. It is a criticism of life and a commentary on mind.

Nil Kamal Brahma is the emperor in the history of the Bodo short story. He is regarded as the greatest master of expression in the Bodo short story. His mastery of expression in the Bodo short story can be witnessed in the story collection books *Hagra Guduni Mwi, Shilinkhar, Shirinay Mandar, Sak kondra*, and *Mem Daodwi*. He is a writer of modern age. His mastery of expression has been established well by *Hagra Guduni Mwi*. His mastery of expression becomes artistically more successful in *Shilingkhar*. His expression gradually comes out of deep human mind and human psychology and complexities what can be seen in *Shirinay Mandar* and *Sak kondra*. Even the human follies and vices of modern civilisation of urban life are expressed in touching of mild satire in the story book *Mem Daodwi*. Whatever the short story be character based, plot based or atmosphere based etc. the story has profoundly been expressed successfully either in first person or third person or omnipresent perspective. He tells a story of human life, a life of problems and complexities. He not only narrates the story but adds to it descriptive to tell the story in more powerful way. He not only tells the story but also shows to enter into the deep hurt of human beings by contributing dialogue or conversation to it. It becomes successful in the expression of the story, a story of human beings or a story human society etc. He shows his mastery in expression gradually more and more artistically and successfully from *Hagra Guduni Mwi*, his first collection to *Mem Daodwi*, his last collection. He selects the stories from all spheres of life and society, from rural and urban culture. In his expression, aesthetic creation, plots construction, characterisation, situation, dialogue, philosophy, language and rhetoric, overall writing technique and artistic creation in the entire field he shows his excellency. His beginning, development and ending are balanced in the story. He also uses narrative hook, abrupt beginning, abrupt ending, suspense and impression and polished language to make his short stories unique.

Regarding Nil Kamal Brahma's mastery of story telling art and expression of the short story, Adaram Basumatary, Asstt. Professor, Janata College writes in this way--
(Eng. trans: It is an art of Nil Kamal Brahma how to make a story telling more beautiful and melodious. A sense of no-ending is felt in his stories due to his special language and story telling technique. His stories are full of suspenses. Like the observation of the technique of short stories of Rabindra Nath Tagore his stories also seem to be never-ending even after end. His use of right event, time, place and polished language by the characters in his short story are undoubtedly good art of story writings.)

In the short story 'Megonni Akhol: Gwswni Mohor' the story is expressed in objective narrative, in addition of dramatic conversation or dialogue, epistolary and treatment of psychology. The Story is formed in a dramatic situation. In the story the condition of Samila is shown in the technique of psychology,

Ma jahwikhw hwonba Lalu baodya isi gwbao! Dahalagwbw souphwiya!
Pharlongseyanw janay nonga—belo lamakhounw epha gwbao nangbay binw?—swimakhou hayao hogaranw hwnanwi Samikaya langwnathing nyahorw. Naihorwswnaihorw raokhoubw nuhura. (Eng. trans: What happens a lot of time to Lalu, ediot! No returns yet. It is not a furlong—he takes a prolonged time only this distance of road?—Loosing the dog on the ground she looks towards gate. She looks and looks but sees no one.)

The love affair of Hamphe is used to develop the main plot; the love affair of Samila is shown by using the dramatic technique. The dramatic dialogue (i.e. conversation) between Hamphe and Samila is,

Halonga nainw inainw mwjangthar nongaswi hamphe?—Somilaya swngw! (Eng. trans: Doesn’t Halong look so handsome, Hamphe?—Somila asks!)
Mwjangtho, mathw jakhw?—Hampheya bungw.
(Eng. trans: Really handsome, what happens? — Hamphe replies.)

Inainw ontharw nwngkhou?

(Eng. trans: So much love to you?)

Onamathw!

(Eng. trans: Will so love!) Mabrwi mabrwi onw?

(Eng. trans: How, how love?) Ongrabadi ongwn—ar mabrwi onbaonangou?

(Eng. trans: Love like lover— and how will love?) Ongrabadi? Nonga, mabrwi onw bungbal—

(Eng. trans: Like lover? No, please tell how love—')

Mynthiyahang.

(Eng. trans: I don’t know.)

Hampheya dubfung sikharnanwi hasib layw. Somilayabw sikharpahananwi Hampheni akhainiphrai hasibkhou sekhonanwi lananwi bungw—‘bungna Hamphe—mabrwi onw?

(Eng. trans: Hamphe suddenly stands and takes broom. Samila also stands and picks up broom from her hand forcefully and asks—‘Please tell Hamphe— how love?)

Phagliswhai be—janji gengbrunaykhou gwra bwswnanwi thebwi thebwi bungw Hampheya—‘swrba khwnabalay?

(Eng. trans: ‘She is really mad’— she tightens on the wrist the loosing tie of the dress and Hamphe says thightening— ‘If does somebody hear?)

Khwnayade laswi laswi bung.—Hampheni khathiyao gosongw Somilaya.

(Eng. trans:’ Nobody hears tells slowly’— Somila stands nearby Hamphe.)

—Ekhomba ekhomba gaoni bikhayao gwbananwi layw, angi khanayao laswi laswi bilirw arw—arw angi akhakhou gaoni akhaiyao lahabbay thayw; beniphrai—

(Eng. trans: Sometimes, sometimes takes embracing on his heart, rub on my hair gently and—and takes my hand on his hand prolonged; then—’)

After this episode the condition of mind and emotion of Samila is nicely expressed,

a.)Bwiswni lwgw lwgw bebadiha boyhabw khebpha boyhabw jayw. 104

(Eng. trans: Along with age everybody once every happens like this.)

\textbf{(Eng. trans):} In the mind of Samila echoes of untold pleasures. Samila awakes. The deep sleeping of Samila’s expert mind of kind and love awakes. Like the serpent having hood wants to bite anybody nearby. Samila herself feels something thirsty of somewhat. But she doesn’t know what thirsty. Cannot express.

c.) Nathay dwi banakhou homthanw hablabw gwswni banakhou homthanaya nwng ang badi mansini thakhay gwrlwi nonga. Gwdan mohor mwnw Samilaya.\textsuperscript{106}

\textbf{(Eng. trans):} If you can control the flood but it is not easy to control the flood of mind for you and me. Samila reshapes again.

The story ends in a tragic tone with a close end. It is nicely shown in closing paragraph,

\textit{Mulukni mengnaya Samilani mwdwmkhoo nakhrebphwiwyw. Samilaya gaonw gao mwdwmao hadri nangphobnay mwnw. Thorthingnwi dungbur mwdwiya Samilani jongjir gonthong sakhathiyao pharnwithingbw samo agan jakhangphwiyw.}\textsuperscript{107}

\textbf{(Eng. trans):} The world’s tiredness pressures Samila’s body. Samila herself feels sticking fully dirty on her body. Two drops of warm tears appear like snail’s foot on both sides of her pointed nose.

In the short story of ‘Jwngha Nongablanba’, the beginning of the story is nicely presented with dramatic presentation:

\textit{Nwi Gindri, pha nwnghalay thangahnwa?}

\textbf{(Eng. trans):} Hello Gindri, wouldn’t you go? – Mwnshingni bishi Mwnbiriya raijwni indrayao dwi langphwinayaao Gindrikhou lwgw mwnnanwi swngw. Thangamathw. (i.e. why, won’t go.)–Bangkho bishi Gindriya gwddwna usinay dwikhou akhaijwng joglo joglo khaokhangnanwi phinrao hwyw. Wngkham wngkhriya mwnbaypha.

\textbf{(Eng. trans):} Have you cooked rice-curry?

\textit{Orkhonba jorayakhwi ang dabw!}
Mental condition of Gindri is nicely expressed when Gindri becomes unstable in any work and in any moment as she is very eager to see the drama and her husband’s role in it.

\[Gws\text{swyanw manwba dinwi dolot nonga Gindriya—byao thanghang byao phwihang, bekhou danghang bekhou nagarhang. Maba sandwng maba maophwngdwng.109}\]

(Eng. trans: The mind of Gindri is not steady today—likely going there likely coming here, likely touching it likely releasing it. What is thinking what is doing?)

The ending of the story is tragic feeling of Gindri as she told her friend that the open drama will not be complete without her husband. But her husband appears only once at the ending of the play to carry the dead body of the king Sikhwna Jwhwlao. Her condition is shown,

\[Sibay Gindria be somao baboyo mwnphwikhw raobw bungnw haya. Gws\text{waoba ma ma bathra jakhangphwiyamwn bekhoubw raobw udiskhounw layakhiswi! Gindrini siri siri dunanya sarai gwgausw jabay. Se adri adri! 110}\]

(Eng. trans: Alas! At this moment where Gindri reaches nobody can say. Nobody takes information what thinking appears in her mind! Gindri’s proud in silence becomes like broken frying iron vessel. Alas! What a pitiable!)
The short story 'Daya Swrni' is a tragic story of Oboshi, heroine of the story. The story of Oboshi is narrated by herself when she is asked how the accident happened. The story is expressed in the first person narrative by the heroine. The story may be called an autobiographical narrative. Only the beginning and ending is narrated by the writer in omnipresent style. The beginning of the story is started in flashback technique to give clue of the story and to create suspense to the readers. It is started in this way,

......Untharao Oboshiya jel jamar nangw. Jelkhoudi Oboshiya janangwn bekhou boybw mwnthigou. Theobw ......

(Eng. trans: At the last moment Oboshi has been imprisoned. Everybody knows that Oboshi should be jailed. Yet .... )

The story ends in close end but raising a serious question to reader— whose is the crime? It is expressed in this way,

Bijitkhbangnayni unao pulisfra Oboshikhou jelao langw—oraidinni thakhai jwbnanwi dwnhwim. Nathai byw oraibw swngnay jananwi thasigwn—Oboshi jel janayni daya swrni jakhw? Obosini na phisaini? ....

(Eng. trans : After judgement police carry Oboshi to the jail— to keep her imprisonment forever. But it always remains a question— whose is the crime of Oboshi's imprisonment? Of Oboshi or of husband? ....)

The repetition technique of main problem of the story at the beginning and ending is his method of storytelling. The story has begun with the suspense of punishment of Oboshi. Oboshi is an innocent, beautiful, loveable, caring and illiterate girl in a middle class family. Till her marriage she is very happy and joyful life. She has passed her married life happily. After the death of her father-in-law she has faced a lot of problems in life. She is tortured by her husband. She bears everything without protest when her husband slaps, beats and whips her. On the day of the accident she is physically punished till she gets senseless just for only a bottle of wine. On that day he has asked to provide the bottle of wine which he had already drunk on previous day. When she replies the truth she is blamed of consuming the wine. After a while she is slapped, pushed forcibly to the wall where her head is deeply injured by nail fixed on the wall. Blood comes out continuously. She is whipped by his belt till he gets pleased. She becomes someless. After long time
when she gets sense back she looks at her body stained with blood. She feels extremely weak. She thinks how to escape his atrocities. She sees an axe and kills her husband instantly who is sleeping in deep sleep in drunkard condition. This is the tragic story of Oboshi, the heroine of the story. This pathetic story is expressed by the heroine in the story in the dramatic narration.

In the short story of Nil Kamal Brahma there is the art of short story-writing which comprises all—story, character and ideas. This is an intricate art and its success lies in the perfect synthesis of all those elements for an effective impression at the end. This is actually the art of the short story which determines the author’s creative power and establishes his endurability. Finally he is the great master of expression in the short story.

7.7.v. MANORANJAN LAHARY:

A really effective short story is not simply an external account of a life. It tells something more than a story; it draws something more than a situation of life, it presents something more than a series of events. It is a portrait of human mind and a search light into the dark corridor of human nature. It is a criticism of life and a commentary on mind. Its impressive aspect lies in the synthesis between its story, criticism and commentary. These qualities of short stories may be observed.

In the modern psychological short story, this broad aspect of short story-writing is particularly brought out. The proper stuff of fiction is now anything—human experience, human realisations, or human psychology. This has made the short story a modern epic and has enlarged much its scope and boundary.

The short story, 'Straik, Kauntar Straik' by Manoranjan is narrated by the omnipresent narrator. Description of characters is developed in the conversation between husband and wife in a dramatic way. The dialogue in the story is used as a part of expression in the short story. But there is no hard and fast rule that every short story shall have dialogue in the story. The short story may be enriched by descriptive or dramatic technique as part of narrative for creating good impression of the readers in the story. These techniques are well noticed in the story. But, sometimes dialogue plays a more important role to describe the character
or the situation than the pure narration. It is also shown in a good way in this story. In this short story both dialogue and description are employed to create more impressive story. Dialogue is used only in required situation of the story. The expression of the short story really achieves a blending of genius talent of narrative styles in the story. Manoranjan Lahary really shows his mastery in the story telling or expression of the story. Often he uses showing or dramatic method for her narration of the story. The beginning of dramatic conflict between husband and wife begins in the story with the following dialogue which is shown as a dramatic technique here—

\[
\text{Angkhou daifors khalamnanwi bikhou manwthw haba khalamgara. Oblana sanphrambw bijwng undunw mwngwn nwng.}
\]

\[
\text{Swrni bathrakhou bungdwng nwng?}
\]

\[
\text{Swr dongbaoyw? Nwngni bisi godai jagwn ruwathi.}
\]

\[
\text{E bibdisw nwng angkhou bijwng saspekt khalamgasinw dong.}
\]

\[
\text{Angkhou mithiya santhardwng nwng.}^{113}
\]

(Eng. trans: why do you not marry her divorcing me? Then you will get sleeping everyday with her. :Whose matter are you speaking?: Who is there? Your will be step wife, maid servant. :Oh like this you are suspecting me with her. :Do you think I know nothing.)

In the short story 'Strike, Counter Strike' it may be noted that the dialogue spoken by Gaodang is drawn from the suspicion about her husband’s character when she does not find her husband on the bed at deep mid-night. Again she does not hear any sound of closing the door while he returned to the bed hurriedly. Again her husband has been behaving her in a rude manner which is disliked by her and it dissatisfies her. Moreover she finds her husband out of bed at dead night and more occasionally coming to sleep in a hurried manner. She feels it to be a matter of subject. She understands that her husband is looking for maid servant’s beauty. So she scolds him for his bad character,

\[
\text{No singao sase sikhao dongkhayw. Baihrani swr sikhao phwinw?}^{114}
\]

(Eng. trans: There is a thief at home. Who will steal from outside?)

There are no costly materials at home. Who will steal from their house? The present thief doesn’t steal dish, bowl, and clothes like traditional thief. But he searches
most valuable and beautiful things. Therefore, there is no question of coming thief for stealing from outside. The dialogue focuses more on the narrative.

In the same story it is shown that why does Budhiram looking at the maid servant, Mwdli in place of her wife? The causes are nicely narrated in the story. Budhiram is an U. D. Assistant in the D. C. Court office in Dhubri district where he lives with his family in a rental house at Vidyapara. His wife, Gaodang can't be so free and caring wife for him because she always treats her husband in rough manner and in uneasy tendency. She does not care for her husband in spite of his tiredness for work in office. Instead of caring and helping him she orders the maid servant to take care him. Secondly, she is not happy because her husband does not accompany her at evening walks, watching movies and social visits. Thirdly, her husband is not sexually satisfied with her as she has become an old or mother with five children. For these causes the relation between them is not so cordial and close. In his eyes the physique and beauty of Mwdli, a maid servant who is of his daughter's age attracts him more and more in her teenage beauty. He cannot control himself. He keeps sexually illicit relations with her and visits her at deep mid-nights. This episode is nicely told in the story. In the story of 'Khonjana' it is shown that Khonjana is a mistress of primary school. After marriage with a military youth she settled their home at Tengapara. As the story develops the mind of Khonjana also changes. She is a newly married, a woman of blood and sex. She cannot control herself for long days of eleven months in a year. A tiger who gets the taste of human blood always hunts the human blood only. Like tiger she cannot forget the taste of sexual urge. She thinks one man alternatively in place of her husband. In this way, she enjoys her sexual life with her friend continuously. Even she is born child with her friend. When this secret sexual relation is known to her husband the happy conjugal life turns to tragic end. How does a happy family life turn to a tragic end? — This tragic story is nicely expressed in the story in a narrative technique in addition of dialogues. In the story it may be noted that the dialogue of Jiron. When he comes to home hurriedly in leave, he dreams many beautiful things on his wife and family. But when he saw her wife is sleeping on the bed with a baby his dreams and happiness surprisingly changed to sad. When he remains
unhappy and silent, his wife asks him 'Why do you remain silent? What happens to you? Then he replies,

_Sukhublabw hinjaonaonw dukhublabw hinjaonaonw._115

(Eng. trans: The source of both happiness and sorrow depends on wife.)

He indirectly replies to his wife that a family grows and destroys by wife. If the character of the wife is good then it brings all round developments and happiness to the family; and if the wife is bad then it brings sorrow, unhappiness, dissatisfaction and ruin to the family. The conversation shows that Jiron was a happy husband for his wife and he is now unhappy only for his wife. He knows that the new baby is not his child he feels deep sad and dissatisfied in the activities of his wife's immoral character. In the stories 'Straik, Kauntar Straik' and 'Khonjana' both the family problems arose from illicit sexual relationship. In first story Budhiram fulfils her sex with a maid girl and in the second story Khonjana enjoys sexed life with her friends. It presents that sex is a natural instinct which can be controlled in men and women relation. In urban life not only men enjoy extra marital sex but also women do it breaking the traditional bindings.

In the short story 'Gangse Phali,' the love story of two working servants and the incidents of their love are narrated in simple and short language. In this story the narrative technique of the story shows his excellence in the presentation of love theme. Laodangi presents a gift of Bwisagu Phali to Basiram as a token of love between male worker, Basiram and female worker, Laodangi. It is also nicely narrated the contradictory feelings of Basiram when he gets the Phali as a gift from her, and when he is lost the gift of love. The writer can show his excellency in the narration of the story. The expression of the story really becomes impressive in the presentation of love.

7.7.vi. HARIBHUSAN BRAHMA:

In the short story Haribhusan Brahma has shown his genius in artistic creation. His narrative technique is different from others in addition of humour and irony. In his short story collection books _Srimati Durlai, Rwnao Phagla_ and _Khiphi Bendwng_, he has collected the story plots from simple and easygoing people
of the Bodo rural society. In some stories it is seen the plots are taken from urban life. In his narrative expression it is seen the rhetorical language, interesting dialogue and satirical language. He uses both subjective and objective techniques of narrative.

It is seen that he has chosen short stories as a medium of expression to bring a radical change in the Bodo society through satirical language. In the short story ‘Srimati Durlai' it is expressed that some girls of the Bodo society like Srimati Durlai visits the markets breaking the restrictions of the society in this respect. They enjoy movies at night, stay night at hotel or someone's home, drinks wine in the market place, and have a close relations with all people without judging characters. Finally, Srimati Durlai runs away by Hindiwalas surrendering herself in free love with them but ultimately she has been abandoned in Bhutan mela. This story is nicely expressed in objective narration in addition of conversation and description when it is necessary.

In the short story 'Gwdan Khonthaigiri' it is seen that the emotional character of Dandi is expressed by his activities. He is attempted to change by his conscious girl friend, Laisri in her speech in the story. In fact; the author has used the satirical language of Laishri in order to change the emotional nature to maturity of Dandi. In the story we find,

O, Somoini thakhaiba ang gaba. Anghatho nwngsini badi santhro haywi maonangou haba gwiya. Phungni belayao nwngswr jebla khayani dokhanao phuri gudungjwng saha lwngnw wngkhar langw, mwnabiliniphrai horthouhab jase sariali-thiniali jo jo gidingbay thayw be somphraonw lirsabbayw.\(^{116}\)

\textbf{(Eng. trans:} O, for time I never cry. I have nothing uncountable bound works like you. In the morning when you go out to Khaya’s shop to drink tea with hot puri, in the evening when you are spending time together at three or four juncture road till the late night I write at that time.)

In the short story ‘Honglani Saori’ the character of Hongla, a school secretary, Nagen Inspector and Paniya master is satirically expressed to expose their illegal character in the present education system. It is nicely expressed in a dramatic way to hide the drunkard condition of Paniya Master by Hongla to Nagen
Inspector in this way when he has been lying down on the benches by over drinking of liquor. He says to him,

*Mastara skulhoulo mithithargou, lwjabla sajablabw skullao phwinaikhou nagarthara, dakhliniphrainw lwjahang mwndwng hwnbay thakhadwngmwn.*

(*Eng. trans*: The master knows only his school, he never takes leave even in sickness. He has told me that he has been suffering from fever since the day before yesterday.)

In the short story ‘Narkhw’, the defective character of Narkhw is expressed in satirical humour to bring the reformation of some characters like in the Bodo society. It is shown that he is only one son in a rich family. He is proud and luxurious. It is nicely narrated that how has he arranged his marriage in a gorgeous manner,


(*Eng. trans*: The thrown morsel amassed like a small hill! It took five days to complete for the street dogs to take together the excess food thrown by the roadside. Had not the village dogs helped Narkhw all together to remove the thrown away morsel, he would have to spend extra money for cleaning it..... The street dogs helped Narkhw greatly in this event of cleanliness. The dogs of the four villages came forward bearing their own miseries to co-operate him taking the amassed morsels.)

In the short story ‘Mwdwmpbru Barse Bibar’ the natural beauty is beautifully and impressively narrated in beautiful art,

*Guphur phangdang bikhayao gwswm resom kundungni sungd mala dwngse alayanwan lqy dloi mwlnay. Agor dokhonani simang nuphera. Suri matha dokhonakhounw wrwibadi gangwn, bikhayao thebna doba, janjiyao khanay bandw, agrwm phlwlm hornayni khayda bephwrikhou naywbla dokhonayadi mwdwmao mwisw bigur phanphobnanwi lanay badilo nonga, swlwngnangou agrang dong bekhou boybw gonyay nangwn.*

*117*

*118*

*119*
In her white wide breast wear a chain of black rasom string with a heavy weight. Never dream of embroidered Dokhona. She wear in such a way, the stitching in the breast, the tying technique in the wrist, the lowering technique to mergin looking this dokhona is not only wrapping the body like the skin of buffalo everybody must recognize that it has a traditional art to learn wearing.

In the short story 'Bangbulla' a beautiful dramatic scene is created in a beautiful, artistic description of Rupathi first time by Bangbulla,

Surimwublabw rwmwdo gwmw dokhonajwng janji setthe gandwngmwn. Lamani habrukhou nangjanw ginanwi akhob mwnhang bwkhwdwng. Akhobsim gannay holonga goslaya kwhbjwbnw haywi saheb hinjaoni athing baidi Rupathini jorase langdang athinga sundaudwngmwn laswinw khansriboma sundaonaybaidi. Gajlin janw ginanwi gwra ha nagirdwngmwn. Bangbullay'a naygwmwyw, baogwmayw.120

Though it is old she weared tight on the wrist with yellow colour. Fearing the mud on the road upward the mergin below the kneel. Loose shirt wearing till kneel uncoverd like a British madam's legs Rupathi; a pair naked legs roamed like Boma earth worm roamed slowly. Fearing of sliding finds hard soil Bangbulla forgets (wonders) looking.

In the story 'Gubrusarnay' the situational atmosphere is created in hiding liquors when the villagers comes to know that police is coming to raid liquor. This situation is nicely expressed in the short story. The funny situation in hiding liquor is very humorous and interesting.

In conclusion, dialogue is another technique by which he expresses the theme or ideas of the story, the thinking of the characters. It may be serious, humorous and satirical in conversation.

7.7.vii. GOBINDA BASUMATARY:

Gobinda Basumatary, the most prolific story writer has drawn different social pictures that are mostly influenced by modern society or urban culture. The social problems and pictures are related to human beings. In this way the problems and sufferings of human beings, their success and failure, happiness and sorrow are expressed through his short story collection book 'Haraoni Saikhel'.

In the short story 'Haraoni Saikel', the story of Polashbari villagers is vividly expressed in descriptive and narrative style. The story nicely begins in the
background of the village. Both the Bodos and Santhals lived together peacefully in love, sharing, co-operation and belief. Finally, the peaceful village changes to chaos, disbelief, non-cooperation and killing among the Bodos and the Santhals in the same village. The story tells the story how a peaceful and sharing love may transform to chaos and blood stained hatred under the influence of ethnic riots. This realistic story is nicely expressed in the story.

In the short story 'Garai Dakhwn', the realistic picture of the riots between the Santhals and the Bodos, the establishment of relief camps and the suffering life and the wishes of peace after riots are nicely expressed in a narrative way in short story.

In the short stories 'Phifti: Phifti', 'Somser Alini Raijw Binay', 'Phura Therojwn' and '6thi Disembor: Hather...', the stories of tribals and the Bodo movement for a separate state, Martyr's Day and ceasefire are narrated with realistic social pictures. In the story 'Phifti: Phifti', the story of opposing roles of M.L.A.s by taking huge bribes against the creation of 'Udayachal', a separate state demand for the plain tribes of Assam by P.T.C.A. is nicely narrated here. In the story 'Somser Alini Raijw Binay', Samser Ali is demanding separate state of Bodoland in supporting the Bodo movements for their bright future perspective. The bright future is that he and his family members can live peacefully and can earn money easily in the separate state 'Bodoland'. It is beautifully presented in the conversation. In the short story ‘Phura Therojwn’ the story of Martyr’s Day observation against the first Martyrdom for the separate state of Plains Tribals of Assam is narrated here. In the short story ‘6thi Disembor: Hather...” the story of Cease fire of B.L.T. Cadres and submission of weapons to the Assam Govt. in presence of central representatives by B.L.T. cadres is expressed in the story. In the short story 'Julaphi Gudung', the story of easy money collection or money demand which creates social disharmony or peace less atmosphere in the movement and post movement period is nicely expressed. That the contractors and supplies are getting facilities after creation of Bodoland is expressed in the story.

The writer employs omniscient and objective narrative technique, dramatic conversation or dialogues and often description to make his story telling narrative art successful.
7.7.viii. JANIL KUMAR BRAHMA:

The celebrated short stories of the world demonstrate powerfully how admirably and impressively can the story be told to the satisfaction of the reader. To go to a great short story writer is to enjoy the refreshment of a telling tale which is a pleasant diversion for any mind, serious, attentive, or fickle.

In the short story 'Dumphaoni Phita', the story of a Bodo woman, Dumphao is told here. She is married to Samen, a private school teacher. After getting married she suffers for poverty. Lastly she decides to help the family by selling tea and rice cake. She starts a business of selling tea and rice cake at Samthaibari chawk. Later on she expands the business and sets up a tea shop. After that she also opens one tailor's shop named 'Dumphao Tailoring'. Local educated girls are engaged by her in the tailoring shop on her own. In the mean time, her husband's service is also regularized and she has also become a successful business woman on her own. They purchased some agricultural lands and built three standard houses. The family becomes successful and happy one. The story is started with conversation of two friends who are Dumphao's class friends. It is a dramatic expression. Secondly the author narrates the story is the way of narrative. In narrative expression it is allowed that characters to talk husband and wife for inner revealing. The conversation of the husband and wife has been used for revealing the inner motives of the character, what has been done in this story.

7.7.ix. RANJIT KUMAR BORGOYARY:

The story-telling aspect of the short story, no doubt, constitutes a key characteristic in the art of short story writing. To an average reader, at least, as indicated, the story is the most attractive element and the chief cause of the popularity. Ranjit Kumar Borgoyary has written three short stories only. But these stories are unique. The stories are 'Jousai Badwr Diriya', 'Khonsri Sikhla' and 'Gwdan Jiu'.

In the story 'Jousai Badwr Diriya' the story of a drunkard, Badwr Sing Dariya is told. He drinks liquor daily. He sells all his property day by day. One night he returns home with Meda, a medicine man. He drinks too much. He asked his wife
to provide liquor. After that he asks his daughter. Being humiliated he then started
beating them. While Meda rescued his wife but his daughter was attempted by
him. Finally, she was strangled to death by her father. Then he was sent to jail.
People believe that her soul turns on to a spirit. This story is narrated here. The
story is narrated in the third person objective. The writer uses flash-back technique
in the story. The real story is narrated by the Jousai Badwr Diriya in first person
narrative like an autobiography.

7.7.x JAMUNA BRAHMA:

Expression of a short story may be subjective or objective. It may be
expressed by purely narrative or may be added by descriptive. Dramatic or
conversation mode may be contributed to it to make it complete and aesthetic.
Then it artistically becomes more beautiful and successful which finally comes
out with a great impression.

Jamuna Brahma is a female short story writer of Modern Age. In the short
story 'Jarman Bilai', the story of peaceful domestic family of Dinesh and Mwinathi
is violated by Manju. The family of rural life comes into conflict with the family of
urban life in the story. This domestic violence is expressed in the third person
perspective in the story and the conversation technique is also used to narrate
story while required in the story.

7.8. CONCLUSION:

In conclusion it may be noted that the ten Bodo story writers as described
above narrate the stories in different ways. Some of them express the story in
subjective or some of them in objective. Some of them express it purely in
narrative. Some of them add descriptive or dramatic or conversation to contribute
to the narrative to make it more complete and aesthetic. The writers use their own
technique to create suspense and impression in the story so that readers like
reading to the end of the story.
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