

CONCLUSION

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In the present research work **Bodo Short Stories : A Critical Study**, the Bodo short stories have been studied critically in the elemental aspects like plot, characterisation, theme etc. and the technical aspects like technique, style and expression and the Bodo society and its pictures reflected as a whole with special reference to the selected ten Bodo short story writers who represent the whole period of four ages of the Bodo short stories and its trends. The selected story writers in this study are Ishan Mushahary, first short story writer of the Bodos, Prasenjit Brahma, writer of the early Modern Age who is known for the poetic style and psychology in stories, Jagadish Brahma, a writer of the early Modern Age who initiated stories mainly on the subjects like education and pre-marital sex, Nil Kamal Brahma, the best story writer in Bodo, who devoted exclusively to the empire of short story and brought modernity in Bodo stories as to the elemental and technical aspects, Manoranjan Lahary, a writer with some short story book collections who introduced for the first time the technique of magic realism and is known for the economy in the use of the language, Haribhusan Brahma, a story collection writer who wrote basically the satirical stories insisting on humour for social reformation, Gobinda Basumatary, a story writer of the late Modern Age who draws the realistic pictures of the society of the different Bodo political movements and post movement period, Janil Kumar Brahma, a new writer of story belonging to the late Modern Age who involved in story telling with humour and different pictures of the society, Ranjit Kumar Borgoyary, who belongs to the middle Modern Age who lively presented social reform, belief in ghost and spirit in his stories and used the technique of flash back in story telling technique and finally Jamuna Brahma, a woman writer of late Modern Age who observes the conflict between the rural and urban society and rising Bodo middle class in her stories through the female point of view. Now let us sum up the different chapters

of the finding of the present study and the scope of future studies in the concerned field in the following pages.

SUMMING UP OF CHAPTERS:

In this part we will describe briefly the different seven chapters of the research work which are Chapter-I: Bodo Society: Growth and Development, Chapter-II : Bodo short story: A Historical View, Chapter-III: Society as Reflected in Bodo Short Stories, Chapter-IV : Plot in Bodo short stories, Chapter-V: Characterisation in Bodo short stories, Chapter-VI : Theme and Technique in Bodo short stories, Chapter-VII : Style and Expression in Bodo Short Stories. There are Introduction and Conclusion of the research thesis also, where the concept of the topic and summing up and findings of the research have been recorded.

The introduction of the research work deals with the beginning of the Bodo short story, the organisation of the study, aims and objectives, the research proposal and its importance, demography, methodology, review of literature and justification of the research topic.

The first chapter Bodo society : Growth and Development deals with an introduction of the Bodo society from the historical point of view and its background and the developments that have taken place through out the time. It defines the concept of the society in general from many perspectives in references to dictionary and terminology. The background of the Bodo society has been discussed on the basis of the racial, historical, social, cultural, educational, economic, communication system and living standard of the Bodo people and society. The different Bodo Institutions and social organisations have played a major role for the development of the Bodo society. After the creation of Bodoland Territorial Council after a long series of movements, the Bodo society received a momentum of rapid change and development under the platform of B.A.C. and B.T.C. local Govts. respectively. The Bodo society of the pre-Independence days have undergone a lot of changes in different fields in the modern times in different areas like socio-culture, education, politics, economics, communication and transportation, small scale industries, medias etc. All these aspects of the Bodo people and society have been described in

details in this chapter. Racially, the Bodos are Indo-mongoloid. Linguistically they are Tibeto-Burmese. In ancient time the Bodos are the ruler of the entire Assam. They were the major indigenous tribe of the entire North-East India. They lived in entire North-East States, West Bengal and some parts of Nepal and Bangladesh. In the regional level, the Bodo are now known by different names like Bodo or Boro, Garo, Dimasa, Rabha, Tiwa, Borok, Sonowal, Deuri, Mech, Kochari etc. depending on the geographical locations, who are all originally Bodo groups. The proper Bodo or regionally called Boro lives mainly in Bodoland Territorial areas and they are fairly scattered in Dudhnoi, Chayygaon, Rani-Boko area, Nagaon, Darrang, Tezpur, North Lakhimpur, Dhemaji, Morigaon, Dibrugarh, Karbi-Anglong and North Bengal and Nepal other than B.T.C. areas of Assam.

The Bodo and the society has undergone a lot of changes in socio-cultural matters like as to the community life and society, house-building art, family life, religion, food habits, dress, festival and social customs. In the ancient times the villagers were earlier governed by village committee which is now taking of shape of court and laws; most of the traditional houses are now pucca houses instead of the earlier thatched ones, the dresses and food items have also been modernised in passage of time under the influences of modernisation and other communities. Bodo religion now prefers prayer and worshipping by flowers in place of the practice of sacrificing animals in the former times. The festivals are modernised in the present time even the national festival like Bwisagu have been brought to the modern stage instead of the agricultural field. In the pre-Independence days there were no educational institutions in the present B.T.C. areas. The economy of the areas was dependent on basically agricultural crops. Apart from agriculture, they only traded in silk-muga and forest products like timber. But at present this scenario has changed. The Bodoland Territorial Council has 19 provincialised colleges, one University, one Central Institute of Technology, one state Engineering College and almost required numbers of High Schools and primary schools. The condition of roads was kacha which has been now improved pucca roads with the assistance from Central and State Govts. respectively. In matters of railways, nowadays, electronic communications etc. the area has undergone a sea-

change under the influences of globalisation, market economy, private-investments etc. The present Bodoland territorial areas along with the other Bodo-infested areas have witnessed many change what we have recorded in this chapter.

The second chapter *Bodo Short Stories: A Historical View* gives the definitions of the short story, its common characteristics and important elements in the short story. This chapter briefly highlights a historical view of the Bodo short stories in four ages that is the Old Age, the early Modern Age, the middle Modern Age and the late Modern Age.

In the Old Age period we have only three story writers, Ishan Mushahary, Satish Ch. Basumatary and Madaram Brahma. The early Modern Age covers only journal writers from the Old Age to 1970 i.e. the publication of *Phwimal Mijing*, a first Bodo story collection by Chittaranjan Mushahary. The important journals of that period are *The Bodo*, *Okhaphwr*, *Nayak*, *Siphung*, *Alaiyaran*, *Orongni Laijam*, *Onjima* etc. In this long period of seventeen years, only twenty six writers wrote short stories. The prominent story writers of this journal period are Prasenjit Brahma, Jagadish Brahma, Siken Brahma, Leela Brahma, Surat Narzary, Lakeswar Brahma, Gohin Basumatary etc. In the short stories of middle Modern Age period the important short story writers are Nil Kamal Brahma, Manoranjan Lahary, Haribhusan Brahma, Chittaranjan Mushahary, Ranjit Kumar Borgoyary, Dharanidhar Wary, Madhuras Boro, Mangalsing Hazowary etc. In the late Modern Age many story writers wrote short stories in collections and journals. Some of the prominent writers of this period are Gobinda Basumatary, Janil Kumar Brahma, Jamuna Brahma, Nandeswar Daimary, Kathindra Swargiary, Indramalati Narzary, Z.D. Basumatary etc.

In Old Age period Ishan Mushahary, the first Bodo short story writer has written stories like 'Abari' which is based on the life of a Bodo lame girl. Satish Ch. Basumatary's 'Daobaynay' is like a tale and Pramad Chandra Brahma's 'Phagli' lacks the required artistic perfection of a short story. His lone short story 'Abari' has been selected in the Old Age period for critical study. It has brought growth and development in Bodo short story as a successful narrative art form and it has shown Bodo customs and marriage. The story has its literary elements like plot,

story, character, dialogue, theme, expression and style. In earlier Modern Age the important short stories are Leela Brahma's 'Gwswni Daha' and 'Buhul Janay', Sikhen Brahma's 'Hothosuriyani Khapal' and Anggu Nerswn', Maikhel Basumata's 'Bathuwa', Daniram Basumatary's 'Mwdwi Thwpse', Binay Brahma's 'Jiu arw Hangma', Jeseru Daimary's 'Phalangi Gotho' and 'Hangsw Sikhla', Binay Kumar Brahma's 'Phwimal' and 'Mwdwini Mohor'. Lakeswar Brahmas 'Bish', Prasenjit Brahma's 'Bobi', 'Dogri' and 'Gwsw Thwnay' and Jagadish Brahma's 'Laji Gwiywi' represent the trends of the short story and the society of that period. Most of them can not claim to achieve perfection in art and technique of writing a short story. Most of the stories can not be successful in the art and technique of short story. In this period only two story writers have been selected for critical study. Prasenjt Brahma brings national themes with social picture and artistic development to Bodo short story. Jagadish Brahma brings social reform, the importance of education and urban life influence in rural society. His story achieves artistic development in plot. The stories are written on the background of Bodo society. Their inner thought and feeling are strong and philosophical. Their narrative technique is clear and languages are straight forward. Their subjects to be narrated are philosophical. Most characters are from rural background. In the middle Modern Age four prominent writers are Nil Kamal Brahma, Manoranjan Lahary, Haribhusan Brahma and Ranjit Kumar Borgoyary. The collections of Nil Kamal Brahma are *Hagra Guduni Mwi*, *Shilingkhar*, *Shiriny Mandar*, *Sakhondra*, *Mem Daodwi*; of Manoranjan Lahary are *Solo Bidang*, *Bajwi* and *Gaodang*; of Haribhusan Brahma are *Srimati Durlai*, *Rwnao Phagla* and *Khiphi Bendwng* and Ranjit Kumar Borgoyary's short stories are 'Jousai Badwr Diriya', 'Khonsri Sikhla' and 'Gwdan Jiu' represent the society and the trends of modernity in short stories in elemental aspects like plot, character, theme, etc. and in technical aspects like technique, style and expression. Besides them there are other important short story writers whose books have a place of standard in the history of Bodo short stories. They are Madhuram Boro and Mangalsing Hazowary. Madhuram Boro has edited two story books *Thunsolo* and *Garbwnay Dwithun*. His own writing story book *Gorse Phwisa* appeared in 1996 A.D.. It has eight stories. In his stories his life philosophy and

social pictures are expressed. Mangalsing Hazowary's published story books are *Jugami* and *Phwisali Andwni solo*. These stories have presented the feelings of life and social pictures and standard of short story writing. The other remaining important story books of this period alongwith writers are Rahini Kumar Brahma's *Miniglab*, Bidung Muchahary's *Samai*, Baneswar Basumatary's *Onnai*, Surjya Narayan Brahma's *Swlerni Jengna*, Barun Boro's *Barkhwmanai Bibar*, Mahan Chandra Boro's *Solo Bidwi* and Rupnath Hazowary's *Hangma*. Many of them have the modernity in elements and techniques in their writings. In the late Modern Age period three important story writers are Gobinda Basumatary, Janil Kumar Brahma and Jamuna Brahma. Gobinda Basumatary's collection is *Haraoni Saikhel*, of Janil Kumar Brahma's collections *Dumphaoni Phita*, *Mwider Muhuni* and *Japanni Swima* and Jamuna Brahma's short story 'Jarman Bilai' represent the trends of that period. Nandeswar Daimary is one of the prominent Bodo short story writers. His name is always remembered for his story collections *Boksing*, *Thangnayni Daoha*, *Obe Nebay Dalanga Baigrebny* and *Jangkhri Khangnayni Gibi Aida*. In the short stories of Nandeswar Daimary the life of working maid and male servants, unfair means in the present examination system, the character of Bodo rich man and students, human psychology are reflected. Most of the stories become standard and adorable. Some of his stories' style and narrative technique are really appraisable. In his story we get the real and true social pictures of the society which are 'slice of life' of the Bodo society. Kathindra Swargiary's remarkable story book is *Hongla Phondit*, *Jaorikhangnayni Gibi Aida*. In the story book *Hongla Phondit* there are thirteen short stories. They are 'Hongla Phondit', 'College Week', 'Onjali Binanao', 'Baonasa', 'Salthinw', 'Lirnay Laijam', 'Birkhang Mohori', 'Oblabw', 'Balonda', 'Gwsw Thwnayni Laijam', 'Jiu Dwislung', 'Gwdan Khobam', 'Jobrayao Gwglwinay Gedema Dwidengiri'. In the short stories of Kathindra Swargiary the consciousness of the Bodo society, the perspective and atmosphere of the Bodoland movement and the mental condition and desire of young boys and girls are well reflected. Indramalati Narzary's story collections are *Angni Mwjang Mwnnayni Dairi* and *Gaodang*. In his stories it is seen the love of young boys and girls, sorrowful life of working maid and male servants, social pictures and observations of human

life. Nabin Malla Boro is known for his story collections *Hor Gejerni Saikhong*, *Gwsw Panjarini Bibar* and *Hadan*. Natural beauty, feeling of new places, love of young generation, domestic and social pictures and the situation of newly established forest village are reflected in his short stories. Dwimalu Basuamtary is a new story writer but he may be remembered for story collection *Mwkhthangniphrai Simangsim*. It is seen a reflection of satire, social consciousness and reality in his stories. Dwimalu's story book is a strong effort in the literature of Bodo short story.

The third chapter ***Society as Reflected in Bodo Short Stories*** presents the Bodo Society in its fragmental pictures and slices of life reflected in the short stories in general and in the short stories of selected ten short story writers in particular. In this chapter definitions of the society in literature and the reflection of the society in the short stories which works as mirror of the spirit of the age have been briefly described. For example the definition by A. N. Gupta and Satish Gupta in *A Dictionary of Literary Terms* is *Society in literature it refers to human beings, generally or less often an organized group of persons living as members of a community. It may also mean classes of people grouped according to worldly status*. Some other definitions of Peter Childs and W. H. Hudson's views are also included here. In the old age and early Modern Age the Bodo society and its social pictures reflected in the short stories of Ishan Mushahary, Prasenjit Brahma, Jagadish Brahma etc. are traditional Bodo society of the rural areas with its customs and practices in the stories 'Abari' and 'Laji Gwiywi'. The social problems and subsequent struggles for overcoming it as to marriage of Abari in 'Abari', social restriction in men-women relations and lack of proper education in the marriage of an educated girl in 'Laji Gwiywi', platonic love in 'Gwsw Thwnay', freedomless life of a dumb girl in 'Bobi' etc. are common social picture in the short stories those days. Moreover, the rural life and rural society of the old and early modern Bodo society is the focal points in the short stories like 'Abari' 'Laji Gwiywi', 'Gwsw Thwnay', 'Bobi', Dogri etc. The simple, honest and illiterate people of the rural society is brought to life in some of the stories of that time like 'Na-Bathow', 'Thaibeng Khaji', 'Jwngha Nongablanba', etc. against the educated, complex and urban so people of some stories like 'Straik, Kautar Straik',

'Sirinay Mandar' etc. The problems of individual and family life in 'Shilingkhar', 'Japanni Swima', Bidisha', 'Shamphabai' etc., the Bodos' different political movements and communal riots in '6thi Disembor: Hather...', 'Haraoni Saikhel' etc., the picture of the emergent middle class society and the influence of urban culture on the rural life in 'Udwi', 'Gari Bigwma' etc.; men-women relationships and new outlook on sex relations in 'Shirinay Mandar', Print Guganay Photograph', 'Khonjana', corruption and bribe culture in 'Sanseni Jarimin', 'Udrainay' etc. are the other aspects of Bodo society that have been mirrored in some short stories of Nil Kamal Brahma, Manoranjan Lahary, Haribhusan Brahma, Janil Kumar Brahma, Gobinda Basumatary, Ranjit Kumar Borgoyary and Jamuna Brahma. Again the urban life and urban society, the rural life and rural society influenced and induced by urban culture is also found in some short stories like 'Shilingkhar', 'Sanseni Jarimin', 'Straik, Kauntar Straik', 'Udwi', 'Japanni Swima', 'Jarman Bilai' etc. of the modern period.

The fourth chapter *Plot in Bodo Short Stories* provides discussion of the plot as important feature of the short story. Different kinds of plots are used in Bodo short stories. These are tradition bound social problems in Old Age and early Modern Age period and the individual problems, struggles, men-women relation, urban values etc. dominated the plots of the middle and late Modern Age stories. In the old and early modern age the plots are mainly set up on the social problems and struggles, actions and reactions, marriage of girls, love, social traditions and its reforms, importance of education etc. what we get in the stories of Ishan Mushahary's 'Abari', Jagadish Brahma's 'Laji Gwiwywi', Prasenjit Brahma's 'Bobi' and Gwsw Thwnay' etc. In the second type of group of plots, as mentioned above, the plots of modern short stories are set up on the different individual problems and family life as in Nil Kamal Brahma's 'Shilingkhar', men-women relations in Nil Kamal Brahma's 'Shirinay Mandar', 'Print Guganay Phothograph', Manaranjan Lahary's 'Straik, Kauntar Straik etc., the urban life in Janil Kumar Brahma's 'Japanni Swima', Nil Kamal Brama's 'Gwjwn Nagirnanwy', the urban influences on rural society is found in Janil Kumar Brahma's 'Hongle Mwnniyao Biliphangni Party', Haribhusan Brahma's 'Srimati Durlai' ; complexity of life in 'Shirinay Mandar',

'Shamphabai' etc., unemployment problem of the educated in 'Shilingkhar', 'Gwdan Slogan' etc., Bodos' political movements for statehood in Gobinda Basumatary's *Phifthi: Phifthi* etc., communal riots in Gobinda Basumatary's 'Haraoni Saikhel', 'Garai Dakhwn' etc., love for language and literature in 'Mungkhlong', unhappy and frustrated life in Nil Kamal Brahma's 'Shirinay Mandar' and in Manoranjan Lahary's 'Nin' and 'Jobra' etc., murder in Nil Kamal Brahma's 'Daya Swrni' and in Manoranjan Lahary's 'Dantharu' etc., new outlook on sex relations in society in Nil Kamal Brahma's 'Shirinay Mandar', 'Hor Gejerni Tregi-Komedi' and in Manoranjan Lahary's 'Khonjana', 'Sangrema' etc. In addition to the above two, both simple and compound plots are also found in the Bodo short stories. Nil Kamal Brahma's 'Megonni Akhol: Gwswni Mohor', 'Shilingkhar' and Ranjt Kumar Borgoyary's 'Jousai Badwr Diriya' have compound plots in organic form and Janil Kumar Brahma's 'Rego Dahwna' is an example of compound plot in loose form. In minute observation it is found that the subject matters of the short stories in the Old Age and early Modern Age period is tradition bound social problems which are replaced gradually by personal and family problems in the modern society due to the impact of education and globalisation.

The fifth chapter *Characterisation in Bodo Short Stories* presents the different types of characters in general and characterisation as an art in the Bodo short stories. It provides discussion of characterisation and its different types as an important feature of the short story. In the old and early modern period the characters are mainly drawn from the rural society. Most of them are flat characters, who, we may say as static like Abari, Alaishri, Maiphri, Dogri and Anaru etc. and some dynamic characters, what we may say as round also, like Omashi and Onari. Most of the characters of the Old and early Modern Age are women characters and they are portrayed as simple, tradition bound and women of characters. In the modern short stories of the middles and late Modern Age, male and female characters are taken from both the rural and urban society. They are portrayed either as simple, illiterate, rustic people of the rural society or very complex characters, who are educated, corrupt, lecherous or men of loose character of the urban areas. In these two ages of the modern period of Bodo stories have also

both round and flat characters. Round and flat characters have equally become lively and impressive in the writings of Nil Kamal Brahma, Manoranjan Lahary, Haribhusan Brahma, Gobinda Basumatary, Janil Kumar Brahma of the modern Bodo short stories. In minute observation it is seen that in the Old Age and early Modern Age the female characters of the Bodo short stories are ideal, traditional and flat type like 'in Abari', 'Bobi', 'Gwsu Thwnay', 'Jwsai Badwr Diriya' etc. Their thinking and actions are against tradition bound problems and social reforms. In the Modern Age, characters of the Bodo short stories are portrayed in the conflicting situations of men and women relationships, individual actions and reactions, various new problems in a harsh modern society what we get in the stories 'Sirinay Mandar', 'Bidisha', 'Champabai', 'Dumpaoni Phita', 'Japhanni Swima' etc. apart from the male characters. It is also found in observation that the female characters are one of the main subjects of Bodo short stories since the beginning to the late Modern Age period. Most of the female characters of Bodo stories are portrayed with traditional feeling and thinking, simple and woman of characters in earlier period which have gradually changed to complex and dynamic in Modern Ages. The lecherous character, involvement in extramarital relations, new outlook on sex and feminism and fighters for the women rights are found in the female characters in the modern short stories like 'Khonjana', 'Sirinay Mandar', 'Print Guganay Photograp', 'Hamphemwnniyao Biliphanni Party', 'Khwmsi Golini Andwyao', 'Srimati Durlai' etc.

The sixth chapter *Theme and Technique in Bodo Short Stories* includes some definitions of the theme and the technique and its different feature of short story as an art in general. It describes the various themes expressed in the Bodo short stories by different story writers. The thematic aspects of Bodo short stories were based mainly on social reforms and traditional life of the Bodo people in the Old Age and the early Modern Age. In the Modern Age period the condition of economy, education, politics and socio-culture of Assam in general and Bodo areas in particular have undergone many changes. So, new themes like love for mother tongue, unemployment problem, Bodo political movements, insurgency problem, murder, kidnapping, communal riots, sex, men-women relations, divorce, alienation

etc. have become focal points of the modern Bodo short stories. Let us give some examples. The themes of the Old Age and early Modern Age are traditional like the marriage of a lame girl in the story 'Abari' by Ishan Mushahary, the feelings of romance and sensation of a dumb girl in 'Bobi' and the platonic love in 'Gwsw Thwnay' by Prasenjit Brahma and marriage problem of an educated girl, Onari in 'Onari' by Jagadish Brahma. In the middle and late Modern Age period there are many new and important themes which have attracted the story writers. As for example, the theme of new romantic love is found in the stories like Nil Kamal Brahma's 'Megonni Akhol : Gwswni Mohor', 'Hagra Guduni Mwi' and 'Wrwinw' in Manoranjan Lahary's 'Goysri', 'Gangse Phali' and 'Nekles' and in Janil Kumar Brahma's 'Hajwni Sikhiri : Hayenni Bibar' etc. respectively. Secondly, the theme of corruption has also become very popular among the story writers. Nil Kamal Brahma's 'Udrainay' and 'Sanseni Jarimin', Gobinda Basumatary's 'Udwi' etc. have been based on this theme. Again, we see that the theme of men-women relationship in the Modern Age has found expression in some stories of Nil Kamal Brahma like 'Shirinay Mandar' and 'Gwjwn Nagirnanwi', in Manoranjan Lahary's 'Straik, Kautar Straike' and 'Khonjana' and in Janil Kumar Brahma's 'Bijuli Barua' etc. Sex, extramarital and premarital love are also included in this theme in general. The theme of education is also a common theme in the Modern Bodo short stories. Haribhusan Brahma's 'Honglani Saori', and 'Narkhw', Gobinda Basumatary's 'Koshing Klas' etc. centre round this theme. In addition to all these, the short stories like Haribhusan Brahma's 'Narkhw' and Gobinda Basumatary's 'Udw' etc. have based on a new theme "economy" what brings forth the economic scenario of the rising Bodo society in the Modern Age, particularly after the independence. Finally, we observe that some other modern themes like communal riots, men-women relationships, urbanism and even prostitution and alienation etc. are to be found in many Bodo short stories written in this age by Nil Kamal Brahma, Manoranjan Lahary, Janil Kumar Brahma, Gobinda Basumatary, Haribhusan Brahma, Jamuna Brahma etc. respectively. So this chapter includes these themes of the Bodo short stories as mentioned above.

This chapter also describes briefly the various techniques used in the Bodo short stories by different story writers. The old short story writers like Madaram Brahma and Satish Ch. Basumatary could not write perfect stories as far as technique is concerned. Only Ishan Mushahary's 'Abari' has achieved a little standard of proper short story form. In the early Modern Age the forms of stories were very simple as like as some of the early stories of Assamese literature. It is seen in the writings of Prasenjit Brahma, Jagadish Brahma etc. In modern short stories the techniques of short story writings have developed than earlier making it more complex in form. The technique of narrative hook, suspense, symbolism, imagery, stream of consciousness etc. are seen in the stories of Nil Kamal Brahma, the technique of magic realism and economical syntaxes in Manoranjan Lahary, the use of humour and satire in Haribhusan Brahma, the realistic and vivid pictures of the society and slices of life in Gobinda Basumatary, story-telling mixed with humour in Janil Kumar Brahma, flash back technique in Ranjit Kumar Borgoyary and symbolism and dramatic scene in Jamuna Brahma are observed in their selected stories what has been discussed in details in chapter six. It is observed that in the Old Age and early Modern Age the technique of short story was found as to the treatment of psyche and plain narrative which technique ultimately developed to the stream of consciousness, dramatic style, symbol, imagery, irony, narrative hook and suspense etc. as modern crafts of stories in the Modern Age.

The seventh chapter *Style and Expression in Bodo Short Stories* presents some definitions of the style and its different features in general. It describes various personal styles and the languages used by different authors in the Bodo short stories. There are number of general and individual styles and expressions in the selected ten writers of Bodo stories of our present study. The style is poetic and the language is lucid in the writings of Ishan Mushahary and Prasenjit Brahma. In the short stories of Ranjit Kumar Borgoyary and Jagadish Brahma the style is plain and language is simple. It is polished, artistic and impressive in the style and language of Nil Kamal Brahma. He is capable of using his style with the mood and demand of the subject matter in the stories. It sounds highly logical in the conversation of educated characters like in 'Hagra Guduni Mwi', it becomes simple in the

conversation of rural and rustic characters like in 'Jwnggha Nongablanba', it presents a philosophical tone in the description of the complexity of life in the story like 'Print Guganay Photograph'. Nil Kamal Brahma has produced syntax pattern in broken sentences to suit the mood of the character and her speech in the story like 'Wrwinw'. Economy in language and nicety in style is found in the writings of Manoranjan Lahary. Humour in language and satire for social reformation is the personal style of Haribhusan Brahma, colloquial style and mild humour is found in the writings of Gobinda Basumatary. Simple language and humour in story telling art is found in the stories of Janil Kumar Brahma, and symbolic and standard language is in the writing of Jamuna Brahma's short story 'Jarman Bilai'. It is observed that in the Old Age and early Modern Age the language is poetic, lucid and figurative which has become prosaic, polished and complex in the short stories of Modern Age.

The chapter also presents some definitions of the expression and its different features in the short story. It describes various forms of narrative and story-telling aspects in the expression of the Bodo short stories. Expression in poetic and figurative narration is seen in Ishan Mushahary's 'Abari' and in Prasenjit Brahma's 'Bobi'. The conversation style is the central thrust of the stories of Prasenjit Brahma's 'Gwsw Thwnay' and Jagadish Brahma's 'Laji Gwiywi' respectively. Expression in the short stories of Nil Kamal Brahma is often subjective or objective. It is expressed purely as narrative or often added by descriptive, dramatic or conversation to make the narrative more lively and aesthetic. It becomes then more perfect as an art which finally comes out with a great impression and aesthetic pleasure. It is nicely expressed in the form of narrative technique in the stories of Manoranjan Lahary like 'Gangse Phali', 'Goysri' etc. He also adds conversational technique in narrative as in 'Straik, Kauntar Straik'. The expression of his short stories is lively and impressive. The stories are expressed in objective narration in addition to conversation and description when it is necessary in the writings of Haribhusan Brahma which makes his story telling as a narrative art more amusing. The expression of Janil Kumar Brahma is narrative in humour in the story like 'Dumphaoni Phita'. The story is started with the conversations of Dumpao's two

class friends what is in other words a dramatic expression in the beginning of the story. In Ranjit Kumar Borgoyary's 'Jousai Badwr Diriya', the story is narrated in the third person objective. The writer also uses flash-back technique to create suspension in the story. The actual story is narrated by the character, Jousai Badwr Diriya in first person narrative like an autobiography. In the short story of Jamuna Brahma's 'Jarman Bilai' the domestic violence is expressed in the third person perspective in the story and the conversation technique is also used to narrate the story when required.

Some other definition or views by M.H. Abrams, W.H. Hudson, A.N. Gupta and Satish Gupta, B. Prasad, A.H. Hornby, Ross Marfin and Supriya M. Roy, Peter Childs and Roger Fowler, Kalyannath Dutta on society, society in literature, plot and plot construction, character and characterisation, theme and technique and style and expression are also included in the discussion.

FINDINGS OF RESEARCH WORK:

After the close observation of the Bodo short stories with reference to the selected ten Bodo short story writers from the beginning of the Bodo short story 'Abari' till the collection *Khhiphi Bendwng* (2012 A.D.) in my study of the topic "***Bodo Short Stories : A Critical Study***" we have noted the following findings.

- i) In the close observation of the Bodo short stories of the study period it may be noted that the subject matters of the short story in the Old Age and early the Modern Age period is basically of the traditional themes and the subject matters are of mainly social problems and social reforms like love and marriage problem, education etc. what is very finely observed in a little lame girl in Ishan Mushahary's 'Abari', the marriage problem of an educated girl in Jagadish Brahma's 'Laji Gwiywi', the spiritual love in Prasenjit Brahma's 'Gwsw Thwnay' and the free feeling of love and romance of a dumb girl what ultimately proved useless in a traditional Bodo society in 'Bobi' etc. In the middle and late Modern Age of the Bodo short stories, we have noted that, the traditional themes and subject matters along with other aspects of short stories have been replaced by more personal and internal

conflicts of the individuals. As for example, the sufferings of an educated man, namely Abinash in Nil Kamal Brahma's 'Shilingkhar', due to a conflict of values with his boss in the office is a new subject in the Bodo short story based in urban centres. The stress and tension in a harsh material world in Nil Kamla Brahma's 'Nin', is another example of individual conflict with the changing modern Bodo society. Even, in this age, the Bodo short story records some daring negative urban values like post-marital relationship of a married woman in stories like 'Shirinay Mandar'.

- ii) In our study, it may also be noted that the technique and style of the Bodo short stories of the Old Age and early Modern Age are traditional like the contemporary short stories of the Assamese literature of the beginning period that is simple method in writing story and plain style with lucid and simple language and plain narrative what have been found in stories like 'Abari', 'Bobi', 'Lagi Gwiwi' etc. But, in the Middle and late Modern Age, this technique and style of Bodo short stories have undergone many changes. It is observed that it has become more complex as an art of story telling, with the introduction of a new form of language spoken by the educated Bodo people and techniques like stream of consciousness, dramatic method, use of symbols, imagery, irony etc. In case of narrative also, the middle and late Modern Age witness the changes for simple to complex narrative. All these changes have been found in many Bodo stories of the period like 'Megonni Akhol:Gwswni Mohor', 'Shirinay Mandar', 'Koling Bel', 'Haraoni Saikhel', 'Honglani Saori', 'Jarman Bilai' etc.
- iii) As to the characterisation, in the Old Age and early Modern Age period the characters are ideal and type like that of the traditional short stories of the Assamese literature of that period. The flat or type characters are to be found in 'Abari', 'Bobi', 'Gwsw Thwnay', 'Jousai Badwr Diriya' etc. In the Middle and Late Modern Age, the characters have been found transformed to a new type who are more interested in individual matters than social

concerns. They are found to be portrayed in individual action and reaction in reference to modern problems and their responses to these problems. They are new man and woman in Bodo society, who are free and fearless as to their relationship and actions in a changing Bodo society towards the end of the 20th Century. As for example we have new character like Abinash in 'Shilingkhar', Balangsri in 'Shirinay Mandar', Bidisha in 'Bidisha', Shamphabai in 'Shamphabai', Dumphao in 'Dumpaoni Phita', who are more inclined to their individual concerns than social issues.

- iv) The Female characters are one of the main subjects of Bodo short stories from the beginning to the late Modern Age. In this regard, we have seen in our study that most of the female characters of the Bodo short stories have been portrayed as simple, tradition-bound and woman of characters but in the later ages, due to impact of education, modernisation and urbanisation, the sense of feminisim has been noticed in the portrayal of some female characters like in the stories 'Khonjana', 'Shirinay Mandar', 'Print Gunganay Photograph', 'Hamphemwnniyao Biliphanni Party', 'Khwmsi Golini Andwyao', 'Srimati Durlai' etc., who are very much aware of their rights like their male-counterparts. They also want liberty as to the man-woman relationships against the traditional values and also want to be empowered with economic independence of their own without depending on the males and society. This is a significant finding as to the feminism in these short stories.

FUTURE SCOPE OF STUDY:

My study of the topic "Bodo Short Stories: A Critical Study" is a general one covering all aspects of the Bodo short stories. It has been attempted to find the general trends of the Bodo short stories in my study. But, there are enough scopes to make a detailed study of each topic what I have left to the future- researchers in this respect. The following areas of Bodo short stories may be analysed by scholars in future as specific aspect.

- i) There may be a specific study of each and every of the selected ten short story writers of my study in the light of all aspects of short story as an art.
- ii) Secondly, the social pictures of the Bodo society right from the beginning to the present age may be studied in specific taking few story writers as special references.
- iii) There may be specific study on the different characters of the Bodo stories in general and also of each important authors of the Bodo short story including the ten writers of my study.
- iv) As to the technique, style etc. of the Bodo story scholars may take up specific study in this regard.

Reference :

1. Rakhao Basumatary : *Boro Sungdo Soloni Jarimin*, p.4