CHAPTER-VI

LITERARY TECHNIQUE, CHARACTERIZATION AND LANGUAGE

‘ENGLISH NOVELS IN THE NORTH-EAST OF INDIA - A CRITICAL ANALYSIS’
Chapter-VI

Literary Techniques, Characterization and Language

Out of many literary techniques and devices fifteen of them are discussed here. They are apparently seen in the novels. They say many things in fewer words. Most of them are reminds us of British and American literature. In the references and allusions of the books we find the names of the classics of English literature. However they are occasional reference and they do not harm the originality of the novels; they only enrich the plot, make them deep and carry additional meaning. Such devices and techniques are briefly discussed below:

In the novel, Lunatic in My Head we find many allusions from different books. Such books are The Old Man and the Sea, Macbeth, Pride and Prejudice etc. Miss Firdaus Ansary is a lecturer. So we are directly introduced the classes she attended while she was teaching The Old Man and the Sea.

"Like her colleagues in the English department, Firdaus had grown to believe that texts-English and American novels or random essays by writers like Hillaire Belloc and Charles Lamb- were essentially mysterious things whose codes needed cracking, not all at once but sentence by sentence, word by word. That was their job as teachers: to pulverise, explain, and then put it all together again. But the Old Man refused to submit, thinking in spurts and fragments, speaking far too solipsistically and for far too long." (Hasan 5)
The writer gives many allusions in the novel as shown above. Allusion is a reference in a literary work to a person, place, or thing in history or another work of literature. *Dictionary of Literary Terms and Theory* defines allusion as under:

"Usually an implicit reference, perhaps to another work of literature or art, to an event. It is often a kind of appeal to a reader to share some experience with the writer. An allusion may enrich the work by association and give it depth. When using allusions a writer tends to assume an established literary tradition, a body of common knowledge with an audience sharing that tradition and an ability on the part of the audience 'pick up' the reference."

(Cuddon 27)

In many occasions Firdaus thinks herself as Lady Macbeth. She likes to wash her hands. The author writes:

"She examined her hands often, thinking of Lady Macbeth and wondering what it was that had been done and could not be undone." (Hasan 104)

Mr. Das's daughter Sophy, the little girl is a dreamer and has interested in reading novels. She reads *Rip van Winkle*, and other novels. As her father is an English lecturer she heard from him many stories of famous novels. They often refer the dialogue of some famous novels. For example:

"*Dombey and Son* was her father's favourite Dickens novel and he loved the junior Domby's question about why money hadn't saved his Mamma from dying." (Hasan 152)
There are many symbols in the novel, *LIMH*. Aman Moondy's beloved's name is Concordella. Aman's friend, Budhha's beloved is Anaesthesia. The meaning of 'concord' is agreement and peace. Anaesthesia means insensitive to pain. It means in the novel Aman Moondy got peace when he falls in love with Concordella. He failed in the civil service exam in spite of his effort mainly for two reasons one reason is that he fell in love with Concordella and another is his love for Rock music.

In the novel *Surface* we find fictitious allusion. Here the narrator, Amrit while travelling from Calcutta to Manipur was reading a book named, *Eastern Eyes* by Euan Sutherland. The book was an imaginative book which is in the mind of the writer it has no real existence. However in the book the narrator was reading there he finds every details of Manipur which he himself witnessed ad the hero of the book which he was reading witnessed. It's like a sort objective correlative technique which we find in Hamlet, a drama within a drama and here we find a novel within a novel.

In the novel, *A Bowstring Winter* also we find the hero, John was reading a book in a restaurant, in the novel also he found violence and in the real surrounding also violent activities are about to start. The same writer, Dhruba Hazarika's another novel, *Sons of Brahma* also we find allusion from Shakespeare's drama. In *Rebirth*, the heroine, Kaberi herself was writing a novel. Thus such type of reference and allusion are available in the novels which make the novels more worth reading.

In the *Surface* we find that the writer describes the life of Manipur of India and next time he crosses the border of India and enters the Burma territory. Such writing where we find the protagonist crosses the border of many countries is known as
cosmopolitan writing. Regarding cosmopolitan writing we find in the *Dictionary Literary Terms and Literary Theory*. The following extract shows it:

"Cosmopolitan writing is an attempt to cross the boundaries and frontiers of nations and nationalism; it stresses the global nature of everyday life and tries to depict societies and individuals as globally representative." (Deb 234)

In the novel *Surface* we find that the hero Amit crosses the border of Manipur. Actually it is not only the border of Manipur; it is the border of India. The narrator describes the life of the new country where he entered i.e. Burma. The narrator went to the Burmese area. He went to the *Golden Valley Tea House*, a restaurant in Barma. He met a filmmaker-writer. His name is not given. He made file for the cause of restoring democracy in Burma. There were many medical students in Tamu, a small town of Burma who worked to restore democracy in Burma.

Unlike the epistolary novels where we find the whole story is told in a letter form here we find some portion of the story is told by letters in some novels. In the novel, *TCW* we find epistolary element as the in the last part the novel the story is progressed through a letter. Rukmini did not know anything about Manoj, her lover after she became pregnant. He wrote to her from the militant camp after he was abducted. He sent it to her by a militant who was working as a driver at the house of Rukmini in disguise. The letter is briefly given bellow:

"Dear Rukmini,

I know you must be worried about me. I am all right. The boys treat me well ....  The villagers are kind to me, but I feel they
are afraid of the boys. I want to tell them that they needn't be. They too are as much victims as I am, as much victims as I am, as much as the villagers themselves are. Though of course they don't know it. They are chained to me as irrevocably as I am to them.

.....Anil is here to take the letter. It's almost dawn now. The village is beginning to stir. My guards are sleeping in another room. They are beginning to allow me some privacy. They know that I cannot run away. Goodbye, Rukmini. Take care.

Your friend,

Manoj." (Phukan320-321)

With the help of the letter we come to know the whereabouts of Manoj. We not only know about him we also know about the activities of the militant group, MOFEH (Movement For an Exclusive Homeland). We also come to know about the villagers who are also victim of the activities of the militant group.

The novel Khanduma's Curse presents some erotic situations unlike other novels written in English by other NE writers. Here we find the witch Anima's carnal love with Pssang's brother Tsetan. We also find such erotic situation before Passang's death when she met Yonton. Even after her death also Yonton could hear Passang's talking from nowhere. This reminds us what Kunj Bala Goel writes in her article Narayan's The English Teacher A Study in Rasa' which is published in the book named Indian Poetics and Modern Texts. The following extract shows it:
"The erotic *rasa* in this novel after Susila's death is presented through non-traditional, non-normal objective. Here the relation is not between two bodies or two earthly human beings or even between two souls, but rather between a living human being and another—the soul of a dead person whose very existence is doubtful." (Goel 33)

Thus we find that Passang and Yonton's love is unfulfilled in the earth. But they unite themselves after their death. Erotic Rasa is present more or less in many novels also. Among them are *ABW* and *TCW*.

The narrative style of the novels, *Stupid Cupid* and *Sons of Brahma* is the first person narrative. In the novel, *SC* Adna is the narrator. She described all the events and the characters. Almost all the characters are somehow related with the narrator. The narrator describes the characters and events through descriptions and dialogues. The characters are developed by reflection also. They remind their past events.

In the novel, *SOB* also we find first person narrative where find the narrator, Jongom tells an incident of his life in the first person. However, his friend Pranab has also part in narrating the story as he is also involved the story. So in the novel along with the first person we also find the second person narrative.

In the novel *Mary* also we find the first person narrative. The heroine, Mary tells about her life's incidents which happened to her during the Japanese invasion in Nagaland.

In the novel *Surface* we find the first person narrative. Here Amit Singh is the narrator. The narrator describes all the events and characters of the novel. All the events
and characters are related to him. We find his point of view in the novel. He is the tread to all the events. Regarding first -person point of view, we find in the A Handbook of Literary Terms.

The following extract is from that book:

"This mode, in so far as it is consistently carried out, limits the matter of the narrative to what the first-person knows, experiences, infers, or finds out by talking to other characters. We distinguish between the narratives 'T' who is only a fortuitous witness and auditor of the matters he relates (Marlow in Heart of Darkness and other works by Joseph Conrad), or who is a participant, but only a minor or peripheral one, in the story (Ishmael in Herman Melville's Moby-Dick, Nick in F.Scott Fitzgerald's The Great Gatsby); or who is himself or herself the central character in the story (Daniel Defoe's Moll Flanders, Charlotte Bronte's Jane Eyre and Villette, Charles Dickens' Great Expectations, Mark Twain's The Adventures of Huckleberry Finn, J.D Salinger's The Catcher in the Rye) (Abhraham and Harpham 235)

In the novel, Surface Amit is himself the central character in the story like Daniel Defoe's Moll Flanders, Charlotte Bronte's Jane Eyre and Villette, Charles Dickens' Great Expectations, Mark Twain's The Adventures of Huckleberry Finn, J.D Salinger's The Catcher in the Rye. In other novels also we find how the first person narrator is different from other narrator. We find in Sons of Brahma about the feelings
and experience of him in the first hand manner. This is also found in *Mary* where she has written like a journal about her experiences in the first person.

Irony is present in many novels. In *The Collector’s Wife* there are many ironical situations. For example Rukmini thought her husband to be a good person and she thought herself to be bad after the affair with Manuj Mahanta. But when she suddenly saw her husband with her close friend Priyam then only the true thing comes out. Moreover her driver, Anil was not an ordinary driver, he was a member of the insurgent group. These are ironical situations in the novel.

There is ironical treatment in the novel *The Kaziranga Trail* also. For example Mr.Phukan is not an honest forest official. He is in tie with the poachers. He even secretly came to know that Dhanai and others came to know about them. Readers know the fact earlier. That Mr.Phukan is a crook is not known to both Mr.and Mrs.Neog. When Dhanai, Jonti and Bubul told Mrs Neog about the poacher's would be meeting at night in a deserted bungalow in the absence of Mr. Neog then Mrs Neog told Mr.Phukan all about the information of the poachers which was given by the boys. She also told him to look after Dhanai and his friends. Though Mr.Phukan told that he would look after the boys but he was actually afraid of the boys. Mr. Neog also felt relieved as his wife told Mr.Phukan to look after the situation in his absence. He also did not know that Mr.Phukan was a traitor. So it is an irony, or a dramatic that author uses in the novel.

In some novels we find this technique where we find dates of the events at the begging of each chapter of the novel. Easterine Kire uses this technique for her novel *Mary* and *Bitter Wormwood*. For writing her novels she collects the materials from other
persons orally or by some written document. For her novel *Life on Hold* also she collects oral memory of other. But in *Mary* we find this technique more clearly.

When we say some novels as modern novel then we have see the elements of a modern novel. Novels which are written after the First World War and where we find new techniques, complexities of modern life, loneliness, anxieties, nightmare dream like experience etc are regarded as modern novels. Here we find such elements except these novels are not written after the First World War. *A Monsoon of Music* as a novel is a successful modern novel. The way of thinking of the hero, Rahul and Heroine Nomita is wide and modern. Their outlook is modern. This is a realistic novel. Realism is also a characteristic of modern novel. The novel is worth reading and it gives immense pleasure to the reader. The surface story is more attractive than its depth. This is the indication of a post modern novel. However Nomita's love towards Rahul brings the depth to the story of the novel.

There are some elements of post modern novel in *TCW* also although there are not much. When we say about the post-modern element then we can say that the novel is written after the Second World War and it is published very recently in 2005. Post-modern elements also can be seen in the narrative and unexpected and unbelievable thing which the author makes it believable. A barren woman Rukmini became pregnant after twelve years. But the author makes it believable by her narrative. An instance is given below:

“She remembered the stories of goof-ups in diagnosis, about how that were not even cracked were diagnosed a broken, and vice versa. How diabetics was declared as having normal sugar levels.
How men were diagnosed as being afflicted with pregnancy. Perhaps she was going to be a first–barren woman, suddenly diagnosed as being weeks pregnant after a blow to her head had rendered her unconscious. She resisted the sudden urge to laugh hysterically.” (Phukan 222)

Realistic elements are also evident in the novel. The description of the killing of people by militant, and the teaching experience of Rukmini etc. all are realistic elements in the novel.

In the same way the novels Stupid Cupid and Rebirth are modern novels. In SC Adna, the Arunachalee girl who opened a hostel in Delhi and delineates the city life there where extra-marital love affair, murder, anxiety etc are prevailed. In the same way in Rebirth also we find elements of modern novel where loneliness, anxiety, complexities and even extra marital love affair of the heroine, Kaberi's husband with a colleague are found. There we get the description of an Assamese family life in a flat in Bangalore. In the novel where the setting is in NE region there also we find the elements of modernity. Modernity is abundant in NE novels also. For example in the novel, A Bowstring Winter we find how the tribal people love rock music and even they make their names Anglicized. In Mary also we find the element of modernity.

The myth that we find in The Grasshopper's Run is about the end and re-creation of the world. The story was told by Gojen, the hero's mother to him and his brother. The Fire came from the East and the Water from the West. The water is the 'Luit'. The fire hid in the bamboo. Only the Grasshopper knew it. The myth is applied like an allegory in the novel. The Fire from the East is the Japanese. The water is mentioned as the
'Luit'. The Grasshopper is Gajen who found the Japanese who killed his friend. The title of the novel The Grasshopper's Run also implied it. At the beginning of the novel also we find that Gojen Rajkhowa however was a runner.

In *Life on Hold* we find a folk tale. The folk tale is about the disunion of two lovers. Now let us see what a folktale is. This kind of tale belongs to oral tradition and is thus passed on from mouth to mouth.

"They include legends, fables, tall stories, shaggy dog stories, fairy stories, ghost stories, stories of giants and saints, devils and spirits; husband and wife tales; master and man tales; and what are known as 'rhozzums', short humours tales, often about local characters." (Cuddon 232)

The folk tale that we find in *Life on Hold* is that two lovers namely Terhupudiu and Tso-u could not marry because their villages had been at war earlier. It is a folk tale and a taboo also. The author writes that lovers who cannot marry for some reason are often referred to as 'Tso-u and Terhuopudiu.' (P-44)

Such folk tales have been passing from mouth to mouth and people refer them in their day to day lives. Now the writer writes folk tale of Tso-u and Terhupudiu in the novel. While the folk tales are written they are preserved. It is a necessary work done by the author for coming generation.

Literary techniques are some rules or techniques used in literature. They are universal. We cannot see these as peculiar or only for the NE. However the NE characteristics appear through the techniques. There are three segments in the novel *A
Bowstring Winter. As it was written in winter we find three months of winter as chapters in the novel. The growing cold and winter can be seen in the novel.

Regarding colonialism Leela Gandhi writes in her book Postcolonial Theory like the following:

"...writers like Memmi (Albert Memmi, the Tunisian anti-colonial revolutionary and intellectual,) and Said (Edward Said) insist that the colonial aftermath does not yield the end of colonialism. Despite its discouraging tone, this verdict is really framed by the quite benign desire to mitigate the disappointments and failures which accrue from the postcolonial myth of radical separation from Europe. The prefix 'post', as Lyotard has written, elaborates the conviction 'that it is both possible and necessary to break with tradition and institute absolutely new ways of living and thinking"(Lyotard1992, p-90) (Gand)

From the extract we find post-colonial writing is anti-colonialism. People try to break the colonial rule and tradition. We find postcolonial elements in the novel Surface by Siddartha Deb. Here we find the society aftermath of colonial rule where we find the mention of the impact of the rule. When the narrator Amit met a filmmaker and writer in Tamu in Burma then he had prolonged talk with him. The writer had written many novels. He pronounced the word novel as 'nobels'. He told that from popular romances he turned his work to documentary project or novel intended to expose the regime and uncover Burma's history. He had often referred to 'Burma's colonial past.' This is post-
colonial aspect. We also find some fragmentary description of the World War II in his talk about his writing. The narrator writes the following:

"The past was clearly visible in the workings of the Burmese military state, he said, and in his serious writings he had often referred to Burma's colonial past and the subsequent Japanese invasion. In those days, when he walked around Tamu, the old war was still present in the pock-marked buildings of the town and the graves of Japanese and Allied soldiers on the hillsides, and children playing in the forests sometimes came across artillery shells. He liked being able to explore the connections between the modern military state and its precursory colonial regimes, and he had hoped that when these connections became evident to all, the people would rise against their masters." (Deb 234)

The title word *Surface* is a symbolic word. Everything seems nice or quiet from the surface. When someone approaches then only the real nature of the thing comes to light. The NE states are like that. When someone sees it from afar only the nature and greenery will come to mind. But behind the cover of greenery there are the agonies of people in various ways. The roads of NE are very bad. But in the bad roads there are dacoits, the harassment of police; there are unemployment problem, the drug menace; identity crisis among the indigenous people; the negligence of the centre to the NE states and the insurgency problem etc. Thus behind the Surface we have thousands of problems. The writer tries to unfold some of such problems in the novel. By the NGO Prosperity Project the writer tries to show the problems of Manipur. The proprietor, Mr
Malik and his team including the very girl named Leela all devoted to solve some problems of Manipur. They opened drug rehabilitation centre and AIDS clinic for the AIDS inflicted people, the green house, the adult literacy classroom, fishery project etc.

We call a novel real like when we find day to day similar or possible situation in it. When we read the novel *Surface* we find it real like. For example while the hero, Amit undertook the journey he took a book (imaginary) with him. The book is a memoir by Euan Southerland who was an editor of the magazine named *Imperial*. The book is written in the period between 1940-46. It has the descriptions of Manipur, Burma and Second World War. There we find the names of Gandhi, Hitler, Mountbatten and a fictional character named Jim. About the fictional character Jim many things are written. He was a soldier in the Second World War. A book reading within a book is a very realistic device. It enhances the realistic effect to the novel. In the acknowledgement of the novel we come to know the book and the magazine are the creations of the authors mind they do not have real existence. However while we read the novel we feel real like situation because of his reading the book which is usual in a long journey.

*A Bowstring Winter* is a realistic novel. In the novel we find real life situation. Even the dialogues are the replicas of real society. The author uses slang language to present them realistically. The situations are real. There we do not find any unreal thing like ghost, vampire etc. Here we find only a minor fraction of the society i.e. the teerman's world.

In the *A Bowstring Winter* we find the inner world of the characters. A tense moment is pervaded throughout the novel. A man was killed by the teerman with a bow
and arrow; Bah Kharkongor was also wounded by a bullet shot by Charlie; then the murder of James by Charlie secretly and the revenge violence of Kharkongor thereafter and the chasing by Charlie's men and Kharkongor and John Dhakar's hiding in the house of Kong Nora give such fast moving detail that reader will read the novel spell bound. Their hiding was described in detail and 'hush' or tense environment can be perceived in almost every part of the novel. Towards the end of the novel there is a hint that he the violence would come to an end. John told Kharkangor to leave Charlie because there were enough killings. Kharkongor also became tired he only wanted wine.

Regarding the inwardness of the characters R.S.Pathak writes like this:

"After 1950's, however, Indian novelists' interest moved from the public to the private sphere. They began to delineate in their works the individual's quest for the self in all its varied and complex forms along with his problems and crises. Most of them, in their eagerness to find new themes,' renounced the larger world in favour of the inner man' and engaged themselves in 'a search for the essence of human living.' (Pathak 13)

However the inwardness of the character doesn't completely signify that they renounced the world as all the people belonged to the society even the isolated one also part of the society. They also reflect the problem of the society in a micro way. The teermen's violent society of Shillong presented in the A Bowstring Winter is also a part of the society though they are not like ordinary normal social group.

In the novel, Stupid Cupid, we find many simile and images. We can say that the writer uses poetic language in the novel. The very name Stupid Cupid itself is a suggestive word. Cupid is the God of love. Love is blind and Cupid is stupid. There are
many sentences in the novel where we find literary devices like we find in poetry. An example of such poetic language is given below:

"Words were like a poor string net. The big thoughts, the obvious ones, stuck, while the small, niggling ones escaped, never to be spoken, never hard." (Dai 118)

There are many symbols in the novel. The very name A Bowstring Winter is a symbol. It means the winter in Shillong is very cold. It makes people tremble like a string tremble in a bow. As the winter makes people stiff and tremble the string of the bow also becomes stiff and tremble.

Bitter wormwood is a symbol of good thing which cast away evil spirit. Actually it is a plant of many usages. We get about the plant in two novels. In A Naga Village Remembered also we find about the plant. It is also mentioned in the novel of the same title i.e the Bitter Wormwood. In many places of the novel we get mention of the plant. It is a plant of believe of good thing that it can cast away evil spirits and it can be used as medicinal plant the following extract shows this:

"The next day Neituo cut his hand on a sharp piece of bamboo while making a shelter. Mose quickly plucked some bitter wormwood and made a paste of it. He laid it on the wound and it immediately stopped the blood flow. He then took a bit of the leaf and stuck it behind Neituo's ear.

'What's that for? My hand's bleeding, not my ear! Neituo exclaimed."
'It keeps the bad spirits away. The ones that make you do crazy things, 'Mose responded." (Kire 87)

But while the writer uses the name of the plant as the title of the novel she uses it symbolically. It means that as the use of bitter wormwood cast away evil spirits so people should adopt new or progressive thoughts which will casts away all the gloomy happenings of Nagaland. She even urges the people to follow and observe the old tradition who gave them solace once upon a time. We can say that she urges them to avoid revenge, violence and try to seek some deeper meaning in life. Here we find the mention of basket which the Naga people use to take to take things while the go the hill or field.

In the novel Stupid Cupid we find some symbols. The name of the hostel Four Seasons is a symbol. Especially the spring season is called the good and congenial season for love and marriage. But in the Four Seasons lovers can stay all the four seasons to do love, to converse intimately.

In the novel, Khanduma's Curse we find the narrator is the third person narrator. The narrator is not a character in the novel. He is detached and omniscient. However the characters are also developed through dialogues. We find dramatic situation in the novel where there are long dialogues among the characters.

In many novels - The Collector's Wife, Bitter Wormwood, A Bowstring Winter etc we find third person narrative. We find that the narrator knows all. So the point of view of the novel is third person point of view. The third person point of view is also known as the omniscient point of view. Regarding the omniscient point of view in the Glossary of Literary Terms the following lines are written:
"This is a common term for the many and varied works of fiction written in record with the convention that the narrator knows everything that needs to be known about the agents, actions, and events, and has privileged access to the characters' thoughts, feelings, and motives; also that the narrator is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings, and states of consciousness." (Abraham and Harpham 33-234)

We find third person narrative in the novel *A Bowstring Winter*. The narrator is not a character in the novel. The narrator describes all the circumstances, characters in the novel. However there is one prominent character in the novel her narrates many things in the novel. He is Bah Kharkgongor. Although we cannot call him hero or round character in the novel yet he has important role in the novel. In fact there is no hero in the novel. All are villains. However when we want to see who is round character then two names come to our mind one is James Kharlukhi and the other is John Dhakar.

We find a turning point in the novel *TCW* at that moment when Rukmini saw her husband with friend Priyan in an intimate moment then she became like a mad woman and came out of her house. She roamed aimlessly and even went to pond. She stayed the night outside near a Kali Mandir. However her driver Anil found her and took her to her home. The very incident of her husband's infidelity made her insane like. About turning point the *Dictionary of Literary Terms* writes like this:

"The observable movement when ,in a story or a play (or indeed in many kinds of narrative), there is a definite change in direction
and one becomes aware that it is now about to move towards its end..............Thomas Hardy, for example, underlines the moment in *The Mayor of Casterbridge*:

'Small as the police-court incident had been in itself, it formed the edge or turn in the incline of Henchard's fortunes. On that day-almost at that minute he passed the ridge of prosperity and honour, and began to descend rapidly on the other side.' (Cuddon 950)

After the turning point she also gets courage to unfold her secret moment with Manoj Mahanta to her infidel husband. Siddhartha was in no position to scold his wife or leave her. So he accepted her and he conceded his own mistake. Thereafter they decided to stay together as earlier.

"In the novel, the characters, can do nothing but live. It can do nothing but live. If they keep on being good, according to pattern, or bad, according to pattern, or even voltaic, according to pattern, they cease to live, and the novel falls dead. A character in a novel has got to live, or it is nothing." (Enright 298)

In a novel characters are developed by dramatically method i.e. by showing by narrating method or telling. Characters can be virtuous or villainous; they may be typed or individual; they may be extrovert or introvert. In *A Handbook of Literary Terms* character is defined as the following:

"Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular
moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action." (Abraham and Harpham 45)

While discussing about the characters of the NE English novels E.M. Foster's classification of the characters come to our mind. We have to see whether the characters are round, type or flat characters. Let us first define all the characters: A round character is a term coined by E.M. Forster. A round character is extremely realistic, behaving and speaking in a 'real life' manner. The character is complex and increases complexity throughout the story.

In E.M. Foster's words -

"Flat characters were called 'humours' in the seventeenth century, and are sometimes called types, and sometimes caricatures. There are also static characters, foil characters and dynamic characters. In their purest form, they are constructed round a single idea or quality; when there is more than one factor in them, we get the beginning of the curve towards the round." (Foster 73)

And about round character E.M. Forster writes:

"The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round. It has the incalculability of life about it—life within the pages of a book." (Foster 81)
When we read a novel usually we find a hero and a heroine and there are other minor characters. When we talk about the protagonists then we find that protagonists are not the solely important characters in the novels. There are other important characters which we can say supporting characters and some minor characters are also found in the novels like other novels. Moreover we find type character, individual characters, psychological characters and minor characters in a novel.

In the novels we find some type characters - Journalists, extremists, professors, business women, doctors, classical singer etc. We also find some virtuous characters and some villainous characters. Here we discuss only the protagonists of the novels.


Let us discuss the protagonist and some other characters of the novels. Here the protagonists are focused more. In the novel *The Collector's Wife* some of the characters are described elaborately. Some are not. We come to know about them by the hints and suggestive words or by the description of the other characters. They are all life like. The whole novel is centred round Rukmini Bezbaruah. She is the wife of DC Siddharth Bezbaruah. Therefore in almost every page we find about her. She was a temporary lecturer in Deenanath Saikia College. She also liked to write in the news papers. She
even dreamed to become a writer in the newspapers or in an ad agency in Guwahati. Manoj Mahanta encouraged her. She thought it again and again.

“Suddenly she wanted to leave Parbatpuri.....She wanted the excitement that leaping into a new life would begin. To bus it to work, to rub shoulders cheerfully with fellow humans, instead of travelling always in a cocoon of isolation.” (Phukan 162)

Her attitude is feministic attitude. She wishes there should equality between men and women. Rukmini was a devoted wife and a good daughter-in-law for father and mother- in-law. However her husband’s indifference towards her and her state of childlessness state makes her depressed. She discovers affinity towards her in a man named Manoj Mahanta. She too loved him disregarding her marital relationship with her husband Siddharth. When she saw her that her friend Priyam Deka also betrayed her then she became like a mad woman. She thought to go away from Siddharth when she was going to be a mother of Manoj’s child. However her husband was ready to accept her. But the MOFEH (i.e. Movement for an Exclusive Homeland) group’s men killed her husband and her lover. She was seen in a pathetic state at the closing of the novel. However it can be presumed that she would live for her unborn child.

Siddharth is the husband of Rukmini. The personality of Siddharth is suggested in the hints that when he entered the room all became alert. He loved works. Therefore he gave less time to his wife. Their married life is happy except they don’t have any children. He took Rukmini to check up with Dr. Rabha, a gynaecologist. Thereafter we come to know that he is busy with his work. He had to control the violent and tense situation caused by the militant groups. But unexpectedly he loved one of Rukmini’s colleagues, Priyam. Therefore he is a hypocrite. He represents some unscrupulous
officers in our society. Because of his own misdeed he could not protest and leave his wife when his wife loved other and becomes pregnant. When Rukmini became pregnant and she told him about it that the father of the unborn child is Manoj Mahanta then she was much worried. She even decided to leave him for that cause. But then he told her like this-

“...But don’t worry-if we do stay together, as a family –it won’t be an act of charity on my part towards you.” (Phukan 317)

But they could not live together for long as Siddharth was kidnapped and killed by the militant group.

Manoj Mahanta is a tyre salesman who came to Rukmini’s life so closely that her family was about to collapse. He has some qualities for which Rukmini approached him. Actually she didn't get such qualities in her husband. However the approach was not intentional but accidental. When Rukmini went to buy a tyre and fell to the ground unconsciously then he took care of her. Gradually they became good friends.

Manoj even encouraged Rukmini to learn type writing and seek a job for her in a daily news paper which she dreamed to do in her life. He gave more time to her and took her to outdoor trip in the garden. They even stayed in a hotel. Therefore, Rukmini was going to be his child’s mother. For some days thereafter he didn’t keep any contact with Rukmini. Later she came to know about it from a letter sent to her by Manoj that he was kidnapped. Rukmini’s husband, Siddharth’s affair with Priyam makes their affair less blameable. Siddharth was ready to accept Rukmini and the unborn child but the MOFEH’s men kidnapped both and subsequently killed them both.

Again, Rukmini’s friend Priyam Deka is a very complex character. She never disclosed her feelings to Rukmini. She is Rukmini’s colleague and they are good friends
also. But Rukmini noticed that she hardly tells anything about her. It was clear at the end of the novel that her love towards Siddharth makes her uneasy with her friend Rukmini. But her love for Rukmini’s husband was revealed and Rukmini was dumb-stuck when she saw the affair of Priyam with her husband.

Anil is the driver of the D.C. who is actually a member of MOFEH. He was informing all about the D.C. to his leader in the guise of a driver. He took great care of that Rukmini. He told that Rukmini that he was appointed to protect her from other militant as she became the target of such group. Regarding MOFEH he told that his group doesn’t kill women. He brought Manoj’s letter to Rukmini.

Animesh is a writer and journalist and he is one of Rukmini’s colleague Professors. He writes in the pseudonym of Mukul Madhav. He is a journalist of the Amar Desh news paper. When all the papers published coloured news then only the Amar Desh published the genuine news. Dutta never disclosed his identity. However Rukmini came to know about his real identity at last.

The characters of the novel TCW are life like. They are portrayed psychologically. The readers know their psychological world. Rukmini’s inner feelings are expressed clearly. As if they are the feelings of all women. Her psychological impact when she has no-child, her relations with her husband and Manoj are well portrayed.

In the novel A Monsoon of Music we find that the character of Nomita is the prominent character. This character is both typical as well as individual character. She is a classical singer who is getting training and performing music in the novel. She is a young girl of marriageable age. She has learnt music from her Guruma, Sandhya Senapati. Readers come to know that Rahul is her best friend. She shares everything
with him. Nomita is a very attentive student. She is unlike Panchali and Rupa. She has deep respect for her Guruma and Guru. She loves music from her heart. Therefore her Guruma takes her with as co-artist to Kolkata. Nomita is a serious girl. She is a student of a difficult, serious and highly philosophical discipline; so her Guruma loves her and regards her to be her best student. She studied BA in English Major in a local college. Nomita is a teacher also. She teaches some children at Shishu Kalyan. This was a place where children with different kinds of disabilities were taught the arts, music etc by Nomita and others. Nomita gets full liberty at her home. Her father, Pradip Sarma never dominates her. He provides her all the required facilities. He tells her to take her own decision in her important matter. The line shows this:

‘Any decision you take is fine. We’re not pressuring you or anything, surely you know that.’ (Phukan 317)

However she wants her parents to choose a boy for her. Her mother told her friend Trina Ghosh over phone that she always wanted them to choose a boy for her when she asked about it if Nomita had chosen any boy for her. Here we see that Nomita’s mother could not understand the feeling of her daughter. In fact Nomita herself also did not try to realise who is in her mind at the initial stage. Actually Nomita could not understand her feelings towards Rahul at that time. She loved Rahul. Rahul too loved her. She could realise the fact only after the marriage between her and Kausik Kashyap was arranged. Her Guruma also helped her to realise her inner self by confessing her true hidden feeling.

The next prominent character of the novel AMOM is Rahul Borkotoky. He is a young man and best friend of Nomita Sharma. He is the son of Bhairav and Radha
Borkotoky. His father and hers were both doctors, colleagues in the hospital. Rahul’s
nature is unlike Nomita’s nature. He was the same age of her, but he looked, she
thought, so much more carefree. He is of her opposite nature. He studied Computer
Engineering in Bangalore. He is a very good friend of Nomita. They have been friends
from their childhood. She feels safe when Rahul was with her. Till her marriage was
arranged he could not express his desire. He only helped her. Only a few days before the
marriage he came too close to her while they were going in a car. Then Nomita told him
that it was too late to do any such step. However as Nomita changed her mind and as
Nomita’s Bridegroom met an accident so readers can easily guess that Rahul would
marry Nomita.

Other prominent characters of the novel AMOM are Sandhya Senapati, Tridip
Baruah, Deepak Rathod and Kausik Kashyap. Sandhya Senapati and Tridip Baruah both
are classical musicians. Her best friend was Deepak Rathod. She even loved him
secretly. Sandhya Senapati’s best student is Nomita Sharma. Therefore she always took
Nomita with her as co-musician. She took Nomita to Kolkata also. There they stayed at
Deepak Rathod’s house. There they met Rati Mittal, Deepak Rathod’s wife. There
Nomita came to know about her Guruma’s secret’s love. Sandhya advised Nomita
before her would be marriage with Kausik Kashyap that she should only follow her
heart. It is for the reason that she came to know about her deep friendship with Rahul
Borthakur. It is her advice which helped Nomita to listen to her heart's decision and she
decided to marry Rahul.

Kausik Kashyap is a sitarist. His house is in Kolkata. He has received Padma
Shri award as an excellent sitarist. He has gone to Japan, Korea, France, and Itali etc.
His hair was neatly tied back in a ponytail. Kamal Basu is his secretary. He has an
Italian girl student also. Her name is Lucia. His mother Trina Ghosh is the friend of Nomita’s mother Shikha Sarma. Both the friends arranged the marriage of Kausik and Nomita. The globetrotter musician came to Tamulbari to perform music as he had to see Nomita as his wife. Both of them gave consent to it. But he hardly spare some time to come once more or even talked with Nomita over phone. Still their marriage was arranged. When he came as bridegroom then he met an accident. Then Nomita changed her and she decided to marry Rahul, her intimate friend. It is clearly hint that Nomita will not marry him. As a sitarist, he is successful. But he is not successful to win the heart of Nomita.

Deepak Rathod is the husband of Rati Mittal. He is the friend of Sandhya Senapati. He is a rich businessman. He has a tea garden in Krishnanagar in Assam. His original house is in Kolkata. His wife is also a businessman. His wife is unable to move. Yet she travels a lot in her wheelchair. They have two children-Rajyalakshmi and Dhananjay. He loved Sandhya Senapati before his marriage with his wife. After his marriage also he continued to maintain love like relationship with her. However his relationship with Sandhya Senapati does not create any trouble in their marital lives.

Characterisation of the novel *A Bowstring Winter* is real like. There were three prominent women characters in the novel. All the three have different personalities. They were Jennifer, the wife of James, Anita, the wife of Bah Kharkongor, and Kong Nora, a relative of John Dhakar. There is another woman also. Her name is Sohra who was James's lover before his marriage with Jennifer. Sohra was killed by Charlie by pushing her down from the up of a hill.
John has some hero like qualities although he was entangled with Bah Kharkongor's violent activities. So we can say that he is the hero. Similarly we can say that Jennifer is the heroine as she is the most prominent woman in the novel. Although James is not present much in the novel like John Dhakar yet we cannot ignore him to be another prominent character around him many events happened. John is not passive and clownish but he is dishonest and ignominious. John and Jennifer's extramarital love affair is described well in the novel. There is no other love affair in the novel. Although Kharkongor's wife is young she had no romantic feeling with her husband. The naturalness is perceived in the extra-marital love between John and Jennifer. However after James's death there is nothing to say against their affair. Even Kharkongor who is James's most intimate friend at last conceded the love affair between John and Jennifer. Towards the end of the novel the readers get the impression that John would marry Jennifer. So he is neither a hero nor a villain. But in the novel he is the protagonist next to Kharkgongor.

In the novel we find that the characters are progressed by revengeful motive. They do not forgive any one. Forgiveness has no room in them. Charlie and James were enemies. Charlie killed James. Kharkongor was James' friend some Charlie became his friend. John Dhakar was a friend of both Kharkongor and James. So Charlie became his enemy too.

Dhruba Hazarika's new novel *Sons of Brahma* is also published recently. However I do not take it for analysis in this research. Mitra Phukan writes regarding his Sons of Brahma like this:
"The characters are all very true to life. Some of them are drawn with idealism, others are more human, and are shown, flaws and all, in all their tortured humanity."* (The Assam Tribune)

This can be said to the characters of *ABSW*. However here the idealism is not good but the bond of friendship is good. They even do not think about them for the sake of friendship. They are true to life.

In the novel *Lunatic in My Head* the novelist, Anjum Hassan has shown the deft of describing all the characters appropriately. Firdaus Ansary is the main character in the novel. She is the thread to all the characters.

We find that characters develop dramatically. Dramatic elements are available in the novel. For example Sophy is a little girl of seven or eight years old. Her dialogue, her thinking is apt to her age. For example:

"...Mrs Das had told her about the baby and now Sophie knew everything-everything, except for the answer to this troubling question of how the baby would eventually emerge." (Hasan 21)

Children are curious. Sophie is also a curious girl. Out of curiosity she asks her parents many questions. After her sister's birth she asks many questions to her mother. An extract is given in this regard:

" 'Why does it sleep so much?' she kept asking her mother, who would only laugh and say 'she', beta not 'it'. *She. Mukulika.*"

(Hasan 147)
In a psychological novel the novelist writes about the mind of the character. In
the novel also the novelist writes about the mind of the character i.e., what the character
would think in a particular moment. So the readers forget about the creator while
indulging in the creation. The novelist probes the psychology of a child very well. She
writes:

"Very rarely did people glance up from the street to look at
Sophie. Adults didn't see things, Sophie realised. They didn't see
anything except what was of immediate concern to them." (Hasan
327)

The writer has the deft of the characterization. She uses apt dialogues to the
characters. When the characters are described through narration and dialogues then we
see the narration or the descriptions are well matched with the dialogues. Also the
novelist portrays the characters psychologically. For example, Sophy asked Elsa, a
neighbour of her:

" 'Can I use your phone?' she asked and waited for Elsa to nod
like she always did in response to questions that did not need
verbal answers and for which she was unwilling to interrupt the
silent train of her thoughts." (Hasan 77)

Sophie is intelligent but she reads more novels than her text books. For that her
teacher complains her father. Her father tries to give her more emphasis on reading class
books. In the same way the youths are described well. They are 20 to 25 years old.
Aman is a civil service aspirant. His friends are of his age. They are interested in rock
music. Their thinking, their dialogues are appropriate to them. For example-
"Aman wanted to have a Happening in Shillong. It was just a matter of hiring a hall, doing some posters and sending out invitations. His friends had easily been persuaded of the idea."

(Hasan 77)

The characters develop with the time. For example Mr. Das who dislikes taking tuitions but later he takes tuitions. We can say it as dramatic irony also. He told his wife that tuition degrades the value of educational institution. But when he needed money after getting disappointment of not getting the university job he gave up his ideals. He got a school teacher job and started doing tuition which he once disliked.

Kaberi is the protagonist or the round character in the novel *Rebirth*. We find that most of the time Kaberi actually talks with herself while she talks with her unborn child. It is not merely the conversation between the unborn baby and the mother but there are many things where we find the description of some places and events. Many things hide inside the mind of a person. In this regard a short quotation of Francis Bacon is given below:

"In his Advancement of Learning (1606) Francis Bacon discusses the ancient opinion that 'man was microcosms, an abstract or model of the world'." (Cuddon 126)

Kaberi recollects her bygone happy days. She likes her past life. All she talks with her baby when she is alone. This is like a world an inner world where she lives.

In the novel we find she very rarely talks with her husband as he stays aloof from her and he is going to divorce her. He loves one of his colleagues. He always told
his wife that he did not choose her. It was his mother who chose her. His mother only liked her not he. The whole trouble of Kaberi was due to the mismatch of marriage.

Throughout the novel we do not find the description of love between Kaberi and her husband Ranjit. In fact, although most of Kaberi's talking with her unborn baby was revolved round her husband and her marriage but we greatly feel the absence of her husband throughout the novel. His appearance is very less and when she describes her husband she tells that he does not talk with her, he sleeps in a separate room etc.

Kaberi's husband Ranjit is almost absent in the novel. Her husband provides her all the facilities. She told her husband about her pregnancy. Her husband postponed the matter of divorce till the delivery of the child. But he did not stop to remind her about it time and again. Kaberi lost her appetite because of her husband's misbehaviour and continuous indifferent attitude towards her. He was going to marry one of his colleagues, named Lakshmi and frequently told Kaberi to be ready for divorce. However whenever he came to know that she is pregnant then he gave her some time to think about it.

When Kaberi went home after the departure of her father then she came to know that her mother was also not loved by her father. Her father loved another woman whom he could not marry because his parents' restriction. She felt distressed. But her mother supported her. She loved her daughter and understood her problem well. So she told her of her own struggle. At last through another relative she let it be known to her daughter that the doors of her house are always open to her daughter. If she will find any trouble then she can come to her house at any time.
The heroine, Kaberi is not only a housewife but also a writer. She is going to publish a book. She works for her book even when she was pregnant of eight months. She was conscious about her writing but she did not tell this to her husband. Kaberi always carries books for her reading in free time in her oversized handbag. She lived in the fictional world. According to her husband the fictional appeared very significant to her.

Kaberi's husband Ranjit was not morally good. He was also from Assam. He was going to divorce Kaberi and stayed aloof at the time of her need. Throughout the novel we come to know that Ranjit was going to divorce her because he did not fall in love with her. He is going to marry some other girl. He showed some patience also. Although he threatened Kaberi to leave yet he did not show any hurry. At first he did not know that she was pregnant. When he came to know that she was pregnant then he told her that till her delivery of the child he would not divorce her. But still time to time he reminded her, asked what she thought and decided. We are given the hint that after the birth of her baby she came to her mother's house and her husband would divorce her.

Kaberi's mother's lot was also a bit similar to Kaberi. She was surprised to know that her son-in law beat her daughter and was going to divorce her. Then she backed her daughter and told her that if her husband would leave her she would give her shelter as she herself also endured the negligence of her husband. Kaberi's father loved someone else; but he could not marry that girl as she belonged to other caste. So he married her mother. Still he could not forget his beloved and used to drink wine a lot. But her mother never complained about it. She told that it was not his fault. But when she heard about her own daughter's lot, then she determined to protect her.
Dr. Joseph supported Kaberi. She is a lady doctor. During the time of pregnancy she took great care of her. She explained her everything in each check-up. To Kaberi Dr. Joseph is a wonderful doctor. Although everything was going well regarding her pregnancy, yet one day Dr. Joseph notices something wrong. She called it - IUGR- means Intra Uterine Growth Retardation. It means the foetus is not growing well. She told Kaberi that her haemoglobin is low. So she must try and eat well.

Kaberi's friend Preetha and the wife of Ranjit's boss Mrs. Sonia told frankly that they were with Kaberi, not with Ranjit. Only a woman can understand the agony of another woman. Even her maid-servant Mary was also very careful to her.

Bidyut is Kaberi's aunt's (jethai's) son. He loved her she too felt fascinated by his love. He is her near relative. But they were in love. She married another man. Bidyut also loved and married Joya, the friend of Kaberi. But after their marriage Joya died suddenly in a bomb blast which happened in the bus where Joya was there. Even after marriage also when she came to her house at the time of her father's departure she went to his restaurant once again. His expressions showed love for her.

Although the novel, *A Naga Village Remembered* is about a warrior village yet here we get more about a hero warrior and about his family. The whole village is described with the help of him. In the novel we get many warriors, but Levi is more focused. He is a traditional portrait of Naga warrior with his spear as described in the novel. His son's name is Sato who represented the new generation who welcomes the new religion i.e. Christianity. While reading the novel *ANVR* the readers have the experience of how brave the Naga warriors were. They had revengeful attitude. They did not tolerate others' injustice. It was not their culture to ignore any humiliation. So
the brave warrior of the famous village, Khonoma fought with the British undauntedly. If someone kills their kith and kin it becomes their duty to take revenge. It was their culture. Otherwise they aren't man as man hardly tolerates such things.

But the Christian religion makes them something different. The believer of Christianity is shown in the last part of the novel. Lato, the warrior's son became Christian. He told his father bravely about his religion. Levi was a believer of the old religion of his tribe. He became enraged when his son converted. He was even ready to kill his son. His wife, Penyu begged him her son's life. She told him to pardon Lato. Lato became courageous. He told his father that he could kill him. He would not run and he would pardon his father for killing him. His father's rage came down. But he was told to leave the house. He obeyed his father and left the house with grave heart. Only after his father's sudden demise he returned home and again he taught many things to his brother who was also in rage and was reluctant to listen to him. It was suggested that he would devout himself to spread Christianity in different parts of Nagaland.

In the novel *Bitter Wormwood* Mosalie or in short Mose is the hero. The name has a meaning. We get this in the following words of his grandmother Khrienuo:

"We will call him Mosalie, it means one-who-will-meet-life-without-guile. It is a good name. It means that he will never plot to harm another person." (Kire 17)

In Mose's life we do not see such drastic change of fortune. But there are three major turning points in his life which change the course of his life. The first turning point came to his life when he saw some military persons killed his grandmother by shooting while she was working in her corn field. At that time he was a school-going
teenage boy. But then also he decided to join in the underground group. He joined in the group not secretly but by taking consent of his mother. Secondly, when there was a peace pact between the Govt. of India and the Naga Nationalist party then he came back to normal life and established a shop. This was also a turning point to his life. And thirdly when he was attacked at his shop by some fraction members then also he got a great shock. He felt miserable for it. For the Naga cause he fought for years but as there are fractions and difference of opinion between them he became suspicious about a good result in future for such people. His depression was seen after the end of the novel.

In the novel, *Life on Hold* Nime is the heroine and Roko is the hero. Both are friends from childhood. When they became grown up they realised that they loved each other. Nime's loved for Roko is pure. As Roko could not go to college due to the poor financial condition of his father, he joined the underground group. He also told Nime to join in his group. But Nime could not join. She thought about her mother. Their love is revealed in some pages of the novel. Roko and Nime met once suddenly after Roko joined in the underground. Nime told him-

'How much I have prayed for you to be safe and to remember that I am still your friend!' (Kire 38)

Abeiu is Nime's husband. She married him soon after Roko joined in the underground group when she got pressure from her family members to do so. He is a rich businessman. But he had strange natures. Nime could not love him like Roko. Nime loved Roko truly from the core of her heart. She was not happy with her husband Abeiu. She only confided her inner agony to her friend Setuo. However she ran her family with that person. So we cannot call him a totally bad person. It was her love for another person made her dislike him.
Roko, Nime's lover could not go to college because of poverty. He joined in the nationalist party of Nagaland which was an underground group after he left education. He advised Nime to marry someone and to lead a happy life. Roko never returned from the group. Roko was shot dead at last. Before he was shot dead he told Setuo how much he loved Nime. Setuo was a friend of Nime and Roko both. So he tried to understand the problem of the two lovers. Therefore he tried to explain her predicament that Roko faced to marry her. He also told her that her love for Roko did not go in vain. He too loved her from the core of his heart. Only he knew that he might die in any day at the shot of the army as he was a prominent cadre of the underground organization. As if these words are only console to her bereaved heart and soul. Nime's loved for Roko was so deep that after his death she came to his funeral and did not bother whether her husband liked it or not. She felt extreme grief.

Setuo who is a friend of both Roko and Nime, helped the two lovers. Setuo told Nime that Roko loved her till his last breathe. He told her like this:

"...He did right in the end. You know he always loved you? They looked at one another and she nodded yes." (Kire 104)

Nime's father, Pusalie was a small business man. Who became insane like after witnessing some attack by extremist and he eventually died.

In The Grasshoper's Run we find the hero, Gojen Rajkhowa who is a teenager boy. Except the hero all others are grown -up, elderly people. Although the hero is a teenage boy his activity is not that of a teenage boy here. Here he took revenge of his friend's (Uti) death by participating in a secret war against the Japanese and killed the murderer Mori. Gojen's parents were in Dibrugarh. His father owned a mill. His grandfather was a planter. We see some psychological trait in the novel also. For
instance Gojen felt that he was talking with his dead friend Uti. But he was talking with his own conscience while he was going secretly to kill his friend's murderer Mori.

In the novel TGHR we find the detail of history. The dates like Kohima in 1944, England in 1934 etc are also used in the novel. The colonial India at the time of Japanese invasion is clearly seen in the novel. There are two maps in the novel. In the maps we get the detail about the places and the British and Japanese quarters, Naga Villages, Roads etc.

In the novel, Stupid Cupid a girl from Arunachal Pradesh runs a hostel in Delhi. The name of the girl is Adna. The name of the hostel is M/S Four Seasons. Adna introduced herself as the following:

"I was coming from Itanagar, a small town in the Himalayan foothills in the very north-east of the country. It was a place of great greenery with mountains all around and plenty of rain." (Dai 6)

In the Four Seasons Adna provides facilities for lovers to stay freely and gives them an environment for making love freely. Many lovers used to come and go there. The hostel owner, Adna also loved a boy. Adna knows what the Delhi people like. The writer expresses Adna's feeling of the Delhi people like this:

"If you had money and buy expensive things people are very nice to you, but should you return the next day to change something because the size didn't fit or the person you bought it for didn't like it, they'll look down upon you with great disdain and anger. (Dai 11)"
Mareb is a married woman from Arunachal Pradesh came to Delhi for doing a job. She had her daughter with her. Her husband is in her own state i.e., in Arunachal Pradesh. Her marriage tie is in stake. The marriage tie is not respected by her when she is stuck by the arrows of cupid. She falls in love with another young man. The hostel owner knew it but hid it from Mareb's husband Dayud. At last the husband could take his wife and daughter along with him from the clutch of the lover.

When people have extra marital life they become confused because it is not the right way. So towards the end of the novel we find that Mareb decided to live with her former husband Dayud. She tried to forget about her extra marital love for Rohit. In the novel Mareb lived a dual life. She is wife of Dayud but she loved Rohit. The following lines show it:

"She was Dayud's wife and they lived, laughed, ate and talked together, and no one would have known that all the time everything she said and did, she did for someone else. Sometimes she worried about this dual life, she said, but only in terms of how much she missed the moments of love with Rohit. (Dai 79)

Mamag Dai's _Stupid Cupid_ presents two societies - one is city life of Delhi and the other is the village life of Arunachal Pradesh. We get more about the narrator's experiences in Delhi than her and other characters' earlier village life in Arunachal Pradesh. We find the careless life of young people in city in the novel where extra marital love affair is not a big issue and how depression leads to self demolish and murder also. In this regard of delineating city life Indra Nath Choudhuri writes as:

"Those novels are also important where the social life of the city dwellers is delineated. With all sincerity, but at the same time,
without giving any importance to the pseudo and subjective formula of modernism. Though it is difficult to paint authentically the life of the city as here the life has many barriers and so also the life of the novelist is bound with his own complexities. The central tension in the vast majority of contemporary Indian novelists is that of transition from a rural and traditional to an urban and modern situation, expressed either through a romantic nostalgia for the village left behind or through a fear and hatred of the cruel impersonal city with all its sex, horror, murder, and cruelty." (Choudhuri 89-90)

This novel is a true representation of the characters in a city. The city life of Delhi as delineated by an Arunachalee girl who is a business woman there is real like.

The writer portrays two main characters in the novel *Khanduma's Cusre*. The hero Yonton, and the heroine, Passang. Passang is shown as the embodiment of a fighter for good. She was a true lover. From the core of her heart she loved Yonton, the doctor. But suddenly due to circumstantial pressure or due to indomitable carnal urge he had to marry a girl from Kolkata, whose name is Sanghamitra. Fate had many things for Passang to test her virtue. Her brother Tsetan is in the grip of Anima, who is a khanduma or witch. So Passang decided to fight against her. She, with her friends brought some holy thing from a holy man from distant land. Then they went to Anima's house where she kept Tsetan as a prisoner. With tremendous courage they fought with the witch. At the end they could defeat the witch. When Passang had been suffering from fever then Yonton met her. She died after meeting Yonton.
Yonton, the doctor had disappeared after Passang's death. His wife left him. He became a monk. Monk Yonton met Dalai Lama. Thereafter a monk came to Monyul from Wanglephu. He told Dawa that Passang was in Omyul. She could not come out of there. Her soul did not get Salvation. So Yonton with the help of the Wangle Rinpoche fought with Anima. At last they could able to cremate Anima. Passang got Salvation. Her lock of hair and piece of clothes were burned with entombment rites. In the pyre Yonton also jumped and thus died.

Thus in the whole novel we find two worlds-one is the real world and the other is the unreal or ghostly world which the author makes real like. In this novel we come to know about the Buddhist of AP. Their religious life and their feelings are also portrayed through Yonton.

In the novel we find real and unreal characters. The natural and supernatural characters have their links. They become natural to supernatural and can become supernatural to natural. Who are Khandumas? They are beautiful girls by day and witches at night. People believe that such women lead a dual life. Pakarmu, Sakarmu and Makarmu are sisters. They became witches. Passang, Dawa and others make them enfeeble by curse, beating and by holy things that they brought from a holy man. Then they transformed again to normal human beings. At last they became nuns by following Buddhism.

The Khanduma is a half human and half devil woman. The witches, the potion, and the aerial fight etc. remind the readers the famous novel series of *Harry Potter* written by J.K. Rowling.
In the *Surface* we find about a Journalist whose name is Amrit Singh. He works for a newspaper named the Sentinel. It is published from Calcutta. He was entrusted with a work of investigating a girl from a photo. The girl's home is in Manipur. The girl was killed by Ultras. He learnt many things about Manipur from an official who served in Manipur before. From the official he comes to know about MORLS, the Moirang Lake and history of Manipur. Mr Singh is a journalist. So before going to Manipur from Calcutta he wants to know many things about Manipur. He met an official who worked in Manipur. It shows how intelligently a journalist takes a step for difficult work. The readers come to know about the history of Manipur when the official told Mr Sing about the state. In order to find the information of the girl Mr Singh made friendship with a journalist of Nagaland. He went to the office of the *Nagalana Post* a newspaper of Nagaland. Meanwhile he came to know that he was dismissed from his job as he did not inform the editor of the Newspaper. However the editor of the local paper helped him by giving him a card of the paper. The disillusioned journalist Amit Singh went to Burma boarder in search of the girl of the photograph. There he did not meet the girl but learnt much information about the girl. The author writes about the relation between India and Burma.

*The House with a Thousand Stories* by Aruni Kashyap is a very interesting novel which is set in Mayong, a village which is not very far from Guwahati. The hero is Pablo, whose father's house was in Hatimura village of Mayang. Now they live in Guwahati. Pabo's mother is a professor of Cotton College and his father is an officer of AIR, Guwahati station. They have a connection with their village i.e., Hatimurah village.
In any occasion like marriage ceremony or death anniversary of their relatives they always present there. The hero, Pablo while he went to attend the marriage of his pehi (aunt) then there he met a girl. The name of the girl is Anamika. The girl is some years older than him. Yet they come close out of love. They even did physical relation also. But nobody knew it. The love affair between them makes the novel a romantic novel at the end part. But the romantic ambience did not last long. At first Pablo's aunt drank poison. And thus the bride died. Next his grandmother died. So their love stopped as they went to their own places. Pablo paid attention to study. But on the other hand the girl became pregnant and she died at because of profuse bleeding.

Jongom is the hero of the novel Sons of Brahma. We find him in the novel as a research scholar. In the circumstances police doubted him to be a member or a connector with the extremist group, the Revolutionary Amry. His friend Pronab hid him to save from the police. Although he is a person from Karbi tribe he knew well about Assamese culture and tradition.

Thus we find different characters in the novels discussed in the thesis. They are life like. They are not puppet. They are true to their age, culture and background where they live. They tell more about the NE region, its treasure and its problems. We can not ignore the characters while reading and getting the theme of the novels.

Mary is the heroine in the novel of the same name. She had a very struggle life at the time of Japanese invasion in Nagaland. First she fell in love with a British soldier named Victor who took her great care and took her to a safe hiding place along with others. But he was killed in the war. There after also she fell in love with another soldier named Bob who was later transferred to England and Mary was left with her daughter. At last she took training of nurse in Assam and finally married with another person
named Dickie. She had a daughter also named Neilano and Lily. Such was a struggling life of Mary who had suffered a lot due to war.

Before we discuss about the language of the NE novels let us see what Dr Radhey L.Varshney writes about language:

"Language is a social-cultural-geographical phenomenon. There is a deep relationship between language and society. It is in society that man acquires and uses language. When we study a language which is an abstraction of abstractions, a system of systems, we have to study its further abstractions such as dialects, sociolects, idiolects, etc. That is we have to keep in mind the geographical area in which it is this language is spoken, the culture and the society in which it is used, the context and situation in which it is used, the speakers who use it, the listeners for whom it is used, and the purpose for which it is used, besides the linguistic components that compose it." (Varshney 295)

We see that in the English novels of the NE some local dialects and languages, idiolect, disglossia, pidgin, creole etc are used. The use of the local words helps to express some thoughts clearly or genuinely which cannot be done by English words. Moreover it helps to express the verisimilitude of the situation or the society which the novels present. We see the use of dialect and sociolect in the novels of Easterine Kire, Naga Village Remembered, Bitter Wormwood and Life on Hold, and Siddartha Sarma's The Grasshopper's Run, L.W.Bapu's Khanduma's Curse; local language and register in Mitra Phukan's A Monsoon of Music. In Mitra Phukan's The Collector's Wife and Arup Kumar Dutta's The Kazirang Trail we find the use of Assamese words in some
dialogues and lines. Let us first see the definition of the linguistic terms which are given from Dr Radhey L. Varshney's *An Introductory Textbook of Linguistics & Phonetics*:

**Dialect and Sociolect** - "A regional, temporal or social variety within a single language is a dialect; it differs in pronunciation, grammar and vocabulary from the standard language, which is in itself a socially favoured dialect. So a dialect is a variation of language sufficiently different to be considered a separate language". (Varshney 297)

**Register** - "Registers are 'stylistic-functional varieties of a dialect or language'. These may be narrowly defined by reference to subject matter (field of discourse, e.g. jargon of fishing, gambling, sports, etc), or to level of formality, that is style (manner of discourse.)" (Varshney 298)

**Idiolect** - "Idiolect is a variety of language used by one individual speaker, including peculiarities of pronunciation, grammar, vocabulary, etc". (Varshney 299)

In the book of Dr Radhey L. Varshney we find music, medical terminologies etc are also included in register. We find musical terminology in Mitra Phukan's *A Monsoon of Music* and medical terminology in Jahnavi Baruah's *Rebirth*.

Easterine Kire in her earlier two novels viz. - *A Naga Village Remembered* and *Life on Hold*, gives glossary of the local words. These are mostly Angami Naga words. In L.W.Bapu's Khanduma's Curse also we find such local words especially the Monpa words of Arunachal Pradesh. We find the meaning of such words in brackets. In *The Collector's Wife* also there are many Assamese words. In Lunatic in My Head we find Khashi words and Hindi words. In the novel, *A Bowstring Winter* also we find a few Khasi words.
The English language is not a mother language for the NE writers. So when they express some deep feelings they use one or two words or lines from their mother tongues to show more the verisimilitude of the situation. In some cases there are no other similar words or appropriate words in English language which express their core feeling. The NE region is a region where we find such people who speak many languages. In the novels of Easterine Kire, Anjum Hassan and Siddhartha Sarma we find this. The languages used with English are Assamese, Hindi, Khasi, Angami etc. Regarding the use of multilanguage in North-East Mrinal Miri writes:

"English is used in legislature, administration and in different tribal speeches in day to day activities like trade and commerce. Sometimes, a kind of Hindi is also used in a restricted domain. But it cannot be said that people are not communicating amongst themselves. They do. In this process the society also tends to become multilingual. It is now seen a man of the region uses at least three to four languages in his day-to-day activities."

(Talukdar 84-85)

We can see in the novel *Lunatic in My Head* by Anjum Hasan the kind of English which is spoken and used in some parts of India especially in NE among half-educated people. In the novel the writer presents the language of the local society through the dialogues. For an example, a young man named David Rockwell pronounced 'v' as 'b':

"I've been married for seben years." (Hasan129)

This may be an example of *Idiolect* also. In order to delineate characters truly sometimes the writer uses the language of the mouth of the characters instead of the
correct language. This technique gives us the idea of the language spoken at the particular place. In India in most of the places such type of English is used by common people.

These types of localized English can be seen especially in the hilly NE states. In the novel, David Rockwell, a Khashi boy asked Aman Moondy, a Hindi speaking boy in this way:

"I used to have a good job, te. I used to have a goberment job. Bruder, can you give me ten rupees. I'm hungry, got no breakfast today." (Hasan132)

In the above two examples we come to know some local people pronounce some English words in their own ways as 'seven' as 'seben', 'government' as 'goberment', 'brother' as 'bruder' and 'te' another local suffix.

As Shillong is a place where we find people of various languages therefore the writer also introduces different kinds of people in the novel. In the very opening page of the novel we find a hint of the place:

"Firdaus knew that the woman waving to her from the window of the beauty parlour, her friend Sharon, was a quarter British, a quarter-Assamese of tea-planter variety, and half-Khasi. She knew that the college boys whistling raucously from across the street were entirely Khashi; that the short, scruffy men from the restaurants, out shopping for vegetables and chicken to put in the evening's noodles, were from distant Nepal but had probably never stirred out of Shillong since their parents migrated here;...." (Hasan3)
In every town and city we find variety of people. They speak different languages; they have different cultures and traditions. But they try to mingle with the new environment where they take something and also try to keep their own thing intact. It is seen that although people learn different languages yet with their own people they like to talk in their mother tongue. There are many Hindi words and local words between the dialogues of the novels, LIMH. It shows a true picture of Shillong where a variety of people live. Dr Moondy's family is a Hindi speaking family. So we find Hindi words and phrases in their dialogues. An instance:

"Nahi beta," said his mother. 'That was different. That was when you had a severe cold. Remember Moondy?' Dr Moondy grunted in acknowledgement.

'Age chalo,' said Mrs Moondy, wanting him to move on."

(Hasan144)

Multilingual society is not found only in NE society but in the whole Indian society. Regarding the use of multi-language Indra Nath Choudhri writes in his book Comparative Indian Literature the following words:

"Use of many languages is cultural enrichment and not debilitation, as some view it. This will ensure that all groups preserve their own identity and yet each group is linked to the mainstream. Reiteration of multilingualism and multi-culturism should be the key factor of our language policy. Indian sensibility feels quite at home with many languages. The Western idea of language always supports one language." (Choudhuri 68)
There are many short sentences where we find witty remark. Some terse sentences say much more. We see Francis Bacon's aphoristic style in many dialogues, and in the narrations of the novel. Like many novels we find worldly wisdom in the novel also. The Maulvi who wants Firdaus as his daughter-in-law told her,

"Nothing happens by itself in this world. If the Prophet (peace be upon him) had waited in Mecca he would have been destroyed by enemies. He took his friends and they made the flight to Medina, and that is where it all begins." (Hasan113)

Dialogues develop characters. In some dialogues readers get something to think. There are some thought provoking dialogues in the novel. Such dialogues give the dramatic quality to the novel. We find many witty remarks in the novel.

The language of the novel, *Khanduma's Curse* is poetic. The novelist L.W.Bapu uses poems in many places of the novel to express his thought. There are many lyrics in the novel. Songs of joy, prayer, song of love are abundant in the novel. Here are a few examples:

"Nothing lasts, o'dear me!

Not this time, nor this hour,

How to console, o'poor me!

Every time you go ashore. (Bapu 5-6)

There are a few local Arunachalee, Monpa words in the novel. But the writer gives the meanings of the words and they are given with the local words in brackets in the novel. Some such words are-
Apa-father, Mangzom-village council, Ara - a local alcoholic beverage.

Khada-sraf, Karenche-thank you, Avi-granny, Genl-master/guru, Meme-grandfather, Aau-brother, Ana’s-sister’s, Mathang- a term used to address girls of marriageable age other than one’s relations, Dzonpon-Governor, Dzon-Administrative Block etc.

In *Rebirth* we find many Assamese words and phrases. Some such words and phrases are:

Ma, Jethai, Mahi, Moha, Robha, Joron, Joi ai Asom, Botas, Sarai, Majoni, Baideu, Kokama, Deuta, Mekhela-sador, Asomiya, etc.

The language of *The Collector’s Wife* is really very standard language. The novelist is an Assamese woman. Therefore she uses many Assamese and Indian words throughout the novel. The words have no similar words in English. They are given below –

Mekhela-Sadar, Baideo, Bota, Riha, Mahi, Namaskar, Mem-Sahib, Ma, Deuta, Ladoo, Tenga, Khar, Khichri, etc.

The language of the novel is lucid.

In *A Monsoon of music* we find many words or phrases related to music as the novel is written on the life of musicians. Some such phrases and words are given below: It is seen that many phrases and words of music are used in the novel. They are as below-
Thumri, Bandish..Megh Malhar Raag, Miyan Malhar Raag.,Madhwanti Raag.,Raag Bhairavi.,Raag Malkaun,Bhatiali –the river song from Bengal etc.

In *The Grasshopper's Run* there are many Assamese words in the novel because some of the characters are Assamese. Gojen Rajkhowa, the main character is also Assamese. The author is an Assamese author. But as the novel is written on the setting of Nagaland so the writer uses some Naga tribal words, Nagamese and Hindi words occasionally in the novel. The meaning some of such words and phrases is also given along with them. Some of them are:


Thus we see the novelists use local languages in the dialogues or in the narration of the novels along with the main medium language English which is not their mother tongue. The use of such local language and dialects enhance the background or thematic quality of the novels.
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