CHAPTER – II

BORO SHORT STORIES: THEME AND TECHNIQUE

The first Boro short story was born in the Olongbar age is ‘Abari’. This short story was written by Ishan Chandra Mwshahary and was published through Promod Brahma’s mouthpiece ‘Hathorki Hala’. According to a literary critic Manaranjan Lahary, this short story was written between the year 1937 to 1940. The theme of this story is social. Through this story in writer’s approach indeed the social condition, economic condition, political and educational custom of Boro people get appeared in real way. In this short story writer’s intention is mainly on plot construction, characterization or character building and presentation of the story. Through this story ‘Abari’ the writer explains about the marriage system of Boros. In this story, skills of Boro women in doing household activities, weaving, cooking are shown, indeed they are expect in every aspect. Through the heroine or main female character ‘Abari’ was expert or qualified in every aspect of works in Boro society, but she remained unmarried or spinster because of her lameness. In this story writer explained the ill thought of Boro society through the story. To make the story more interesting he gave some conversation or dialogues. It is a technique of narrating story. In the story, the main character of the story Abari herself being an elder sister when the groom party came for her ritual of cutting areca nut for her younger sister Maifree thought to be her wedding ‘Abari’ asked her mother without any shame. Why did you accept the bangles? Even why did not ask me. If I do not like him? Mother became speechless. Even unfortunate mother felt sorry at the secret work
for younger sister in the presence of elder sister. Seeing her mother quiet ‘Abari’ asked again – “Why are you quiet Mother? Have I asked any wrong?”

Gujri – Groom is well educated, studying M.E. School.

Abari – In what manner? At behaviour or face?

Gujri – Will know.

Thus, the writer ends the story in suspense at woman’s eager to know through conversation in the story.

The theme of Boro short story can be found in many different categories in the hands of many story writers. Here, to analyse the theme of Boro short story of different categories they are divided into some parts as:

a. Social  
b. Political  
c. Feminist  
d. Cultural  
e. Village Economy.

First of all, the theme of first printed story book “Phwimal Mijingk” is taken to discuss. Chittaranjan Mwshahary’s story book ‘Phwimal Mijingk’ written in 1970 has social theme in its three stories. Those stories are – ‘Phangnwi Nalengkhor’, ‘Phwimal Mijingk’ and ‘Gwmanai Diary’. In those stories writer tries to depict the real picture of Boro village people which are related with community. In the story ‘Phwimal Mijingk’ writer shows the lives of pauper parents’ children how they have to sacrificed their lives to rich people
as a slave and he also shows how their needs and desire have came and turned to ashes through the characters of simple villager ‘Ondla’ and ‘Dumphe’s’ failure in their intimate love making. In the story, Onla and Dumphe’s love making is known to be true from their deep conversation : - “You do not forget me sweetheart, sweaty. Sweatheart Dumphe, go and pack. Perhaps, your mother will come to take you. You just do not forget me”.1

Dumphe in failure to disobey her parents and on the other side enemy Langkhob’s clever tricks losted her intimate lover servant Ondla. Although Dumphe’s love remains forever. She felt very sorry at heart as its not her fault. So she apologized herself at heart – “Beloved Ondla you forgive me. This mistake is not my fault. If we had got this matter earlier, we could have run away. You can think me a liar dear”.

The writer’s another story ‘Phangnwi Nalengkhor’ also has social theme. In this story mainly appeared the marriage system of Boros. Here appeared the ‘Haba Gwlao’ custom, the oldest marriage system of Boros. Before performing this custom what other necessary works must have to prepare and do, these customs appeared in this story. In this story the hero Ruparam is forced to get ready by his aunt and sister-in-law to look new bride. In this story the real picture of Boro village is tried to show completely. Besides this story writer also tries to depict the economic, social and educational conditions of the Boros. Ruparam cancelled his marriage by hearing the nonsense conservation between two young girls and their criticizing on each other. In the words of Laisri in story –

Gosathi - Asks Laisri? Hey, what cuisine had you eaten Laisri?

Laisri – Not yet, someone will be coming to look for me. So, I prepared some cuisine for him. Now only got some rest. Some pieces of meat was fallen to floor, but I cooked them just picking. Dal curry too leaves some smell of oil because pan was not warm enough, when I poured it to pan. Chilli chutney is also made of Bwrdwn (Chilli), how he eat. Who joker will come for whose I have prepared all these.  

After hearing all these words from Laisri, Ruparam came to know that Laisri was the bride to whom he came for looked and he declined. He broke the preparation of his marriage. Here, in this story writer tries to explain the uses of food habits of Boros.

The writer’s another story is ‘Gwmanai Diary’. The theme of this story is also matriarchy. In this story the feminist thought or female folks’ thoughts, ideas, works is seen. The female character of the story Ramola killed her elder sister Kamola by giving her the pieces of grinding bottle to drink. Steal her brother-in-law Ambrit from her elder sister. She kept the true reason of killing her sister Kamola secretly in her diary, but the diary losted one day. On that day onwads Ramola got paralysed in fear of caught slowly day by day. Thus, in afraid of sin she died at last by making hunger strike.

The female character of the story Ramola after missing her diary made hunger strike on her husband Ambrit and when she became thin and weak then husband called his father-in-law. This became cleared when Ramola’s father asked to his son-in-law sadly or in sorrow after seeing her.

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- Ramola is making hunger strike.
- Something for missing diary she thought I have taken.

I said I have not taken, mother’s promise. Was there any urgent written in diary daughter? Father-in-law asked by touching Ramola’s head softly. Ramola is quiet, Ramola only stared at me angrily. I came to Ramola and said – Ramola, almighty knows. I have not taken your diary.³

After death of Ramola when father-in-law and son-in-law came back from cremation, with their conversation the theme of story grows completely.

- Ambrit.
- Why father?
- Have you read Ramola’s diary?
- No.
- Do you think Ramola died for her diary?
- It is the only reason she made hunger strike.
- Ok, then what do you think what was written there?⁴
- What can I think father?
- Ok, ok, don’t you want to read Ramola’s diary?
- No.

By reading Ramola’s missing diary father tells the reason of death to son-in-law. Because younger sister Ramola is the criminal of elder sister Kamola.

Before getting married to other family she offered ‘Pitha’ (baked cake) to her
elder sister by mixing grind bottle in the flour, later it make sore and became
disease and died. Therefore, the rare behavior of female folk or feminist
matriarchy is seen in this story.

The most prominent writer Samrat Nilkamal Brahma, which fame rest on
his writing Boro short stories, his hands created stories are most in social theme.
Following are some description of his stories. At first, his first story book ‘Hagra
Guduni Mwi’ appeared on 5th October, 1972, from this book some stories of
social theme is tried to study here. From this story book the theme of the story
‘Hagra Guduni Mwi’ is social. Although the theme of this story is love but its
issues are younger boys and girls of Boro Society. The plot or the setting of this
story is one time bounded real, simple (easy) and direct. Here, in this story one
educated city woman Sarmila is compared with the title of the story ‘Hagra
Guduni Mwi’. She is the representative of the Boro girls of that period. He draws
a full picture of Boro matriarchy or Boro community through this story. The
story starts with the voice of a bachelor teacher, victim of love and the writer’s
words.

Sarmila might has read the story. She is such a friend of magazine that
she used to forget foods when get a new magazine! What she will think about?  

Rich contractor’s daughter B.A. pass Sarmila does not work. When she is
asked by saying, having enough wealth why didn’t you study M.A. She replied
‘none dares to get married in B.A. pass and if I study M.A. then some people
will call me mother. Here, story writer got success as ironically.

5 Nilkamal Brahma, Hagraguduni Mwi, 1\textsuperscript{st} edition – 1972, Ome Publicationss, Kokrajhar
(Assam), P – 8.
“Is marriage women’s last aim? Sarmila answered in this question – ‘If women passed a resolution in parliament that women will not marry, then men will make objection or not?’ Ironic but it is true, based on truth. Writer’s this story is based on reality of a particular period of Boro matriarchy with splendid dialogues. None can deny it. So, it can be possible to regard this story as a representation of Boro race of a generation although it is romantic. This story is based on matriarchy, civilized and teachability.

That contemporary age was age of advertisement. So, in this story Satyapriya too tries to made good comments about him in a magazine called ‘Aronni Laijam’ which sarmila used to read regularly.

By the end of the story Sarmila made known her upcoming ring marriage with other caste man the chief executive engineer P. K. Longtasa through her sister Urmila.

“Sir, sister is getting married soon with chief executive engineer P. K. Langtasa. The ring ceremony will be held on the day after to-morrow. Sir, you are also invited, if time please try to attend.’’

In this way Satyapriya’s secret love for Sarmila and his heart spoiled.

‘Jwngha Nongablanba’ is another great social story of the book ‘Hagra Guduni Mwi’. It is a great social short story of Boros. In this story the writer tries to show the picture of that period when village people co-operate with each other and get chances to realize or apolozise for their faults and mistakes. This is a pure image. According to writer in this story – “the young boys and girls of Dwimuguri village usually celebrate Jatragaon before coming of Bwisagu
festival, when it is not so cold or hot. This year also the young boys and girls of Dwimuguri village made preparation like previous years by begging alms united made rehearsal for Jatragaon in village itself. Although the play is played within village people but none has seen it except the actors of the play. The rehearsal is made in the night only. Villagers are very eager to watch as this act belongs to their village.

In this story writing writer gets successful in the portrayal of female character. Bangkhw’s wife Gindri, Mwnbari and Phedab three of them planned to watch the Jatragaon together. So, they are ready by cooking their cuisine earlier.

In this story female folks’ or feminist matriarchy’s pride on their husbands and thought of greatness have been appeared. This picture is not only based on bodo women but it is a universal picture of whole women folk. In this story mainly through Bangkhw’s wife Gindri’s behaviour appeared the prideness of women on their husbands. In Gindri’s words:

- “Don’t you go Gindri ?”
- “Why not”.
- “Is cuisine ready ?”
- “Still I have not lighten the woven”.
- “Aren’t you get late there ? They will be angry if late”.
- “Whatever. Perhaps, the act will not complete without ours”.  

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Another remarkable story on the theme of matriarchy of the story book ‘Hagra Guduni Mwi’ is ‘Swrangni Lamayao’. The writer here by presenting the true picture of Boro community or matriarchy made chances to change for better future. The main theme of this story is custom of second marriage or polygamy system. In this story writer tells how Ronai and Sansri, two co-wife of Tupla Mahajan made his family unhappy and made chance to accept the evidence of Boro society’s strong believe that polygamy system is unfaithful to a family or it is the cause of destruction of a family. But in this story, it is find that Tupla Mahajan’s first wife Ronai did not success to give birth to a baby after long years of her marriage. So, she suggests her husband Tupla Mahajan for second marriage. But Ronai’s co-wife Sansri did not get husband Tupla Mahajan’s love after long periods of time of marriage. On the otherside, Tupla Mahajan could not love her because of his first wife Ronai, although he wants to love her.

Ronai’s hate for Sansri increases after Sansri gave birth to a child.

Tupla Mahajan is so deeply sad at heart. How he can make both his wives love each other and make a peaceful family thinking of that one day when both of wives quarrel each other standing at the center of the courtyard rehearse for the death with his pistol – “Oi Ronai bitch, from today onwards you eat happily with your parents’ wealth. I cannot live with you anymore bitch. He pushed the trigger of his gun down with his main finger of legs, by saying all these. Gun sounds ‘Grumm’ re-echo to whole village.

At this behaviour of Tupla Mahajan both his wives cry out with sharp noises by putting their hands on forehead. After a long moment Tupla mahajan woke up and laugh out loudly ha; ha; ha,. Ronai and Sansri both stand like dumb
scare and shrink in dreaded. After a while both laugh as they got new lives. Later Tupla mahajan keeping his hands on their shoulder says – ‘It is a rehearsal. From today onwards whenever this will happen again then I will definitely die by shooting. Got it’.  

The writer through this story advices the people of Boro society how to love each other and maintain peace by helping each other to build a peaceful family. Nilkamal Brahma’s another remarkable story book is ‘Silingkhar’. He wrote this story book in 1984. Some of the stories of this book are the real picture of the Boro people and their real experiences and hardles of life and result of their sufferings. Most of the stories of this book are related with real life and plot is also based on Boro people. In this book ‘Silingkhar’ story is about the poor Boro community. Although the setting of the story is set in the city though its theme is based on Boro community. In this story, writer focused on the problems of the Boros like unemployment, job problems and lack of educated, political leaders, minister, MP, MLA etc that Boros do not have. So, this story can be regarded as the suggestive story as it is based on authentic Boro community’s story. Hero Bimlendu driver of this story is a representative of Boro society. He grown up his family by doing job as a clerk in a company. But he lost his job when he stood against his company’s bose. Because, now-a-days it becomes the days of oppressive and brutal. Here, if one can not manage then it becomes difficult to survive. Thus, the representative of the Boros, Abinash Mwshahary B.A. pass works as a driver with his pen name after losing his job

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from company. At last he suicides himself as he failed to control his educated mind and died.

“In the words of detective Sqwad’s deputy superintendent – “It is a clear case of suicide”.  

The hero of the story Bimlendu driver after his death brought misery to his widow mother, his wife and his new born baby.

Another story of this book of social theme is ‘Udrainai’. Although the story is set in city but it represents a Boro man who is grown up with city’s atmosphere. Behaviour is based on rude Boro society, affected by the other families influences. And about those Boro people who try to survive in the crowded city’s atmosphere with small jobs but dreams are all about big people. So, this story can be called as an authentic representative taken from social manner of Boros. The main character of the story is a weaving superintendent Maniram Baglary. He had corrupted eighty thousand rupees from Government by issuing duplicate voucher. For this crime he was sent to jail before his retirement and later he died with heart failure. At last his daughter Bansri remained unmarried because of this crime of father.

His another story written on the social theme is ‘Suni’. It is a true representative of reality. The plot of this story is collected from the livelihood of rural people. The belief and unawareness behaviour of Boros have appeared in this story. Through the story writer has shown the needs of intelligent leaders and good thinkers for the vivid atmosphere in the Boro community. In the story a

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woman leader Ronai expelled a civilized, innocent teacher from school, because of her impractical belief and brought misfortune to Boro community. Through this story writer gives his concern on the need of honest people to civilized a society.

His another story of the book ‘Silingkhar’ with the theme of matriarchy is ‘Buli’.

This story has suggestive quality. The writer through this story criticized the intellectuals of Boro community by giving a view on history. This story was written on that period when the Boro intellectuals themselves forgot to worship our own language and literature. At those time students like the child hero of present story Kwrwmdao had to come out for the survival of language – literature by sacrificing their lives too. Therefore, the writer asks all of the matriarch to sacrifice through Kwrwmdao’s unfinished prose for own language – literature, as if not the language and literature of their community will vanish, he gave a sign of it. In Kwrwmdao’s prose it was written: “today, on this auspicious day, we will have to take promise – to be a Boro. We will learn with our mother tongue, we will love Boro language and for this if needed we will sacrifice our lives too. If not…”.

Samrat Nilkamal Brahma’s another story book based on social theme is ‘Sirinai Mandar’. This story book was published in 1985. The stories from this book are like ‘Sirinai Mandar’, ‘Taibeng Khaji’, ‘Mwdwi Arw Gwlwmdwi’ are most remarkable.

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‘Sirinai Mandar’ story begins with a woman Balengsri. Grown up in today’s civilization Boro woman Balengsri married to a poor pauper scholar Manjit. After marriage Balengsri’s husband scholar, lecturer of college Manjit did not give attention to her thirst, desire, needs and did not try to understand. So, lecturer’s wife Balengsri herself eloped with an IPS Nayar. Unfortunately, here also her husband Home Secretary Mr. Nayar died in a car accident. But before his death, he had made a will of twenty lakhs rupees for his wife Balengsri. Later, in her last part of life Miss Balengsri met hotel Magnet Mr. Mukhiya at Kathmandu and spent her life being Mrs. Mukhiya. Through the story the writer tried to show the needs and desires of women’s in the present days with the perspective of a woman. Since, Boro women did not have the equal rights and freedom as the male parts of the community have and male parts of the community did not try to understand them. And so, Miss Balengsri had led her life freely leaving her own identity by changing and moving one to other quit from Boro society and social system. This is an active representation of a generation. Today, Miss Balengsri knows herself, she is a shed ‘Mandar’ flower of matriarchy and it is not use in worship. On the other side Miss Balengsri too boycotts herself to leave future generation because of her illed – manner or misdeeds. She is Cleopetra or Cleopetra’s replica Elizabeth Taylor. In Miss Balengsri’s words – “I know, after my death I will disgust by society as Balengsri, Mrs. Nayar or Mrs. Mukhiya. I want to escape from disgusted. I do not want my future generation to split saliva by people with disgust by taking my name. So, I do not want to leave children.”

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Another remarkable story from ‘Sirinai Mandar Bibar’ based on the theme of matriarchy is ‘Taibeng Khaji.’ Here, the woman character of the story ‘Hongle’ signified the title of the story. Hongle used to live busy with household activities i.e. planting, uprooting, and other home works did not get time and chances to visit her village house after twenty years also. How and when time get passed even could not realize by doing household activities and by governing maid and servants. If have to say Hongle does not have time to take knowledge of their surroundings’ situation except own village. So, in some circumstances has to shock. Writer said in story- when Hongle got married then railway station did not has Brodgoj line and over bridge was not there. In the story the writer tries to depict the role of Bodo women taking care of their family and doing their household activities and how they spend whole day in village with the character of Hongle’s behaviour.

After twenty years, Hongle is invited to her elder brother’s house at Basugami with her elder brother to attend the marriage ceremony of her nephew. In this time Hongle will have to get ready by leaving her works. In this way she got ready and started her journey with Brodgoj passenger train along with her husband master. She got seat near Janala. When train reached Salakati station stops, then Hongle saw vendor’s cucumber salad and wanted to have it, so she came out to buy it from hawker boy and B.G. train leaved them when they depart. Though Hongle does not have sense and regret. At husband’s rough words, she replied- ‘If I failed for this, I will have it first.’

At last, Hongle calls her husband for walk to brother’s house at Basugami. In this story Hongle’s behaviour signifies the image of conventional village women.

‘Sirinai Mandar’ story book’s story written on another remarkable theme of matriarchy is ‘Mwdwi arw Gwlwmdwi’. The story starts with a young developing industrialist Gwmbwr Mwshahary’s life. A Boro young man who by taking his birth in a pauper family too tries to save vanishing culture of Boros in little time, quit from bondage or slavery from an owner of big money and repays his father’s mortgaged land. He tries to give a new look by establishing silk-thread industry with which he made business of silk’s dress industry or silk’s cloths industry all over India and along with race matriarchy’s recognition able to earn money also. The story writer through this story tried to advice the young Boro people how they can flourish their own culture and with that how they can stand on their own feet.

Some of Nilkamal Brahma’s stories are based on social theme and some couple of stories are based on political theme also. Those stories are discussed below. “Buli” of “Silingkhar” story book printed in 1984 is a story of political theme. Through this story, writer tries to introduce the political crisis of the Boros. In the field of political ruling Boros did not success in selecting qualified or selection of qualified candidate so till date could not raise their heads freely and their own language, culture, literature has not worship freely. So, the writer through the story ‘Buli’ asked all the Boro people to beware, so that Boros will not have to fall infront of others’ and so that they can get all thier rights.
Therefore, they wanted to be united and have sharp mind’s leaders. And that leaders should have ability to understand their community’s crisis.

His another story written on the political theme is ‘Nerswn’. In this story writer’s desire dream of bright future of caste-matriarchy is appeared. Till the date of writing this story Boros did not have sign of their political rights. But after All Bodo Students’ Union’s movement on the demand of separate state for Boros after that only Boros do have the power to rule their own. But the writer, in his story called the Boro people had ruled five thousand years back. This was the desire of story writer’s heart. In his present story appears the political problems of the Boros. Lack of unity among people and political leaders and which ruin their aspiration in ashes after getting freedom and power also. This is the sign or symbol of political condition of Boros.

Some of Nilkamal Brahma’s story have the feminist theme. In those stories, he mostly focused on feelings, thoughts, work of the women. His famous story of this theme is ‘Hagra Guduni Mwi’ which was published in 1972. In this story, he compared the behaviour of some educated and touch by city’s atmosphere Boro women’s pride on themselves and showing disgust, criticized towards Boro men through the female character of this story Sarmila. In the female centric or feminist stories, the writer is seen using Boro young men as having no cost, silly, fools. In this present story, by the interpretation or characterization of the main female character Sarmila, mental views of that periods women are vividly seen.

B.A. pass Sarmila does not work. Just live at home. Your father has enough money, so why you did not approach to take master degree if anybody
asked Sarmila says- none has dare to marry in B.A. pass only and M.A. Perhaps if I’ll go to study M.A. some people will call me mother.

It was Sarmila’s cruel heart’s thought. During her argument with her silent lover, poor high school teacher Satyapriya, she also said- “your Boro society’s in-laws prefer their daughter in-law who are expert in paddy field, fishing, cooking kalai pulse with snail meat curry, one who works in cowshed cleaning only. And even used to select ninth-tenth standard passed daughter in-laws rather B.A., M.A. passed. That’s the reason why Boro women do not want to have higher study or further education if they want also.  

The female character of this short story is an active picture of the Boro women of that contemporary period.

Another women centric or the story with the theme of feminist matriarch is ‘Sirinai Mandar’. The main female character of this story is ‘Balengsri’. Balengsri of this story is grown up in today’s Boro people’s new civilization and touched by the town city’s atmosphere and a greedy woman. That woman who leaves her lecturer husband without any care or hesitation or divorce tries to fulfill her heart’s thirst, hunger and desire herself, and by marrying new husbands one after another. But later, that woman blames herself for her behaviour or misdeeds and compared herself with a shed ‘Mandar’ flower and advice to ignore and boycott from society and forget her.

Another story writer who has influenced Boro literature by writing inevitable story is Manaranjan Lahary. His ‘Solo Bidang’ story book was

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published in 1978. Some of the stories of this book’s themes are based on matriarchy and other a few couple of stories are political. The popular stories with the theme of matriarchy are – ‘Gangse Phali’, ‘Dantaru’, ‘Goysri’ and among some of two political stories ‘Bima’ is most remarkable one.

In the story ‘Gangse Phali’ appeared the rural people’s unity, love and simple village people’s regard-trust-anger. Through this story writer expresses the life of pauper families’ uneducated children, those who had grown up at staying rich man’s house from childhood. Through the story writer also expresses about the poor economic condition of Boro people. The Boros’ economic condition means cultivation and working. The solution or source of cultivation too depends on the servants of their family and this story can be regarded as the complete Boro matriarchy story as it has succeeded to show these detailed images. In this story writer has also included about the Boros celebration of ‘Bwisagu’ festival. Through this festival love relationship among village people become stronger. In the story writer’s focus is on Ledem Majahan’s servant Basiram and maid servant Laodangi’s love relation and shows a promise of staying together forever by keeping a flowery hanky as a symbol.

The theme of his another story ‘Dantaru’ is also matriarchy. In the story arises realistic pictures of Boros. The writer also said about the economic conditions or financial conditions of the Boros. Chiefly writer tries to show the behaviour of Boro people. Between two brothers after sharing the equal parts of their father’s property also how one becomes rich and other declines to poorer and its growing crisis.
Maisi’s husband Bednag was an idle man, he did not do any work and used to drink liquor every day. So, became poor to poorer in the story. Later he blamed his elder brother Ganga for his poorer state and one day went to cut him in two pieces with an axe. At the mean time, when his beloved wife Maisi tried to stop him, when he was in his drunken state cuts her neck with axe thought to be his unknown opponent. It brought destruction of a family. In the story writer expresses or shows the issues of becoming pauper of Boros and advice to solve it.

His another story which fall in the theme of matriarchy is ‘Goysri’ in this story writer tries to introduce the social norms of the Boro community. The heroine of the story suffers because she was an uneducated or illiterate. Virgin Goysri’s present lover with whom she eloped was not better than her former lover Okonda at behaviour and knowledge. Goysri’s running after Goyaram is less educated or learned. In his bribing with sweet words she eloped with him without marriage in hurry and she drowned in crisis in her life. This picture is an active and realistic picture of that contemporary period. Here, in this story writer tries to show the Boro women as in backward position in the field of education.

His another popular story ‘Bima’ is written with true perspective on Boros. They had been neglected in the field of politics. This true statement is shown with a real historical fact. In this story appears the conflict between Boro and Naga people and their brutal killing each other for territory, which is very true fact. Through the female character ‘Mwinasi’ writer tries to express the rights to freedom but in that under developed matriarchy where did not have good leaders, elected members therefore, who will give their way of freedom.
Like this, that Boro community vanished in the story at the neglected views of politicians in the story.

In the story Mwinasi said-you please leave my child and me. God will bless you.

-we can release you, but your child is a boy. We are going to finish the whole mankind or male race from Boros. You stand and stay away. One Naga man said.\(^\text{13}\)

-I do not want any freedom of me by killing my own child. Mwinasi said.

Thus, the writer tries to show the neglected Boro people in the field of the politics.

Haribhushan Brahma is the most prominent name in the world of Boro short story in Boro literature which is known as the king of comedy flavour. His ‘Srimati Durlai’ story book’s some of stories are based on social theme. Some of the most remarkable stories from this book are- ‘Srimati Durlai’, ‘Honglani Saori’, ‘Gubru Sarbai’, ‘Narkhw’, ‘Aandari Buri’ and ‘Line Bus’. The theme of these stories are social. The writer has fully succeeded in this story writing along with plot and character portrayal. His chosen or taken subjects in this stories are almost rooted with the simple ordinary people’s lives from Boro village. Through this story he tries to remove the pervading bad situations and problems of their society and to civilize he tries to wake up the people with his satirical words.

The writer has chosen his most characters from Boro community itself. Those characters are true representative of Boros. Pania master of ‘Honglani Saori’, the old man and woman Goblangga and Gaojrumwnda of ‘Line Bus’ story, Narkhw of ‘Narkhw’ story, those stories characters are universal truth characters. The situation building in the stories are also related with true lives of Boros. In the ‘Line Bus’ story the picture of rice beer, ‘Napam topla’ (edible jelly made from fish), curd shows successfully about the Boro people as they are not develop in transportation side. Through the story ‘Srimati Durlai’ also found that Boros did not get success to give advice as they are less educated and literacy rate of women part was very low. The Boro parents and whole Boro matriarchy did not try to give education to women and these are found in this story. Srimati Durlai was an illiterate woman, so when she tried to learn from seing others but puzzled and later she suffered until her last pages of life. In this story writer makes aware to Boro women and advices the parents and leaders of Boro community

Dharnidhar Wary’s story book ‘Gandu Singni Laijam Gangse’ written in 1981 is a story based on rural Boro people and their family problems. The title story of this book ‘Gandu Singni Laijam Gangse’ is a story of Boro matriarchy. In this story writer tries to express about Boro woman as underdeveloped in education and about the failing of Boro women. It is a realistic picture of that contemporary period when Boro parents did not give equal rights to their daughters and did not give any chances to do work on other field except household activities.
Here, the writer’s problem in this story is uneducated problem. Their own sister’s writing letter to her husband made other married couple thought to be love letter and created problems and did not see each other’s faces till one month. So, through this story writer encouraged Boro women to grow up or develop in the field of education so that, one does not have to destroy their family for such silly misunderstanding.


The plot of ‘Boxing’ short story is appeared as in effected by then civilization’s under developed Boro communities’s economic conditions, social conditions, educational conditions and political conditions affected by un-comparable shades of the elite classes people and later they had to leaved their birth places and take shelter in a new or remote places. To live or survive in today’s civilization one have to develop in every field like education, business and have to be an intellectual.

The hero of ‘Boxing’ short vision story is the writer himself. He through his dream tries to express the detailed image of Boros and tries to show the true manner and atmosphere with his comical view. Like this, the story writer in his dream punches his own wife boxing thought to be an intruder beggar and when he wake up and told the whole sad accident to Bibari’s mother his own wife and himself both husband and wife discuss about the future of Boros which will become apart this prediction appeared real from their conversation-
“Why are you punching at me?”

“It was a dream.”

“What kind of dream was that?”

…………. I told to Bibari’s mother. After listening, she exclaimed for something and asked again……………

“Would Boro’s state will become like that? Feel scary when I think of it.”

In the ‘Khatiram Masterni Diary’ story the true realistic picture of rural area is appeared. In this story Boro people’s economic condition is poor and in the field of political background is corrupted those are shown. The school of Maidanguri village was established by Khatiram master, a Boro medium school had not seen by the government since long and it was the fruit of hard labour of Boro community’s people but later the same people instead of encouraging Khatiram, they used to degrade his reputation and went against his school. Though he had passed B.A., B.Ed. Khatiram master waited from eighteen years in the hope of being provincialized soon and perished his family. This is the true picture of Boro people and then politician’s hatred or negligence on matriarchy and Boro medium.

In the short story ‘Kebba’ Boro people’s custom of education and its condition is appeared. In a period Boro’s literacy ratio was very low as absent of deep study quality. In the service or job side also in absence of degree could not get, or they were unable to get promotion and so they had to retired with lower level post. In this present story writer tries to give detailed image of Boros, how

in under developed areas and in Boro community or matriarchy former people used to take cheat papers in the examination halls to pass in the examination, this true picture is shown.

Looking at thier future generation children AASU, ABSU and local MLA had given their strong perspectives to avoid this bad habit. The hero of the story ‘Kebba’ is writer himself, advised to measure true education and its quality to Boro community or matriarchy.

He himself being main character of the story tells about becoming despair in life with dialogue transparently-

“…this is the fifth time I appeared in Matric examination. Again, there will be chance or not!!”


The ‘Bwisagu’ story’s appearing main theme is the belief of conjuror and witch craft of Boros. In the story, writer has shown about the main character of the story Topsa and Pulsri’s beloved daughter Maloti, how she got mad and her parents lives ruins. A man called Tempra from same village drowned in the beauty of Maloti and send his father for marriage proposal but Pulsri and Topsa did not accept his proposal by knowing their daughter’s unhappiness. Tempra too tries again to gain Maloti, if not with energy than with adroit or skill so he made

courage and meets his uncle Merga witch-doctor to get Malotí with hypnotism. But the hypnotism taken from his uncle Merga witch made Malotí a logo mania and run out from house like a mad in misuse of it. In Malotí’s this condition Topsa and Pulsri’s golden like family shatter into pieces when they are trying to cure her, later in sorrow and frustration of daughter Malotí’s mother Pulsri suddenly died.

After his wife’s death, father Topsa felt uneasy and he kept his some land and wealth in mortgage and sold some of them and took his daughter to another nomadic conjuror to cure her. After a long period of treatment in the hands of Ganglap conjuror Malotí came back to good condition again and later in Ganglap conjuror’s given mulberry fruits as the sign of sympathy and protection of him, Malotí got married with forester Bandaram as his result. In this story the writer tries to give whole detailed image of believes in conjuror and witch craft among Boro people.

In the story writer has used simple dialogue to persuade the main theme truthfully or rightly.

: What this crazy grandfather, where you went?

: I brought grand daughter. When you came, sit grand-son sit, I thought you forget me. (by sitting on a stool )

: Just arrived. When I entered to courtyard I saw you. Where you went?

: Near that river bank. Whenever go there, donot want to have rice.

So, I went to call her to eat rice.
What did happen grand father?

What to say grand son. Someone made her mad when failed to get her in love”.

Through the story ‘Maoriya’ the writer depicts the sorrowful pauper family of village lives. The plot of the story is realistic representative of the Boro matriarchy. The orphan child of the poor parents to bear thier sorrowful life by doing slavery at other’s house till matured. The richmen or house owners’ scolds-sayings are their advice. They have nothing to say or think their own. The writer gives his prespective on the pervading Boro society to those who does not want to give sympathy and care, education to the poor children and advice them to give such scopes and chances. So that no difference will stay between poor and rich among community’s people. This is a moral advice of the story.

In the story ‘Sanhabhang’ the custom polygamy system of Boros is shown. The hero of the story Suren lost his own and his mother’s dream or desire to study M.A.course. Although he had eager to study but it ended with despair. Because, his step mother Anari instead of love and care she objected him saying step son. Step mother Anari by taking the name of younger brothers’ expenses of study materials shattered Suren’s desire. Therefore, the writer profoundly visualized the advent of polygamy as the chief or prime course of destruction of families is totally dismantled.

In the story, the writer gives the step wife’s inner thought with a conversation. Suren’s father said before his step wife –

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You shoud not disturb son in studies, always. If son’s thirst, hunger, needs, desire will not fulfill then my unfulfilled life will hurt badly or feel very sad. His own mother had said to me.

Oh anything or everything of death people’s every wishes we shall have to fulfill even we do not have enough, by doing slavery at others, isn’t. He has passed B.A. Even other children will get to Matric or not, do not have sense of it.17

Katindra Swargayary’s story book ‘Hongla Pandit’ published in 1995 is a story written on the theme of matriarchy. For this story book, he won the ‘Sameswari Award’ from ‘Bodo Sahitya Sabha’. His ‘Hongla Pandit’ of this book is concerned with the subject of the political background of the real pervading facts of the present Boro people’s detailed image.

Hongla Pandit’s family is the representative of rich Boro people. Hongla’s real name is Hargabind, the name of other develop caste or Aarjya Caste’s name. Hongla is the first person to pass HSCLC examination among villager and first to become a teacher in Primary School. So, he justified himself with the name of Pandit rather than master. From the days of his father village headman, till he was a cruel and stubborn in nature. He did not keep any relationship with the poor village people. Never eat or drink or discuss together with others. Hongla Pandit taught the same behavior to his children. His both son Ram and Arjun married other caste women and lived in the city, so they became irregular with family and village. On the other hand, his daughter Deojani belle married with a Bihari man during the time of her HSCLC examination. Later that

man forsook Deojani and went to his state. Later came to know that Hongla Pandit’s son-in-law already had a wife and children in his state. Later, Deojani lived with father Pandit unto death. In her father Pandit’s objection she gave her own child to other saying ‘Bihari’.

Hongla Pandit’s youngest son Nabajyoti gave pride to his cruel father’s heart when he got M.A. degree in English. But his youngest son’s thought and behaviour was different from his father. He worked together with poor village people for the development of their community. He has thought for his race and community from the time of his school days. So, he changed his name to Iragdau by making affidavit at court, then Hongla Pandit showed his bitter anger on his son.

Hongla Pandit wanted him to become like his another two sons but failed. So he, to change his son’s mind look for a bride of his friend’s daughter who had converted to Saraniya Das but meanwhile he will have to wait as they got the sign of Armies’ attack. Just after Hongla Pandit’s son did not come to home had passed two days, later came with some of two younger men and went back, he got this news from daughter Deojani.

The military force surrounds Hongla Pandit’s house line by line and asked by taking his son’s name. Hongla was unknown about his son, who is the captain of the Boro freedom struggle group, he only knew it when military force asked about his son by taking his name “where B Nerswn lives?” from this sentence later he assumed.
When they did not get his son Iragdao in his offence military force burnt house – wealth, clothes and attacked at daughter Deojani by beating kicking badly and some of four armies group leaved her raping.

Father Pandit in his daughter’s condition tried to protect or detained armies and scolded with bitter words – “Bitch’s child army……!”

At that very moment Hongla Pandit’s cheek became red at army’s slapping. After departure of armies, villagers came and took care of Hongla Pandit and his daughter. After that incident only Hongla Pandit regretted in his heart. Thoughts came for his own race and matriarchy and agreed to live by accepting his society.

Mangalsing Hazowary influenced different branches of Boro literature. His ‘Phwisali Aandwni Solo’ book published in 1995 is written on the theme of matriarchy. Some of the most remarkable stories of this book on this theme are – ‘Rain-Coat’, ‘Hinjao Sikhao’, ‘Phwisali Aandwni Solo’ and ‘Daina’. In ‘Rain-Coat’ story appeared the polygamy system. In this story Merga Mahajan’s maid-servant of summer to autumn season Balaisri on the way to ‘Jatragaon’ met a military, who had worn a rain coat she eloped with him at that very night, after fallen in love without seing his face and unknowingly. On the next day villager held a meeting for the judgement and give faults to Merga Mahajan and forced him to marry Balaisri. That Balaisri had arranged ring marriage with Merga’s son Ramesh and had given words to marry after finishing her terms.

On this behaviour of his father son Ramesh run out from his house.
In his another story ‘Hinjao Sikao’ appeared the deed of some pert students’ group of one period. In the name of study some pert children of rich families did some libertine and disgusted activities by living in mess or in rented houses. Here, in this story, three college students named Jasula, Kansula and Dangdola lived in Jasula Dera (apartment). The writer tries to show the integral part of their misdeeds against community. In one period of time, degree students of college by living in rented houses used to steal people’s fouls, swine and goats and brought crisis in society. Therefore, writer advice to those future generation’s students so that they never do unfaithful activities against their community or matriarchy and so in the story writer made them caught by stealing a girl and gave a lesson.

In his another story ‘Daina’ appears the detailed image of superstitious belief of Boros. The main character of this story is Gaobreng of Birhanggami of Bongaigaon. He was a poor cultivator. He grew his small family by cultivating some grounds or plots of land as much a couple of bull could. In his family, along with him, his had two sons and with wife total four members were there. Gaobreng’s addiction was enchanting mantra, but although he is a conjuror he did not drink wine. In the village whenever villager of pauper families got ill, he was there for vambrace, vohorom (a healing paste), deity’s welcome and farewell worshipping etc. And for these such kinds of activities he did not get time to stay at home freely. He had a good name in healing babies crying. One day when he was ploughing in the field, a villager Jaglo from his same village came hastily for the cure of a five months baby. At that urgent work his one bull died by a fault at the field in thirst. From that day onwards Gaobreng forsook his knowledge of enchanting mantras or as a conjuror. By selling his another bull he
bough a ‘Tela’ (two wheeler puller). To certain days his financial condition remained good but when in the name of tiredness in friends words started sewing tobacco, drinking wine then gradually his financial condition decline. In this way, he succeeded in forsaking his former knowledge by doing his daily routine of pulling Tela with his younger son Buthe daily to Kajalgaon market, Bongaigaon market and Dhaligaon market. A big misfortune came to poor Gaobreng’s life when one day a Boro revolutionary group planned for bomb explosion at his Tela’s rice sake in the Bonaigaon market, but his Tela’s tyre burst at Safaguri where bomb got explosion. On that incident son Buthe’s legs and lap got into pieces and Tela burnt. In afraid of police Gaobreng hide in Meghalaya’s coal field to earn money.

At there also in the evil eyes of Juaru Kwolow, a run away man from Bongaigaon, Kagrabari of that time of soil erosion, Gaobreng was beaten badly in his jealousy, in the name of witch and had to come back after three months. Later, Gaobreng worked as a labourer at Dhaligaon BRPL.

At the prosecution of Kagrabari’s Kwolow villager’s held a meeting and he was beaten up badly by the villager and along with him his wife and son, three of them were buried alive. Later Gaobreng awoke from his half-death condition and left his village and society, lived his life at Guwahati railway station’s platform. It is the belief of the people that if Gaobreng was not a real witch, how he could came back from death. In the writer’s this story the realistic image of unityless and blind belief of Boro matriarchy has appeared.

Gwgwn Brahma Kachary’s ‘Siyalni Haba’ short story book’s some of the stories are written with the perspective to give detailed image of Boro
Community. Some of the stories on the community or matriarchy theme are taken to be analysed. His ‘Taso Bibar’ story’s theme is the representative of illiterate rich families’ of Boro matriarchy. The head of the Boro families’ leaders were not strong enough so could not develop their families. The writer’s perspective is on the story’s woman character Jarou’s father Tebgang Mahajan. Tebgang’s behaviour is the representative of Boro people of one period. The owner of unlimited wealths Tebgang Mahajan could not give well or good views on the studies of his daughter. In pampered, he gave her (daughter) to study in a college by giving most expensive rented room in town with a care taker for her. On the other hand in too much love of her father, Jarou doomed her life in the affair with Sharma, Professor of college. In this crisis of Tebgang Mahajan matriarchy’s social working groups or unions like ABSU, ABWWF tried to persuade to convert into good way but criminal professor Sharma escaped in scare of punishment. This is a representative of Boro people of that period. Idea-talent-knowledge less Tebgang Mahajan changed his daughter’s room but could not changed her behaviour. One day before secondary examination she went to abort her six months illicit child which was T. D. Block’s development B. D. O., N. Pathok’s child.

One sentence of doctor re-echoed in Tebgang Mahajan’s ears and remained as an unforgetable souvenir.

‘Children should love with heart, too much love makes uncontrollable’. 18

The writer’s title story of the book ‘Siyalni Haba’ story is a strong story of matriarchy theme. This story is a detailed image of Boro agent how and what

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activities they do to earn family. The hero of the story Siyal Deoani is shown as how and with what idea he cheated or planned to marry Ambasi, a spinster of Guwahati city working woman, a clerk in Assam Tribal Development Authority office by saying her to make daughter-in-law secretly managed to marry her. Meanwhile his wife Bugali explained this whole matter to village headman and mislead the thought of Siyal Deoani. In the story, writer advises to remove and prevent the rude-disgusting works before it rooted which are virus of matriarchy-caste and how to control criminals. The characterization or the portrayal of the hero of the story Siyal Deoani is a true picture of pervading recognized or known to all behaviour of the past days to present Boro community or matriarchy. For this unrefined behavior the family of Boro people get perished has been seen.

In writer’s some other stories also Boro matriarchy’s detailed image are shown in unpleasant ways like in ‘Hadanni Nidan’ and ‘Kata-Kobor’.

Nabin Malla Boro’s short story book ‘Hadan’ was published in 2000. The title story of the book ‘Hadan’ is a strong eminent story with the theme of matriarchy. Through this story writer has shown the inevitable manner of Boro people as they used to change places, destroying forests, one to another valley for their survival. The hero of the story Hongla too got this heritage of nomadic behaviour from his ancestors. Hongla’s ancestor’s race was transient or nomad. They were very poor. They did not have power of existence or to exist by searching mannerful or fertile land in a particular place.

According to the hero of the story Hongla as he proudly spoke that he had changed inhabitant place fifth times. Wife Durlai had also believed and pride on her husband as husband has many knowledge after changing his place fifth
times. And she also had a thought that if husband was an educated then he could become an agent of nomade.

Hongla got married with wife Durlai on the moment of searching new land at Kwilajuli. Till today it has passed 15 years but Hongla did not serve his wife and children enough foods and drinks properly, instead of giving education to his children he sent elder daughter to Itanagar in an Aabar’s family as a girl servant and younger son to Nepal as a cowboy. It is a true image of Boro families. Boros still have not abandoned this habit of their changing habitant or nomadic life where their cultivation by doing hard labour often destroy by the animals of forest like elephants. Meanwhile they had to face with Hakim (magistrate) of government departments to establish a new house. So, those were the transparent images of the people facing difficulties with poor economic condition for their survival.

Here, after the brief analysis on the theme of Boro short story on the above paragraphs now some remarkable Boro short story writers writing techniques are tried to discuss below respectively.

First of all prominent short story writer Nilkamal Brahma’s technique is tried to show. In the field of Boro short story he has honoured with the title Samrat. He is the first to introduce romantic flavour in Boro literature successfully. His stories can be compared with the stories of the famous Parachi writer Maupassant. Except Maupassant there are some similarities with Anton Chekhov also. In their stories life style, livelihood, the way of earning in the village, city lives and behaviour of the people are seen. Thus, Brahma also used those kinds of style in his writing technique. In his special characterisation, plot construction, situation building, he has shown untouchable matriarchy with his
imagination keeping away from reality. His another technique is that he used to choose characters from high class family and tribe. His female characters are stronger than male characters and in comparison to the female characters male characters are soft bumpkin. Like, his female character ‘Sarmila’ and male character ‘Satyapriya’ of ‘Hagra Guduni Mwi’. In his story writing technique also exist the discourse of sudden expression with suspension and creating chaos or anxiety in the minds of the readers. In his most remarkable story writing technique also exist the introduction of the story in short span of time, blooming and unexpected ending.

In his story writing technique also have the perspective of teaching by picking the realistic picture and true incidents. Sometimes in his story writing technique also find ironic and comical flavor.

In his story writing technique three kinds of stories are found – 1. Plot based 2. Character based and 3. Environment based.

‘Brevity is the spice of life’. Nilkamal Brahma can be regarded as an international and universal story writer by analysing his story writing technique. In his story appeared his and other matriarchy’s sorrow, thought etc.

Among Boro short story writers Manaranjan Lahary’s writing technique is inevitable. The plots and characters of his stories are taken from the rural and ordinary people of the Boro matriarchy. These are the techniques of his story writing. His depicted issues in stories are true of matriarchy, he has never written stories with imagination. Language of his stories is simple and lucid. Like Rabindranath Thakur, the great story writer of Bengali literature, Manaranjan Lahary’s story writing techniques also has the sudden start and end. He uses
satire and irony in his stories. In the ‘Bima’ story, he satirizes some leaders and politicians. His another writing technique is trying to abolish unjust and rude customs of the matriarchy. His plots and characters creation or building donot vibrate to other matriarchy therefore he can be called an artist of caste-matriarchy. Like in his novels, he creates the story of gender issues as in short story also some gender issues’ stories are there, it is his writing technique. Manaranjan Lahary’s one of the most remarkable writing technique is trying to teach moral lesson or impart knowledge to readers. Like his characters ‘Bedang’ and ‘Maisi’ of ‘Dantaru’ and characters of ‘Bima’ stories.

Haribhushan Brahma known as the king of comedy flavour in Boro short story, his writing technique is remarkable one. He is compared with the king of favour in Assamese literature, Lakshminath Bezbaruah. His ‘Srimati Durlai’ and ‘Rwnao Pagla’ story books’ some techniques are remarkable. At first his narrative technique of the story has seen taken from simple ordinary lives of Boro family. His words and sentence of the story is canorous. He uses satire, direct and indirect words. In analysis of his narrative technique Manaranjan Lahary said – “The story of ‘Shrimati Durlai’ is not new, but Brahma’s narrative technique and style are new.”

Like famous universal story writers Anton Chekhov, and Maupassant, Brahma also uses his own style and technique with the subjective method and others’ with the objective method. His narrative technique of story is direct and sharp with the simple voice of Boro rural people, melodious, conversation and dialogues with beautiful ornaments words.

Some special techniques are found in Hari Bhushan Brahma’s stories. They are as follows:
1. To erupt or remove the social disadvantages, mistakes, faults of society with direct and indirect satirical words.

2. To narrate the story with adding special flavour in words and dialogues.

3. To narrate the plot of the story with creating enough or adequate atmosphere.

4. To compare or judge a dialogue or conversation with his strong perspective with other words or dialogue.

5. To disclose some feelings and philosophy with dialogue or conversation.

His comical satire or technique attracts the readers’ attention. When Paniya Master in drunken state crushed himself at Hongla secretary’s ‘Saori’ (village peoples’ working together with the intention to help a family’s work, followed by foods and drinks) to hide that accident Hongla deceived inspector Nagen Babu with the words infront of him –“Master do only knows about school, does not forsake even illed or sick, from previous day he has been told about sickness”.¹⁹ (Honglani Saori)

In ‘Narkhw’ story Narkhw (a character) in his marriage with his beloved lover how he had spoiled his father’s deserving wealth, is seen through his conducted marriage function. In the story writer narrates –

“…..how thrown away spoiled, rotten and junk foods made small hills in the street-gardens. The village dogs took over five days to finish those spoiled foods thrown besides street by eating all together also. If the dogs did not try to finish heartily or eagerly then Narkhw will have to pay fines or rupees to take away this stuffs from area ……….. dogs from nearby four villages also came to civilize society by providing their sorrows and happiness”. (Narkhw)

Among his remarkable techniques in the story writing his using of beautiful ornament words style and dialogue is inevitable. Here, in the following words, style and dialogue have been taken from ‘Hanglani Saori’ story –

“- After ploughing too hard also why even a clod donot appear, to lick ‘Ondla’ (a traditional cuisine of Boro’s made of rice flour) curry will we work so eagerly. If not so, already I will have Dikli’s mother’s fishing fish there”.

The writer’s another technique is creating adequate atmosphere in plot creation. His ‘Line Bus’, ‘Honglani Saori’ and ‘Gubrusarbai’ stories’s atmosphere creations do match with Boro matriarchy.

Hari Bushan Brahma’s one of the most important techniques is dialogue. The writer in his stories explains the meaning of the story truthfully and widely by adding or using suitable words and dialogues. His dialogues are sometimes very serious, sometimes comical and sometimes satirical. Some of his dialogues are taken here.

The behaviour of a drunker teacher is depicted in the story ‘Honglani Saori’ through the dialogue of Pania Master – “Oye monkeys, cattle’s child, cattles why is so noisy, read yourself quietly.” Again Pania Master’s pride in his drunken state has expressed as – “who said it is getting too much, if I want I can finish a ‘Dabkha’ (an earthen vessel to keep rice beer).

In ‘Mwdwmfru Barse Bibar’ story a rich man Mwnsing Mahajan after coming from looking new daughter-in-law even forgot to eat rice by seeing her face, behaviour of his upcoming daughter-in-law, when his wife reminded him Mahajan said in happy mood- “Oh, darling sorry, bring it. I just forgot.” Simple unknown wife replied in misunderstanding – “He had gone mad. You said no
need to cook dal curry. How he asked for that. I boiled magur (a kind of fish) gravy only, dal-tal is not here.” So much beautiful, suitable style of comic words.

Among the Boro short story writers Indra Maloti Narzary uses some special techniques in her story writing. Indra Maloti Narzary writes his stories with two techniques—subjective and objective by using simple and vivid words in his writing or expression. It is his technique. Among Narzary’s remarkable techniques, his perspective on the Boro culture and its expression is inevitable. The plot creation and character building of Narzary’s stories are transparent or true representative of Boro matriarchy. Among his technique of writing story depiction of young boys and girls with romantic flavour is one. His stories of this kind are—‘Angni Mwjang Mwnnai Diary’, ‘Pagli’ and ‘Haba’. He wrote these stories by using subjective technique or method. Indra Maloti Narzary’s dialogues in his stories are the words of ordinary village people’s and it is his technique.

Among Indra Maloti Narzary’s most remarkable techniques his tries to abolish false, rude thought and blind beliefs and to civilize for matriarchy is one. His stories with this technique are—‘Maoriya’ and ‘Bwisagu’.

However in the field of Boro literature, he is the one who has written stories with his own special techniques.

‘Sameswari Brahma awardee’ from Boro Sahitya Sabha in the field of writing Boro short story Katindra Swargiary’s writing technique is inevitable. He writes story with important needed techniques i.e. character based, plot based and environment based. His technique of narrative or narrating story’s discourse is pervading present civilization’s human community’s or matriarchy’s detailed
image of their struggle for survival. The characters of his stories are taken from educated human society. There is a view of civilizing society in his stories. In his one of the most remarkable technique in writing story exist the exploration of true realistic accident or facts of the society people.

It will be incomplete if the name of the prominent story writer Mangalsing Hazowary’s writing technique in Boro short story is not mention. He also writes story with subjective and objective technique. In his uses of narrative technique plot construction and character building of story is true, related to the Boro matriarchy. His creation of environment and atmosphere or situation are also true to a contemporary period’s matriarchy and active pictures.

His one of the most remarkable story writing technique is creation or choosing adequate or suitable dialogues to his characters. From his story ‘Daina’ a beautiful conversation is taken here-

“Can you enthrall a person?”

“If I say lie, my death wife and child’s soul will not get pleasure. I do not have the knowledge of enthralling people Babu (Sir). You believe me.” 20

The writer’s another technique of story writing is tried to abolish the issues of matriarchy.

Progressive story writer Gwgwm Brahma Kachary’s writing technique is remarkable one. His narrative technique of story is mostly based on characters. Brahma Kachary also writes the story in subjective and objective technique. His

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plots and characters of the stories are true representative of Boro matriarchy. Brahma Kachary also uses the satirical and comical technique in his story writing. The writer’s main aim and technique of story writing is to cure or abolish the bad or evil atmosphere, rites, rituals and customs of society or to civilize society and advice to do the work in right time for the change. The writer’s remarkable technique in writing story is adding meaningful dialogues along with right or suitable atmosphere or at suitable situations. However, the writer can be regarded as the influential Boro short story writer.

The writer of the story ‘Hadan’ Nabin Mallo Boro’s story writing technique is both subjective and objective in kinds. His narrative technique of the story is the words or language of silly rural illiterate farmer peoples’. His plots and characters of the stories are realistic and it is his technique. In his stories he gives more importance in characterization. His characters are active or lively, not inactive. Through his characters’ behaviour he advises the people of the society to change for better. Objective narrative technique is found in his stories. The title story ‘Hadan’ is a strong story of this kind and it gets succeeded in portraying Boro peoples’ traditional behaviour. One of his existing story writing technique is making resolution. However, he is a healthy Boro short story writer.

‘Sameswari Brahma awardee’ in the field of Boro short story writing from Boro Sahitya Sabha, Nandeswar Daimary’s writing technique is inevitable. He is a social worker story writer. His most stories are written with the subjective and objective technique. He gives more importance in characterization or character portrayal rather than plot constructions and environment building and this is his special technique. He tries to depict the true pictures of social
issues through the stories. The writer’s most remarkable techniques among other technique is using of comic flavour and ironical words. One conversation of this kind is shown here.

-“Boro boys do not want to be servants. Because, all of them are ‘Malik’(rich owner). They have learned to say that if they want they can collect or earn many thousand and thousands money in Meghalaya by digging coal playfully. In this reason, in comparison to ‘Kuli’ Bangladeshi at strength or at weather they are falling in lower rank in working or earning, that will show they can or cannot’, (Gwlwnda Dahwna)\textsuperscript{21}

His one of the most remarkable techniques of the story writing is writing with the civilizing view. Among his story writing technique uses of comparable style is also remarkable one. He can be regarded as a strong Boro short story writer by analyzing his sense and style of story writing.

One of the most prominent and strong writer Dharnidhar Wary is known for his influence on manifold field of Boro literature. He has his hand on the part of short story writing also. His stories’ narrative technique is the ordinary village people’s family problems in their living and tries to erase their issues. The writer gets success by using objective technique in his story writing. More or less, he gives perspective on the side of women education of Boros. The writer Dharnidhar Wary’s using words in story writing is melodious and delicious. Like other strong story writer’s his writing technique also has sudden start and unexpected or unknowing end. His style of writing story is tried to show from his story ‘Bangra’ here.

“- The words become to re-think today, which we did not get time to think before while approaching. Men has been said the greatest and superior life’s owner among all in the universe, for own benefits used to stay proudly by forgetting others”.

How suddenly he gets start and finishes the story. – After coming house saw – a thief was just behind to enter by digging backyard. But Mebla and others were busy in snoring for early dawn at that moment.22

The theme and technique of some selected Boro short stories are analysed in this chapter with analytical method to certain extent.