

BIBLIOGRAPHY

Assamese:

1. Barua, Dr. Prahlad Kumar. *Upanyas*. 3rd ed., Guwahati: Banalata, 1995.
2. Bharali, Sailen. *Axomiya Upanyashar Goti-Prakriti*. Kolkata: Sahitya Akademi, 2002.
3. Borah, Lilabati Saikia. *Bhasha-Sahitya-Bichitra*. Guwahati: Chandra Prakash, Guwahati, 2010.
4. Bordoloi, Nirmal Prabha. *Axomiya Golpo Sanakolon*. 4th ed., New Delhi: National Book Trust, India, 2010.
5. Das, Dr. Ajanata. *Bhupen Hazarika Giti Sahityat Nari*. Guwahati: Purbanchal Prakash, 2019.
6. Deka, Dr. Namita. *Sahitya: Ritur pora Jivonloi*. Guwahati: Chandra Prakash, 2011.
7. Gogoi, Leela. *Axomiya Sahityar Porichoi*. 4th ed., Dibrugarh: Students Emporium, 1994.
8. Goswami, Sri Trailokyo Nath. *Sahitya Alochona*. Guwahati: 7th ed., Sri Giripad Dev Choudhury, Bani Prakash Pvt. Lmted, 2008.
9. Hakasam, Dr. Upen Rabha. *Somokalin Axomiya Lok Sahitya*. Guwahati: Chiranjib Sharma, 2017.
10. Mahanta, Pona. *Bangla Sahityar-Itihash*. Kolkata: Sahitya Akademi Kolkata, 2002.
11. Ojha, Dr. Anjan Kumar. *Sahitya Samalochona Tattwa*. Guwahati: North Lakhimpur College Publishing Committee, 2001.
12. Sen, Sukumar. *Banglar Sahitya-Itihash*. 5th ed., Kolkata: Sahitya Akademi, 2003.
13. Sharma Dr. Mukunda Madhab. *Sahitya Tabta Aru Somalochona*. Guwahati: Bani Prakash Pvt. Lmted., Panbazar, Guwahati, 1994.
14. Sharma, Dr. Madan. *Biswa Sahitya: Srasta Aru Sristi*. Guwahati: Bani Mandir, 2004.
15. Sharma, Rajesh. *Modern English Literature*. Jaipur: ABD Publishers, 2006.
16. Sharma, Sailenjit. *Axomiya Shuti Golpor Aalochona*. Guwahati: Chandra Prakash, 2010.

17. Tamuli, Geetashree. *Sahitya Aru Samalochona*. Guwahati: Aakhor Prakash, 2005.

Bodo:

1. Basumatary, Dr. Adaram. *Nwiji Jouthaini Thunlai Bijirnai*. 2nd ed., Kokrajhar: Onsumoi Library, 2020.
2. Basumatary, Phukan Chandra. *Boro Rao Arw Thunlai*. Guwahati: Nileswar Narzary, 2000.
3. Basumatary, Phukan. *Dwnngwisw Raithai*. Baganpara: Nilima Prakashani, Baganpara., First edition, 2009.
4. Basumatary, Rakhao. *Boro Sungdo Soloni Jarimin (A History of Bodo Short Story)*. 2nd., Kokrajhar: Words & Words, 2013.
5. Basumatary, Rakhao. *Thunlai Bijirnai (A Literary Criticism)*. 3rd ed., Kokrajhar: Onsumoi Library, 2009.
6. Basumatary, UthrisharKhungur. *Gwdan Nwjwr Arw Gwdan Mwndangthi*. Kokrajhar: Orkhi Printers & Publishers, Kokrajhar, 2001.
7. ---. *Thunlaigiri*. Kokrajhar.: Bodo Publication Board, Bodo Sahitya Sabha, 2020.
8. Borgoyary, Praban. *Nwjwr Arw Bibungthi*. Kokrajhar: Nou-Nwgwr Publications, 1998.
9. Boro, Dr. Anil. *Boro Thunlaini Mohor Arw Mushree*. Kokrajhar: N.L. Publications, 2012.
10. Brahma, Anil Kumar. *Thunlai Arw Thunlai Bijirnai*. Kokrajhar: N.L. Publications, Kokrajhar, 2008.
11. Brahma, Riju Kumar. *BoroThunlaini Jarimin Arw Thunlai Bijirnai*. Kokrajhar: Bodo Publication Board, Bodo Sahitya Sabha, 1994.
12. Brahma., Brajendra Kumar. *Thunlai Arw Thunlai*. Kokrajhar.: Onsumai Library, 2004.
13. ---. *Thunlai Baidi Baidi*. Kokrajhar: NileswarNarzary, 2009.
14. Hazoary, Dr. Mangalsing. *Jothai Bidang*. 2nd En., Baganpara, Baksa: NilimaPrakashani, Baganpara, 2012.
15. ---. *Raithai Arw Sansree*. Kokrajhar: OnsumoiLaibrary, 2002.

16. Hazoary, Prafulla Kumar. *Thunlaiyari Santhou*. Kajalgaon: Chirang Publication Board, 2008.
17. Lahari, Monoranjan. *Nwjwr*. 2nd ed., Kokrajhar: N.L. Publications, 2015.
18. ---. *Boro Thunlaini Jarimin*. 3rd ed., Kokrajhar.: Onsumoi Library, 2008.
19. Muchahary, Guneswar. *Thunlai Bijirnai*. 2nd ed., Kokrajhar: Pradeep Kumar Bhoumick, 2004.
20. Narzary, Indra Malati. *Boro Harimu Arw Thunlai Bijirnai*. 2nd ed., Kokrajhar: N.L. Publications, 2019.
21. Zaraphagla. *Banalata*. Kokrajhar: Words & Words, 2020.
22. ---. *Dantharu*. Kokrajhar: Danali Publications, 2004.
23. ---. *Gunda*. Kokrajhar: Omeh Publications, Kokrajhar, 2014.

English:

1. Basumatary, Dr. Sunil Phukan. *Spectrum of Bodo Culture & Literature*. Kokrajhar: Gaurang Publications, 2019.
2. Chatman, Seymour, *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaka and London: Cornell University Press, 1978
3. Endle, Sidney, *The Kacharis, London: Low Price Publications* , 1911
4. Hudson, William Henry.: *An introduction to the study of Literature*, Atlantic Publishers and Distributors (P) Ltd., 2008
5. Hnuni, R.L. *Vision For Women in India, Perspective from The Bible, Church and Society*. New Delhi: Lakhshi Publishers & Distributors, 2016.
6. Husain, S. Abid. *The National Culture of India*. New Delhi: National Book Trust, 2010.
7. J. A. Cuddon, et al. *Dictionary of Literary Terms & Literary Theory*. 5th ed., England: Penguin Reference Library, 2013.
8. Kumar, Shiv K. *Contemporary Indian Short Stories in English*. New Delhi: Sahitya Akademi, 2012.
9. Lukacs, Georgy. *Studies in European Realism*. Howard: HawardFartig, 1950.
10. May, Charles. *Short Stories Theories*, Ohio University Press, 1976
11. Murdock, George P. *Social Structure*. New York: The Macmillan Company, 1965

12. Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi 2014.
13. Pathak, Manjushree. *Women in Roads, Path to the 21st Century*. New Delhi: Mittal Publications, 2009.
14. Prasad, Ravi Shankar and Sinha Promod Kumar. *Encyclopaedia of Indian Tribal Culture and Folklore Traditions*. New Delhi: Anmol Publications Private Ltd., 2011.
15. Roy, Mohit K. *Studies in Literature in English, Vol-XI*. New Delhi: ATLANTIC Publishers & Distributors, 2005.
16. Sinha, Birendra and Mishra Dinesh. *Indian Women Writers in English*. Delhi: Pacific Book International, 2013.
17. Sinha, P.K. and Ghosh, Jagdish K. *History of Indian Literature*. New Delhi: Common Wealth Publishers Pvt. Ltd., 2012.
18. Welleck Rene and Warren Austin. *Theory of Literature*, Harcourt, Brace & World, 1956
19. William J. Handy, Max West Brook: *Twentieth Century Criticism*, New Delhi: Light and Life Publishers, 1976
20. Sen Gupta, S.C. *A Shakespeare Manual*, OUP India, 1982

Journal:

1. Ahmad, Aijaz. "Perspectives of Indian Literary Criticism." *Literary Criticism In India* (2021): pp. 1-12.
2. Basumatary, Adaram. "Contemporary Bodo Short Story: An Analysis." *Research Journal of the Dept. of Bodo, Bodoland University* (Vol.:VII, 2020): pp. 56-65.
3. Basumatary, Bijitgiri. "Cultural Pictures Reflected in Boro Short Stories." *Journal of the Dept. of Bodo, Vol-I, Bodoland University* (2014): 80-88.
4. --- "Nil Kamal Brahmani Sungdo Soloao Dajanai Aaijw Aakholfwr: Mwnse Saorainai." *Research Journal of the Dept. of Bodo, Vol-VII* (2020): pp. 45-55.
5. Basumatary, Birupakhshagiri. *Boro Sungdo Soloni Style, Boro Sungdo Soloni Bwhwithi Dahar*, Chief Editor: Swarna Prabha Chainary, New Delhi: Sahitya Akademi, 2011

6. Basumatary, Maikan. "Gwjam Arw Gwdan Boro Thunlaiyao Berkhangnai Aaijw Saogari." *Boro Thunlaiyao Aaijw* (2017): pp. 67-78.
7. Boro, Dr. Anil. "Boro Thunlai Muga." *Sanbwlaori by Ishan Mwshahary Gwswkhang San Falithai Fwr bw* (3rd Issue, 2003): pp. 90-96.
8. Boro, Dr. Rita. "Doctor Mangalsingh Hazoarini Fwishali Andwni Solo: Mwnse Saorainai." *Research Journal of the Dept. of Bodo, Vol-V, Bodoland University* (2018): pp. 1-12.
9. Brahma, Brajendra Kumar. "Nil Kamal Brahmani Sungdo Soloao Hinjao Aakhu Erkhanganai." *Sanbwlaori by Ishan Mwshahary Gwswkhang San Falithai Fwr bw* (3rd Issue, 2003): pp. 107-122.
10. Hajoary, Ruphashree. "Haribhusan Brahmani sungdo soloao berkhanganai subung harimu arw mahariaribad." *Research Journal of the dept. of Bodo, Vol-III.* (2016): pp. 52-62.
11. Muchahary, Rupnath. "Nil Kamal Brahmani Sungdo Solo: Mwnse Nwjjwr." *Laithun* (8th Issue, 1998): pp. 20-28.
12. Mushahary, Guneswar. "Boro Sungdo Solo Arw Soloma." *Laithun* (2nd Edition, September, 1994): pp. 28-36.
13. Mwshahary, Premananda. "Thunlai Arw Bini Bijirnai Mohor." *Sinaithi*. Kajalgaon: G.M.B. System and Publications, 2002. pp. 91-105.
14. Ssveran, Manjeri S. "A Madras Admiral." *Triveni Journal* (1957): pp. 12-13.
15. Das, Babul Chandra. Bhabendra Nath Saikar Golpor Godyoriti-Bhasha Saili Aru Alandhu Golpo."
16. Sailenjit Sharma. *Axomiya Shuti Golpor Alochona*. Guwahati: Chandra Prakash, Guwahati, 2010. pp. 358-368
17. Mazumdar, Dr. Bimal. "Homen Borgohainor Shuti Golpo, Ek Alokpath." *Axomiya Shuti Golpor Alochona*. Guwahati: Chandra Prakash, 2010. pp. 424-432.
18. Saikia, Dr. Nagen. "Biswa Golpo Sahityar Pora Axomiya Golpo Sahityaloi." *Adhunik Axomiya Sahityar Porichoi*. Guwahati: Students Emporium, Fourth Edition, 2008. pp. 219-236.

PHOTOGRAPHY



Navin Wary with scholar and supervisor



Navin Wary with his family

DIALOGUES IN THE SHORT STORIES BY ZARAPHAGLA: A BRIEF STUDY**Jwishri Boro, Research Scholar****Deptt. of Bodo****Bodoland University, Kokrajhar, BTR, Assam, India**

ABSTRACT: Most writers use dialogue simply because there is more than one character in their story and dialogue is a major part of how the plot progresses and characters interact. But in addition to the fact that dialogue is virtually a necessary component of fiction, theater and film, writers use dialogue in their work because- expression of the story may be subjective or objective. It may be expressed by purely narrative or may be added by descriptive by the dialogues thrown by the characters. Dramatic or conversation technique may be contributed to it in order to make it more complete and aesthetic. Then it artistically becomes more beautiful and successful which lastly comes out with a great impression. Every author has his or her own style of expression depending on the subject matter or theme of the story. The powerful dialogues thrown by the characters may make the story evergreen. The short story may be short or long but it has a hold on the reader's mind. This depends much on the success of the story writer's mind and on the success of the story writer's art. In fact, it is the primary factor in creative power. Zaraphagla uses many conversations in his short stories. These conversations and dialogues thrown by the characters will be discussed through this article.

Key Words: Category, Expressions, Flow of story, Technique

1. **Introduction:** Art is an emotional appraisal of life but it cannot ignore the role of thought. In the society there are various types of characters. The talking style and their expression of emotions are also variable. Some are very lovable, some are very rude, and some are very adorable. Some characters have seen positivity in everything and some are negative. As the writer is also a part of human being and of the society, it is concerned directly with the life of human being and their relationships with the thoughts and feelings, the passions and natives by which they are governed and impelled, with their joys and sorrows, their struggles, successes, failures. The numerous problems of the human being are reflected in the stories through the characters.

The achievement of a writer lies basically on his power of composition. He is independent in representing the theme, constructing the story and representing the subject. Writer is also independent in the arrangement of dialogues or conversation thrown by the characters. In doing so, Writer should have awareness towards the art of emotion. The success of the writer is depends on his art and technique.

The functions of the dialogues in the stories is defined as follows-

1. It aids in characterization, helping to flesh out the various characters and make them feel lifelike and individual.
2. It is a useful tool of exposition, since it can help convey key information about the world of the story and its character.
3. It moves the plot along. Whether it takes the form of an argument, an admission of love, or the delivery of an important piece of news, the information conveyed through dialogue is often essential not only to readers understanding of what's going on, but to generating the action that furthers the story's plot line.

1.1 Aims and Objectives of the study: Following are the aims and objectives of the proposed research article-

- I. To explore dialogues thrown by the characters in the short story collection books by Zaraphagla.
- II. To study about reflections of social pictures through the dialogues thrown by the characters

1.2. Source: The writer's book *Gunda, Banalata and Dantharu* are taken for the primary source and many articles are taken by as secondary source from various renowned writers.

1.3. Methodology: The analytical methods have been employed to complete this research article.

1.4. Hypothesis: Initially, in the proposed study striking hypothesis has been adopted. These are -

- i. There are many emotional dialogues thrown by the characters. These dialogues helping the stories to progress.
- ii. The depiction of the culture, traditions and customs of the Bodo society in Zaraphagla's short stories has influenced and inspired the society.
- iii. Short stories are made up of different characters and each & every character is a messenger of society. It will be easy to identify many such messengers of society through their dialogues.

1.5. Literature Review: The History of the written literature of Bodo has passed a century since its conception in the year 1919, the formation of the Boro Chatra Sanmilani. The founders of the Boro Chatra Sanmilani were Satish Chandra Basumatary, Rupnath Brahma, Madaram Brahma, Jagendranath Basumatary etc. Few Bodo students of then were very interested to awake up language, literature and culture and they formed Bodo Literary Club. The members of Bodo Literary Club were tried to publish some poetry collections as the beginning of their literary journey. Modaram Brahma and Pramad Chandra Brahma published first their jointly poetry collection *Khonthai methai*, the poetry book *Boroni Gudi Sibsa Arw Aroj* by Padmashri Madaram Brahma was published in 1926. Brahma wrote this poetry on the base of prayer song of Boro religion Bathou, the second magazine *Jenthoka* appeared in 1925 which was jointly edited by Madaram Brahma and Rupnath Brahma.

In the field of short story, the Boro literature is growing very slowly. It began in twentieth century with the name of Ishan Chandra Mushahary, which appeared in the mid of 1930's with the *Hathorkhi Hala* edited by Promod Chandra Brahma. Satish Chandra Basumatary wrote a short story named *Randasi Phagli*, wrote the pen name Rangdini Phagli through *Bibar* magazine. But it could not get recognition as a full fledged short story. Later in *Abari* written by Ishan Chandra Mushahary about society was published in 1930 in the magazine *Hathorkhi Hala* which was edited by Promod Chandra Brahma. This short story marked the beginning of Boro short story in Boro literature. Due to the fulfillment of all the elements in the short story, it is considered as a milestone of Boro short story in the history of Boro literature.

In the field of Boro short stories, there are many writers who wrote with different techniques and modern technological ideas. Moreover some young writers who brought new trend in the Boro stories, they were none other than Zaraphagla, Janil Kr. Brahma, Rani Helen Owary, Katindra Swargiary, Nabin Malla Boro, Nandeswar Daimary, Mahan Boro, J.D.Basumatary and many others. According to Birupakhsha Basumatary, after the Nandeswar Daimary, we can take the name of Zaraphagla, whose short stories are very attractive and his technique of story description is very strong.

In this Research Article it is an attempt to discuss on the *three short story* collection books namely *Gunda*, *Banalata* and *Dantharu* by Zaraphagla, where he uses dialogues as the reflection of the characters.

2. Dialogues in the short stories by Zaraphagla: According to Hudson “Good dialogue greatly brightens a narrative and its judicious and timely used is to be regarded as evidence of a writers technical skill”.¹ It (dialogue) has immense value in the exhibition of passions, motives, feelings of the reaction of the speakers to the events in which they are taking part and of their influence upon one another. Extraneous conversation, however clever or amusing itself, is therefore to be condemned for precisely the same reason as we condemn any interjected discourse on miscellaneous topics by the author himself; namely, that having no connection, with the matter in hand, it breaks the fundamental law of unity.²

The different types of dialogues or conversation in the story are mentioned as following-

- A. Story Telling Conversation
- B. Character psychologist conversation
- C. Category character dialogue or conversation
- D. Writer’s ideal conversation
- E. Enlightened conversation
- F. Failure conversation

A. Story Telling Dialogues or Conversation

Dialogue helps to expand and develop the narrative, but it also often helps to condense the story. Just as dialogues help to express and accelerate the main thread of the story of the story, at times it also helps in the contraction of the narrative of the story. The character dialogue softens the narrative of the story by curbing the boredom of the story. Because sometimes the opposite side event, which is in line with the main story, has to be dragged into the story. It is likely that the story

¹ Hudson: An introduction to the study of literature. P-154.

² idem

of the story will be relaxed if you want to express such side effects with a description. In such a situation, the side event is made clear by the statement on the character's face.

Such dialogues are thrown by the Sabharam and the police man in the story *Rwikhagiri (The Protector)*-

: May be I am disturbing you coming in this time?

: Why disturb? This is our duty. What's the matter?

: Matter is something difficult. It is not so necessary to come to you for this matter but without coming to you it has also no solution. So where to go?

: What happened? Inspector asked.

: Matter is shameful. A boy has given a letter to our daughter. Seeing the words written in the letter, the mother of daughter and I also very afraid of. Cannot say, when what will be happened. Today he went to our home too.

: Is there physical relationship between them?

: No no, nothing happened like this. Our daughter is so young. She is still under 17. May she will be brain washed and will do something wrong, in such suspect, her mother stopped her school going.

Controlling his shyness and anger, Sabharam said to Inspector.

: The matter is very worriable for the parents. But if happening nothing major, what will I do? Police has no power in such case.³

B. Character Psychologist Dialogue or Conversation

The dialogue reveal the internal conflicts and deep sorrows of the characters while the truths of human thought are taken care instead, it is said that psychological theoretical interpretations provide the secret depth of the life of the human psyche. People's minds are manifest. There is absolute peace in revelation. When any kind of problem, some kind of conflict or conflict breaks

³ Zaraphagla, Rwikhagiri, Gunda(2014), Omeh Publications, Kokrajhar, PP-7-8

the dream of people's hopes and aspirations, people get peace only by expressing the pain of breaking that hope. The character of the story can be expressed through the expression of the pain of the mind, but the pain expressed through the dialogues in the character's mouth touches the reader's mind more. Just as the character's inner conflicts and deep sorrows are expressed through dialogues, care is taken to bring to light some of the eternal truths of human being. The intolerable conflict or conflict of the expression is revealed through the dialogues of the character, as well as the basic instincts or sanatana truths of the human being are also revealed.

In the story *Dantharu (Slayer)*, when Dantharu alias Dinesh gun shot by his own partner and his dead body brought by his uncle to the village, then mother of Dantharu was cried and she cursed that partner who shot his son. Knowing Dantharu is a very dangerous people for that area and knowing their own nephew is criminal, Dantharu's uncle Damphla always tried to him bring in the good way. But he failed and his nephew's activity always made him very shameful. So he said to his sister-in-law (mother of Dantharu alias Dinesh) with anger.

: Shut up. Don't increase our sin further by giving the fault of your son on someone else. It is good that he died. And it would have been better if he died earlier. By living, he would have increased the sin even more. He would have become a curse for himself as well as for us. By dying early, he got little freedom from this curse. We also became free. God is there, this is the proof of this.

C. Category character dialogue

Category means a society's meditative thought, it is a character with special characteristics that carries the so called traditional thoughts, ideas and reforms of the society. Dialogue plays a strong role in reflecting all aspects within contemporary society in the story.

In the story Rwikhagiri, a character namely Bimala, wife of Sabharam, told to him-

: I am laughing at the extent of your knowledge. It turned out to be true that men remain characterless despite growing old.

Again Bimala speaks to Sabharam-

: You are not able to think of many things. You don't believe me even when I speak. You think- what do women know? But we know that; I speak. Despite repeated warnings, you are unable to give up your stubborn character. That's why you fall into trouble.

Bimala again said to Sabharam, when he failed to protect them-

: You are a man, why are you so afraid of? Despite of taking care of own wife-childredn, on the contrary, you yourself will die of fear. What is the nedd to be so afraid?

In the story ***Rajkhanthini Rajmistri(The Mason of the politics)***, the conversation between Rajen and his friend took place-

: He is like the people, who are drink water of seven ambushes. Beside of these he is muslim man, intelligence, power and technique are different from others. But he is not dishonest, he is loyal. He always stands with the one he likes.

: The man's moral character is probably not good.

: Now-a-days no one gives any value to the thing called moral character. No one has morality, then where will the moral character come from?

D. Writer's ideal conversation

Every writer adopts a view or theory of life...The effect of the work is always to persuade the reader to accept the view or theory.⁴ Different writers have different theories about their art, they write, they think, for all sorts of reasons, to reform the morals of the stage. Fundamental to everything else is the abrasion to create through character and story, which cannot artificially be separated an image of life. The life philosophy of the writer that is taken care to express through the story of the story becomes clear in the complex of the story.

Such as in ***Phaglee(The Mad Lady)***, when the maid lady told to Haren master, they will curse everybody, then Haren Master explained his thinking...

: Sister, the curse of Legend Daimalu, Legend Sikhna etc. is still on us. What other curse will fall on us now?

In same way in the story ***Dantharu(The Slayer)***, Damphla says to his wife Singkhaori,

: See Songkhri, How violence, counter-violence, fighting, war etc. are increasing at a terrible rate in the world. Saitan people and sinful people born in human form

⁴ Rene wellek & Austin warren: Theory of Literature, p.35

are successful in every work in the whole world today. We all know that doing injustice and tolerating injustice both are equal injustice. Still, no one is doing anything other than us being silent idiots. To increase our own sins by deceiving ourselves, perhaps we sometimes say or think – God has not given any power to small people like us to fight against injustice. That is why injustice and sin are increasing in the world. The same happened in the era of Ramayana and Mahabharata, so it is known that. The people who were going to be destroyed in the hands of God had knowingly increased their own sins and got soaked in sin. Even today riots are happening in every corner of the world and the reason for all this is very trivial. Even if someone has the right reasons, he is following the wrong path. It is known that he will not be able to attend the goal. Therefore, because of this, violence, counter-violence, anger is increasing and rivers of blood are flowing on the earth. The number of sins and sinful people is increasing. What kind of sign is this?

E. Enlightened conversation

In the application of intelligent dialogues, the character gets a more lively and active form Singkhaori or Songkhri identified more intelligent when she says to her husband, when her husband was hesitating to tell her the main reason why Dinesh alias Dantharu was shot down by his own partner-

: Feeling shy to tell me...?, Don't need to tell me. Too many things entered my ears. Admittedly, the boy who already turned into an animal could not make any difference, but what happened to Raisi?... Seems she is the worst than that animal. And with what mouth did that old woman say all those things in front of you oh God...! And what will you show..?

Such enlightened conversation also done in the story *Rwikhagiri(the protector)* through Rakhao to Sabharam

: I'm not used to hearing negative answers from others. If you said no, so my work will done by you. But before that, I think I should finish your work. I have heard all about you. See brother, there is an art to every work. It is very important to practice this art before going to work. Don't get caught stealing, don't put up evidence of bribery, and You should not kill yourself

after threatening to kill someone else. I am talking too much because I have heard that you have a good reputation. So, if you, brother want, I can solve your problem.

F. Failure conversation:

In general, dialogues should be suitable for the character's intellect, education and personality. Otherwise the words and the personality of the character are not balanced and as a result the character is not realistic and the beauty of art of the story is also diminished.

Such dialogues has found in the story Ziuni Khobam. When Irabati and Indira came to village for some land purpose, they met a little girl namely Minu. Minu was a orphan girl living with her elder aunt. She was tortured by her own aunt. Minu came to Indira when her elder aunty was punishing her for not to staying in home. When Minu's aunt came to Indira chasing Minu, Indira said to her-

: Do you want to get punishment aunty?

: Mebla did not return to home after the death of his wife. But Minu's situation should not have been like this.

: Did you see the condition? As if she has been hungry for a long time. Look at the wear; it's worse than a beggar. Does creating such a situation for children are the sign of pride to this village?

These dialogues are given by Indira to Bikram. Indira is a little girl. Though she have knowledge of various things but these dialogues showing her over smart and not suitable for her. As Indira is a little girl how can she threatened Minu's aunt saying like this-

Do you want punishment?

Though she is smart and love Minu, but as a little girl she can't thought to punish Minu's aunt. It did not seem right to call such things through Indira. Because no matter how sensible Indira is, she is still a child and it is not right to speak of punishing a woman older than her mother. The author made a slight mistake in giving such a dialogue.

Therefore writer always should aware about this type of conversation and without demand of dialogues writer doesn't use such conversation. So dialogues should be according to the personality of the character and the dialogue can infuse sweetness into the story, character is the philosophy writer's life and the story as a whole.

3.Conclusion:

In the society there are people of many characters. Some are luxurious, some are corrupted, some are selfish, some are wise and sacrifice and some are very good, follow others what they say, they act according to that. Be it a girl or a boy, such people exist in our society. Some men think of themselves as smarter as and more knowledgeable than others, while some women also express themselves in the same way. But in running the house and society, both men and women have to walk equally. After the passing of the husband, children can become friends of the mother and everything in life can be done with them too, if she gives good values from childhood, then they can take their own decisions in a good way from childhood. The dialogues spoken through them are very useful to tell the character strong or weak in a short time and can also catch the root of the story from the same dialogue. Loving someone with all their heart, hating someone, the way people look for a way to save themselves when they fall into a situation are reflected in the stories and the readers want to find themselves in those characters. The story gets a chance to flow through the conversation made between the characters.

Bibliography:

Basumatary, Adaram. "Contemporary Bodo Short Story: An Analysis." Research Journal of the Dept. of Bodo, Bodoland University (Vol.:VII, 2020): 56-65.

Basumatary, Rakhao. Boro Sungdo Soloni Jarimin(A History of Bodo Short Story). Kokrajhar: Words & Boro., Dr. Anil. Boro Thunlaini Mohor Arw Mushree. Kokrajhar: N.L. Publications, Kokrajhar, Reprint 2012.Words, 2nd Edition, 2013.

Chainary, Swarna Prabha. Boro Sungdo Soloni Bwhwithi Dahar. New Delhi: Sahitya Akademi, New Delhi, 2011.

Dr. Mukunda Madhab Sharma. Sahitya Tabta Aru Somalochona. Guwahati: Bani Prakash Pvt. Lmted., Panbazar, Guwahati, 1994.

P.K. Sinha.& Jagdish K. Ghosh. History of Indian Literature. New Delhi: Common Wealth Publishers Pvt. Ltd., New Delhi, 2012.

Sharma, Rajesh. Modern English Literature. Jaipur: ABD Publishers, 2006.

Zaraphagla. Banalata. Kokrajhar: Words & Words, Kokrajhar, 2020.

— . Dantharu. Kokrajhar: Danali Publications, 2004.

— . Gunda. Kokrajhar: Omeh Publications, Kokrajhar, 2014.

Gender Issues in the Short Stories by Zaraphagla: A Study With the View of Sociology

¹Jwishri Boro, ²Prof. Indira Boro

¹Research Scholar Deptt. of Bodo Bodoland University Email: borojwishri@gmail.com

²Supervisor Deptt. of Bodo Bodoland University Email: indiraboro379@gmail.com

How to cite this article: Jwishri Boro, Indira Boro (2024) Gender Issues in the Short Stories by Zaraphagla: A Study With the View of Sociology. *Library Progress International*, 44(3), 21983-21988

ABSTRACT

Sociology is a field of social science that examines human social life. In a sense, through the sociology studies we can study the social system works and how it relates to the way in which the statistics of society are lived. Literature is one of the sources that can be used for the scientific study of society. The function of literature is to reflect the situation of society at any time, and the relationship between the statistics of society and the critical view is being examined. Sociology of literature states that literature reproduces human experiences in social life; therefore, the core of any literary work is social life. By adopting the same approach, as there is male and female human being representing the society and it is seen that the works, activities and responsibilities among the male and female characters is not same. In literature or in the literary works is a consequence of life in the sum of other human being as the writer also one part of society. Zaraphagla belongs to Bodo society and as a writer he also brings some social issues of male and female or gender in-equality through his short stories. It is an attempt to analyse this matter through this research article.

Keywords: Sociology, Bodo society, gender issues, reflections of women empowerment

Introduction: Society includes various objectives. Society means various things. A society is made up of both men and women. Due to the different physical structure of both, their work is also different, the responsibilities are different. Variations are also found in their works. Due to different genders, there is a difference in their thinking too. This differentiation between men and women, sometime bring some issues and difficulties. In literature, writers come up with the articles, stories, poems from such a point of view, which gives an introduction to the position of man and woman in that society. From their point of view, the authors try to give knowledge people about the nature of society, the meaning of human life, the power of nature, the principles of society etc. which is going on that society. Through this article, it is an attempt to bring out the gender issues which is shown in the short stories by Zaraphagla with the view of sociology.

1.1 Aims and Objectives of the study: Following are the aims and objectives of the proposed research article-

- a) To explore the Bodo family, Bodo society and religions with the theme of stories.
- b) To explore the women issues and responsibilities.
- c) To study how the author has delighted gender issues through the stories.

1.2. Source: - The writer's book *Banalata* is taken for the primary source and many articles are taken by as secondary source from various renowned writers.

1.3. Methodology: The analytical methods have been employed to complete this research article.

1.4. Hypothesis: Initially, in the proposed study striking hypothesis has been adopted.

These are -

- i. There are four stories at Banalata short story book of bizarre events. The story and construction of plots will be discussed.

ii. The depiction of the culture, traditions and customs of the Bodo society in Zaraphagla's short stories through Banalata has influenced and inspired the society.

iii. Short stories are made up of different characters and each & every character is a messenger of society. The characterization and dialogues given by the characters will be discussed extensively

In this research all these problems will be taken into account for extensive study and discussion. Finally, the result of the study will be come in to shape as concluding statement.

1.5. Literature Review:- The magazine Hathorkhi Hala which was published in 1942 a short story namely ABARI by Ishan Muchahary was published. It is the beginning of short story era of Bodo Literature. According to the Bodo critic Manaranjan Lahary, the short story *Undaha* by Gahin Basumatary which was published in the magazine "*The Bodo*" is the first modern story to grow up Bodo literature. Because after the birth of Bodo Sahitya Sabha in 1952, its quarterly mouthpiece *The Bodo* has taken a great role in the development of Bodo Literature. After the birth of *The Bodo* Magazine, many writers started writing stories and it also became very important for literature development. Many writers established themselves as good short story writer since then. For example Nil Kamal Brahma and Manaranjan Lahary can be mentioned. In the same way Navin Wary, with the pen name Zaraphagla published many short stories through his edited magazines. His first story was *Bobi Hathasi* and it was published in the magazine namely *Onzima*. He was the editor of the fifth issue of this magazine. Then his second edited magazine was *AABIR* and his story *Raobw Gwiya* was published in this magazine. After then he edited *Songali*, *Aronai*, *Danali*, *Rongjathili* etc. where in he published his short stories and novels serially in a large number.

No critics have still criticized on the stories by Zaraphagla. Many critics have discussed a little bit about his novel *Bishni Lwithw* but no discussions are found on his short stories. Therefore this is a discussion on Zaraphagla's creation Banalata and on the four stories which portraits the gender issues.

In this Research article, it is an attempt to discuss on the **Banalata**, plot constructions of the stories inside Banalata and reflection of the pictures of Bodo Society with the view of sociology.

2.0. The plot of the stories:- The story book *Banalata* is published in the year 2020. There are total four different stories- *Guthal(The Wave)*, *Banalata(a girl namely Banalata)*, *Songsar (The world)* and *Ziuni Khobam(The Rhythm of life)*. All the stories portraying women as the lead characters.

Guthal(The Wave) is the first story in the book *Banalata*. The main character of the story is Irabati and Indranil. Irabati is Indranil's sister-in-law and is a mother of two children. The name of the daughters is Indira, whom they called with a nick name Indu and Illora whom they called shortly as Ilu. Indranil is a rich businessman. He has a travel bus agency in the name of his siter-in-law and a shopping Mall in the name of his niece Indira. Indranil is very kindhearted man. He keeps Hangla, a very poor old man at his town's home. He is not only keeping him as his housekeeper but he also looks after Hangla's granddaughter too, who is an orphan now. Indranil keeps them both in his house and looks after them as his own people. Indranil is also very inspirable for his village's young boys. The young boys of Indranil's village follow his ideas to develop their life and lead a happy life. He has a different kind of relation with his sister-in-law Irabati. The relation of faith, respect, love where there should not be any doubt or any worries. His brother Dabaram and his two sisters Urmila and Neelima too had never doubts on the relationship of sister-in-law and brother-in-law. But Indranil's eldest brother Sonaram's wife Rambasi could not accept Indranil and Irabati's relationship easily. She spread various rumours of their relationship. The rumor got worser after Irabati's husband suffered from illness and died. For which there was a quarrel between Indranil and Rambasi and to control the situation Irabati slaps to Indranil. After being slapped by his sister-in-law Indranil leaves the house and starts living in the city to try to widen his business as he was already an established businessman when his brother was alive. After living alone in the city he realized that he was truly in love with his sister-in-law. At the time of his death, Dabaram also told his wife Irabati that if something happens to him by chance then she must remarry his younger brother Indranil. All these facts are well known by Indranil's elder sisters Neelima and Urmila. So once Urmila told Irabati to remarry their younger brother Indranil but by seeing the disturbances made by some youth of the village of giving proposal to marry her again and again. They were not able to talk about this matter again. After being slapped by his sister-in-law Indranil was very annoyed and didn't talk to his sister-in-law for four years but still tried to know about them through various different sources. But when he came to know that his sister-in-law is ill he came to take care of her. By his care his sister-in-law got better from her illness and by forgetting all the incidents they forgive each other and express their feelings. On the force of their children they got remarried and went to live in the city. At the beginning the villagers were not

able to accept their relationship easily but after knowing all the facts and that Indranil played a vital role in developing their village, the villagers started accepting their relationship.

The second story is ***Banalata(The girl namely Banalata)***. The main character of the story is Banalata and Abhijit. Abhijit and Banalata had studied together since class-I and as the time flew by, their relation also changed to be a colourful one. Their fathers too were friends and both the families have good relation too. Therefore none of the family members have any problem in their relationship. But after passing matric in first division and going to college, Abhijit's state of mind started changing. Abhijit left his studies and started coming forward to do something for his community. Abhijit started attending meetings, seminars and turned to be a great leader fighting for his community and his people. He decided to keep the community alive and demand separate state for his people. His father Mrigen Brahma could not bear this act of his son for which he chased his son out of his home. His mother Mrinali tried to convince her son to come back home when he went to live in a lodge with the other young boys. His sister Amila also tried to convince her brother to return home. At last they asked Banalata to convince him as she was the only resort left. Banalata along with Amila went to convince Abhijit to come back home but he didn't listen to Banalata and didn't come back home. Banalata was very saddened by this act of Abhijit. After that his mother Mrinali went for hunger strike which Abhijit could not bear. By the time he returned home Abhijit was not satisfied with the work of his group. After returning back home Abhijit didn't meet Banalata and didn't talk even though they sometimes came across each other on the road, they just ignored each other. After that Abhijit established himself as a businessman and Banalata also passed M.A. and started working as a teacher in one of the village schools. But they did not try to step forward in their relation, for which there was confusion among the family members. Their age of marriage is almost passed but they didn't go out to marry other people. One day as there was no work to do, because a bandh was called out by some organization, Abhijit went to Hemanta's home along with his friends for a meetup. Taking this opportunity Hemanta's wife Jarou, asked him about the relationship of Abhijit and Banalata. It becomes clear that Abhijit feels ashamed to approach Banalata due to his degree as he is just Matric pass and Banalata is M.A. After knowing all these Jarou went to Banalata and tried convincing her. She requested Banalata to pipe down her pride and to clarify their misunderstanding otherwise along with Banalata and Abhijit, all the other family members will also go through this sad situation. After knowing about the facts from Jarou, Banalata stepped forward to talk with Abhijit and clarifies all the misunderstanding between them. She went to Abhijit and cried while hugging him and ended their anger towards each other. Abhijit's sister-in-law saw this and told this to the other family members and soon announced Abhijit and Banalata's marriage.

The third story is ***Songsar(The World)***. The main character of the story is Laogi and the male characters are Laoga and Laoga. Because of the same name many problems came up and later Laogi's husband Sonaram, brought up a solution. They decided to call their son Laoga as Lallu and an orphan Laoga who stays with them in their house to work as Laoga. But one day Lallu's father dies in a sudden road accident. Laogi who had never step out of her house is now in a problem. She has no idea about the outside world. At this situation their servant Laoga helps them by taking all responsibilities of taking care of Lallu and his education. He advised Laogi for compassionate job of her husband and he has done all the official works by taking Lallu with him. Though Laogi didn't have any financial problems but as she was too young and beautiful, she had faced many problems. Some men of her own village, people from nearby village want to marry her and tried to get Laogi as their wife in different ways. To get rid of all these issues Laogi discussed with her son and planned for contractual wedding with Laoga. Once her son Lallu completes his graduation then they will end this contractual marriage and will let Laoga marry the girl he wants to marry. They planned in a proper way and when Laoga decided to leave home on Lallu's final year of graduation then only some things came to light. Because by this time Laogi could not realize that though Laoga is younger in age she could accept Laoga as her husband, because Laoga not only cares and serves Laogi but he is also deeply in love with her. Laogi also has fallen in love with Laoga. Laoga too have the right to be loved and respected as a husband. Therefore Laogi discussed with her son Lallu about this situation and ended their contractual marriage and accepted Laoga as her legal husband.

The fourth and the last story is ***Ziuni Khobam***. In this story, marriage is the main theme with a major female character Baneswar, called as Banda by his family members. He has three sister-in-laws and one sister. When Banda was very young his eldest sister-in-law had a young child too. On the sudden death of Banda's mother, he grew up on his sister-in-law's breast feeding. That's why he considers his eldest sister-in-law as his mother and respects her. But Banda doesn't have a good relation with his second sister-in-law, Sundari. Sundari

does not have a good relation with not only Banda but with all the other family members too. But Banda has the best relation with his youngest sister-in-law, Neelima. They are same in age too. Banda discusses each and everything of his life with Neelima, he respects her, obeys her and is always friendly with her. He is surprised to know that a woman could have such qualities. He respects and believes his elder sister Shwmsree. But he is having a problem with his wife Urmila. After the wedding, Banda's wife Urmila didn't return home after the Athmangla. Athmangla is the ritual of Bodo society where the bride goes back to her parents home after the completion of seven days in the newly married home. In this Athmangla, bride and groom have to throw a party to the friends and relatives of bride. After that they come back to newly married family. But Urmila didn't come back. No one knew the reason why Urmila didn't come back to home. Banda's family went to pick up Urmila many times but she rejected all their requests to come back and she neither told them the reason too. So after clearing ACS and before going to training, Banda wanted to clarify their relation with Urmila whether she will come back to him or she wants divorce. Therefore he talked about the matter with his elder sister and sister-in-laws. For the last time Banda's sister Swmsree, his brother Gabda and sister-in-laws Neelima and Rupathi went to Urmila's parents home. Urmila was happy to see them and she confessed that she was doing wrong with them. She also told the reason why did she was not come back to Banda after Athmangla. The reason was that Banda's another sister-in-law Sundari, told her that Banda has illegal relationship with his sister-in-law Neelima. So ensuing that she will not lead a life with a man who keeps illicit relation with his sister-in-law, for which she didn't return after Athmangla. But later Urmila came to know that all those were just the rumor spread by Sundari because Sundari had spread same rumor about Banda's brother Gabda saying that he has a relation with sister-in-law Rupathi. After realizing her misunderstanding Urmila felt ashamed and couldn't gather the courage to come back to Banda. After that when Neelima and Swmsree called her Urmila returned back happily to Banda. After knowing all the facts that the second sister-in-law is the main reason for all the problems in their family Swmsree told her brother and sister-in-law to live separately and should not keep any relation with the family.

3.0. The picturization of Gender Issues in the stories:- People live with the society. People's own society and community helps in up living a life. To develop a community one must first develop oneself and the house they live in. If one stands strong as a person then only one can do something for the community and the development of the region. The stories of Zaraphagla also presents the same portraying the home as theme. If the family members have a strong bonding among themselves then only one can think about others.

In the story *Banalata*, the strong bonding of sister-in-law and brother-in-law is presented. In the story *Guthal* too sister-in-law Irabati have faith and love on her brother-in-law, Indranil. In the story *Banalata*, sister-in-law Rina and jarou love and believe in Abhijit. In *Songsar* too Laogi loves and has faith on Laoga. Similarly it's found in *Ziuni Khobam* too that sister-in-law Rupathi and Neelima love their brother-in-law Gabda and banda. Rupathi brought up her brother-in-law Gabda by feeding him her own breast milk. So these four stories presents that the brother-in-law and the sister-in-law too have the same relationship like a brother and a son. Whereas how the relationship of a families members should be strong and bold in the same way all the strong bond of beautiful and colourful relationship. But as in a society a various types of characters are found with various habits and behaviours. So among them some dark sided people are also found. This work is done in the story *Guthal* by Indranil's sister-in-law Rambasi, in *Songsar* the ladies who came to help in work like Kharphati, Rupathi and Rwimali. On the other hand in *Ziuni Khobam* Sundari tried to break the relation of Urmila and Banda. A woman herself is the reason for the problems of another woman. And women become enemies of each other.

Women who have lost their husbands at a young age come across different problems. How to lead a good life with a young child and if by chance they get someone's support what will their child's future be, etc all these thoughts give them a lot of tension. So in the stories *Guthal* and *Songsar*, the life of widowed women is portrait nicely with the problems they face. In this way many young widowed come across different difficulties in leading their life. Many evil eyed men approach such widowed women and try to spread rumors about them. Such stories are found in these two stories. For such reason it is found that, though the society didn't accept the remarrying of brother-in-law and sister-in-law but with time the society is bound to accept all these. All these situations are presented in the stories.

In the story *Banalata* it is presented how a mother Mrinali had to take up hunger strike to bring a father and son back together, it also presented what problems comes up when a female acquires a higher education and what problem a woman faces when she has a bold figure.

The most attractive story is *Songsar*, where a mother Laogi finds no one to share her feelings and has to accept her son as a friend to share her problems. Though the society does not accept all these and even though few things could not be possible to share or talked with a son. She was bound to do so. Laogi wants a contractual wedding with their servant Laoga and even after the wedding they did not have any intimate relation with each other. She had talked to her son about this. Other than that she also told her son about the marriage proposal from a few men. When a couple does not have a child even after many years of their wedding the questions brought up by the other women is also a social issue, whereas after the wedding the husband and wife must have physical relation and as a result must have a child is a bound ritual of the society and such ritual is presented in the stories.

In the story *Ziuni Khobam* the bride had menstruation on the first day of the wedding and she felt shy to share with her husband and the situation is the worst problem for the women and it's a real truth. Other than all the above cited problems there are many more social problems such as the gender issues between the differences of men and women and the story also present some solution of how to come out from such problems.

In the story *Guthal*, sister-in-law Irabati could not take bath or wash clothes herself due to her illness. Indranil not only helped her bath but also washed her clothes. Other than these he also taught his niece Indira to drive a car which people of the village considers as very tough work. Through the story the empowerment of women is presented where Indu and Ilu learned from a very young age how to protect themselves, how to save money, how to help the needy people and how to face through some social problems.

In the story *Banalata*, Abhijit's mother Mrinali, his sister Amila and Banalta played a vital role in bringing back lost Abhijit to the right path. To solve Abhijit's life problems his brother's friend's wife Jarou played an important role. These are the examples that the women can be a pillar of solving different problems.

In the story *Songsar*, though Ruphathi and Kharphathi spoke against Laoga and Laogi they make the pillar stronger which was not even possible for Lallu and her husband Laoga.

In the story *Ziuni Khobam*, though the problems in Urmila's life was created by a woman, at the same time woman like Neelima and Swmshree helped to solve the problems.

Through the stories some beautiful sceneries of women working together like cooking food together, planting paddy, pounding rice, etc such beautiful social pictures are also portrayed. Other than those if any problems come up in a village how it is solved together, drinking wine together, caring about the kids of their friends like their own child and feeding them, etc., such pictures are also nicely portrait.

5.0. Conclusion: It is seen that the development of the society starts with education and if this education is given to women then the society will be more developed. In Zaraphagla's Banalata, the highly educated women are presented. Irabati, Banalata, Laogi, Neelima, Urmila all are educated women, for which they always think higher. On the other hand those who are less educated or not educated always think low.

The problems of widow, widow's remarriage, a bride on periods on her first night who sleeps to convey to her husband and if a woman having higher education than her husband, all these problems are presented in the stories. So other than all these problems, if a woman fights with truth along with education if women get the freedom from the few laws and regulations and if women get freedom from various bondage then women can establish themselves and also could help in building better society. The author has shown few ways for all these problems.

Reference Books:

Barua, Dr. Prahlad Kumar. *Upanyas*. Dibrugarh: Sri Makhan Hazarika, Banalata, Notun Bazar, Dibrugarh, 3rd Edition, 1995.

Basumatary, Adaram. "Contemporary Bodo Short Story: An Analysis." *Research Journal of the Dept. of Bodo, Bodoland University* (Vol.:VII, 2020): 56-65.

Basumatary, Bijitgiri. "Cultural Pictures Reflected in Boro Short Stories." *Journal of the Dept. of Bodo, Vol-I, Bodoland University* (2014): 80-88.

J. A. Cuddon, M.A. R. Hobib, Mathew Birchwood, Vedrona Velickovic, Martin Dines Shanyn Fiske. *Dictionary of Literary Terms & Literary Theory*. England: Penguin Reference Library, Fifth Edition, 2013.

Lahary., Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar.: Onsumoi Library, Kokrajhar., 3rd Edition, 2008.

Ojha, Dr. Anjan Kumar. *Sahitya Samalochona Tattwa*. Guwahati: North Lakhimpur College Publishing Committee, 2001.

Pathak, Manjushree. Women in Roads, Path to the 21st Century. New Delhi: Mittal Publications, 2009.

Sainari, Swarna Prabha. Thunlaini Phithikha. Barama: Nilima Prakashani, Baganpara, Barama, Baksa, 2011.

Sharma, Sailenjit. Axomiya Shuti Golpor Aalochona. Guwahati: Chandra Prakash, Guwahati, 2010.

Tamuli, Geetashree. Sahitya Aru Samalochona. Guwahati: Aakhor Prakash, Guwahati, 2005.

Zaraphagla. Banalata. Kokrajhar: Words & Words, Kokrajhar, 2020.

Writing Technique of Zaraphagla: A Brief Discussion

Jwishri Boro¹, Dr. Indira Boro²

¹Research Scholar, Bodoland University, Kokrajhar, Assam, India

²Supervisor, Bodoland University, Kokrajhar, Assam, India

Abstract:

There is no a particular technique in writing of short story. Rather, it is a process of shaping and moulding until the writer has crafted a complete story. In writing, the writer makes many decisions but two important of them are theme and technique in writing of short story. As the elements of writing technique many writers use its description, exposition, narration, persuasion, comparisons and contrast. Though description, a writer helps the reader use the senses of feeling, seeing, hearing, smelling and testing to experience what the writer experiences. Through exposition, they inform, explain and clarify their idea and thoughts and through narration they tell a story. A story has characters, a setting, a time, a problem, attempts at solving the problem and a solution to the problem. Through persuasion a writer tries to change a reader's point of view on a topic, subject or position. Through comparison and contrast writer points out the similarities and differences about a topic. Therefore, it is attempt to discuss the technique and style of writing of Zaraphagla

1.0. Introduction:

Short story is one of the most favorite part of the Literature. Literature, in its broader sense, a body of written works or is the art of written works. It is a product of someone's imagination, originally, thought, feelings, emotions, idea etc. The short story is the most innovative part of literature through which writer can entertain readers, give a lesson and explore the technique of writing. Readers can understand their responsibilities towards the society as well as world and country through the artistic characters which are reflecting as lead role in the stories. Because every reader cannot understand the theme of poetic images of the poems, feel bored in reading various topical based articles but never bore by the short story. Because short story is like a movie where readers find out themselves in the story, they innovate themselves as the writer, as the character and many more through the story. They understands the problem of plot and search solutions for the problem and what the writer wanted to say through the story they pursued it and compared with the characters themselves.

Every writer develops his or her own style as he or she gains more experience in writing. Style is much to do with word choice, with the choice of sentence structure, and with the rhythm of each sentence. Style is also an expression of personality. Writer should be able to write with a creative urge. He must know to write correctly the rules of grammar, spelling, punctuation and style. All the great short story has the voice and style of a fiction writer. All great writers, such as, Faulkner, Chekhov, Hemingway, Vladimir Nabokov, wrote their fiction with a unique voice and writing style. Hemingway, for instance, wrote stories using a minimalist style. He used short sentences, nouns and verbs, short paragraphs, and vigorous language to tell his stories.

In the field of Bodo short stories, there are many writers who wrote with different techniques and modern technological ideas. In this way, it can be noted that Zaraphagla also has his own style and technique of writing. He follows the element of story writing e.g. characterization, plot selection, situation, conversation and philosophical thought etc.

1.2. Source and Data Collection: All The Short story collections book by the writer is collected as the first source in preparing of this research article and as the secondary source the criticism articles written by various writers and critics in different journal or magazines are collected.

1.3. Methodology- Analytical Method has been used for preparation of this article.

2.0. Aims and objectives-

The main aims and objectives of this paper is focusing and highlighting of writing style and technique by Zaraphagla. Because every writer has a own style of writing and technique of telling story. The style used by Zaraphagla and through which technique he likes to write and express himself will be analysed thoroughly through this analysis.

2.1. Literature Review-

Short story is the literary definition of the activities which is the reflection in mind, happening in eye. According to Neil Gaiman” Short stories are tiny windows into other worlds and other minds and other dreams. They are journeys you can make to the far side of the universe and still be back in time for dinner.”

The history of Bodo literature is beginning from 1924. A group of Govt, service holder people from the Bodo Community formed the basis of the Bodo middle class, which felt the need for nurturing the modern Bodo literature and culture from their own point of view. Rupnath Brahma, Satish Ch. Basumatary, Darendra Basumatary etc. are the prominent Bodo middle class writers and cultural activists. The begun with Bodo journal namely Bibar and this magazine was the mile stone for the development of Bodo Literature.

The age of modern Boro literature begins in the year 1952, when the Bodo Sahitya Sabha was formed. This age of modern literature played a major role in the development of Bodo language and literature. Many new writers started to write with various issues of society. In the field of urbanization, establishment of more higher educational institutions and small scale industries, development in communication, expansion in female education in particular and literary growth in general growth of Bodo language etc. all these factors created a proper social atmosphere with vigorous materials for writings.

Navin Wary whose pen name is Zaraphagla started to come in the field of literature as an editor of fifth issue of magazine ONZIMA, a monthly magazine by Kokrajhar College Literary Association. He also published his short stories through this magazine. He writes maximum novelettes. After the Onzima, he also started to publish many magazine and journals like Aabir, Songali, Danali etc. He also published his novels serially in these magazines. *Bwiswni Dengkhw* novel is an example. Then as book he published *Bishni Lwithw* novel in 1981, *Ishadi* in 1988, short story *Gunda* in 1994, *Banalata* in 1997 and *Dantharu* in 2004. He also published a prose book by his original name *Nwithi Kheb Thwinai Dwimaluni* in 2016. He also published Bajwi Sonashree in 1993 along with one story of Neel Kamal

Brahma, Upendranath Brahma and two stories with his another nick name. And in 2023, he again published his first novel Bwiswni Dengkhw which was published serially in Aabir with his original name i.e. by Navin Wary.

3.0. Language and Style of Narration by Zaraphagla:

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

It is noted that since 1990s, the subject matter, technique, style, use of language, characterization, expression etc. of the Bodo short story have gradually been changing in Bodo short stories with respect to the corresponding changing of Bodo society and its people as mentioned earlier. In the modern period of Bodo literature, the condition of economy, education, politics and socio-culture of Assam in general and Bodo areas influenced writers to write a new taste's stories. We have a good number of modern short story writers in Bodo literature namely Nil Kamal Brahma, Manoranjan Lahary, Haribhusan Brahma, Jagadish Brahma, Dharanidhar Wary, Nandeswar Daimary etc. also belonging to the middle stage of Modern Age period particularly since 1970's, and then another group of story writers like Janil Kumar Brahma, Nabin Malla Boro, Jumai Dala Basumatary, Katindra Swargiary, Indramalati Narzary, Gobinda Basumatary, Sunil Phukan Basumatary, etc., who belong to the late Modern Age period particularly up to 1990's. New themes like alienation, new man-woman relationship, feminism etc. also started to influence the new group of Bodo short story writers. These are the impact of globalization, market economy and new political changes and structures

Nil Kamal Brahma is regarded as the greatest short story writer in Bodo. Besides his edited short story collection, Phungkha and his own published short story collections are *Hagra Guduni Mwi*, *Silingkhar*, *Sirinay Mandar*, *Sakhondra* and *Mem Daodwi*. His stories bear high technique of writing, characterisation, narrative art; talented style and language. Secondly, Manoranjan Lahary is another great story writer who is also a critic, poet, novelist and historian of the Bodo literature. His great contributions to Bodo short story are story collections like *Solo Bidang*, *Bajwi* and *Gaodang*. His good technique of plot construction and characterization and use of language are built as to the different themes. Moreover, Haribhusan Brahma's *Srimati Durlai*, Rwnao Phagla and Khiphi Bendwng, Nandeswar Daimary's *Boxing* and Thangnaini Daoha, Sahitya Academi award winning writer Janil Kumar Brahma's *Dhumphaoni Phita*, *Mwider Muhuni* and *Japanni Swima*, Sahitya Academi award-winning writer Katindra Swargiary's *Hongla Pandit*, Rangsar award winning writer Zumai Dala Basumatary's *Haibridni Mwdwi Arw Gwhvmdwi*, Nabin Malla Boro's *Gwsw Phanjarini Bibar* and *Hadan*, Indramalati Narzar's *Angni Mwjang Mwnnaini Dairy* and *Gaodang* and Sunil Phukan Basumatary's *Post Modernni Song Dannanwi* etc. also are the other important modern Bodo short story collections and these group of modern authors have also experimented with different themes, characterization, style, language and expression.

Zaraphagla uses very simple but philosophical languages in his writing. He developed plots through the conversations of characters and the dialogues are very thoughtful.

Zaraphagla uses much conversation style in his stories and through dialogues the inner feelings of him reflected as-

: Thinking about all this you can only feel sad, you can't do anything.

: The point is right here. By giving justice to others and giving knowledge to others, our community is finished. You know what I think?

: What?

: Bodos have everything in politics, but not one thing.

: What is this?

: Verb.

: Verb? If there is verb so how is it going on?

: What is this called is going on? There is no verb, hence there is no tense.

There is no past, no present, no future. Now we have no way to know the past history Bodos, because our ancestors have not left any proof of their existence. In the present, we are like cockroaches with their stomachs cut, who are trying to walk holding the hands of others, because we are so lazy that even our own legs do not have the strength to walk. What will we talk about the future after this?¹

When someone is blamed for a rapist, justice is always that the one who commits rape has to pay a fine. But will the girl's honour come back only by paying the fine? Zarafgala has always shown this-

*: I get it. The virus named Callgirl will be made public now. If a woman who has become impure can become pure again with a thousand rupees, then what to worry about.*²

4.0. The Attraction of Writing Style in Zaraphagla's Stories:

It is an attempt to brief major point of attraction or interest which readers enjoy in the short stories of Zaraphagla. These are the area of interest for the readers because these are directly or indirectly related to the life of a common man. Zaraphagla's story gives readers a feeling of trust and hope. The part of life by virtue of which we fight what we called 'life', and in living time people have to live within society. Without society the life is incomplete and to sometime people sacrificed self for society and sometime people try to break down some systems of society to bring a new ray in the systems of society. The writer what technique used in conversation also very attractive, because his dialect is straightforward, normal and entirely far reaching. Sometimes he uses the deep words and mixed code languages too which give a chance for readers to attention in the story. Zaraphagla's primary column is the dialect. His dialogues thrown in the stories are straight to the heart. The woman and young factor is the primary center of Zaraphagla's stories. The youthful era has its fantasies flash with the beams of trust and additionally wounded with the stories of failures of accomplishment and weakness against the system. Despite the fact that the adolescent power is said to have the capacity to disturb mountains and piece the stream of waterways, it confronts its own issues when it battles the age old formality and a degenerated infrastructure. The achievement and disappointment of the adolescent are trademarks of Zaraphagla's stories. The description of illegal relationship between married woman and other guys are really very sensitive issue which is reflecting very strongly in his stories. Tension mists form and it has seen that sometime the writer add some non-occasion story to the social settings in the story is imagined. To put it another way, the story gets a philosophical touch. So the readers are in being noiselessly

¹ Zaraphagla, Gunda(2014), Rwikhagiri, P-16

² Zaraphagla, Dantharu(2004), Iswrni Thandwi, P-49

informed that they are touching base of a critical point in the story. An Insightful Climax has watched a sharp peak in every short stories of Zaraphagla. Zaraphagla has demonstrated the capacity to wing up his stories grandly. Indeed, even after the story is run readers are left with the shadows. Readers think, associate, feel it and see them in real life. All over the realistic of the society and what is going around the world can feel by the readers.

5.0.: Conclusion

Understanding the styles of writing utilized as a part of different records can help readers put what they read into point of view. There are a wide range of and unmistakable composition styles that are embraced by creators relying upon their readers and furthermore on the medium in which they are publishing. Beside individual word decision, the general tone, or disposition, of a bit of writing ought to be suitable to the reader and purpose. The tone might be objective or subjective, intelligent or passionate, genuine or hilarious. It can comprise generally of long, complex sentences, of short, basic ones, or of something in the middle. Zaraphagla has plainly expressed this multiple times - and it's for the masses to decide if his works are justified regardless of their time and cash. In this period of mass education and specialization, those writing on general matters are required to dilute the language and write in a blander way. The fact that the human elements have been expounded under the light of themes and writing styles in the fictional world of Zaraphagla is revealed. The true psychology of the present generation through the Short stories of Zaraphagla is found out. The complex relationship of the themes of each of his stories that makes the young generation read and value it is really noticeable. It has also seen that through his stories he is adopted the style to establish and assess the relevancy of the modern-day issues .

BIBLIOGRAPHY

1. Ahmad, Aijaz. "Perspectives of Indian Literary Criticism." *Literary Criticism In India* (2021): 1-12.
2. Basumatary, Adaram. "Contemporary Bodo Short Story: An Analysis." *Research Journal of the Dept. of Bodo, Bodoland University* (Vol.:VII, 2020): 56-65.
3. Basumatary, Bijitgiri. "Cultural Pictures Reflected in Boro Short Stories." *Journal of the Dept. of Bodo, Vol-I., Bodoland University* (2014): 80-88.
4. Basumatary, Dr. Adaram. *Nwiji Jouthaini Thunlai Bijirnai*. Kokrajhar: Onsumoi Library, Second Edition, 2020.
5. Basumatary, Shri Rakhao. *Thunlai Bijirnai(A Literary Criticism)*. Kokrajhar: Onsumoi Library, Third Edition, 2009.
6. Brahma, Anil Kumar. *Thunlai Arw Thunlai Bijirnai*. Kokrajhar: N.L. Publications, Kokrajhar, 2008.
7. Chainary, Swarna Prabha. *Boro Sungdo Soloni Bwhwithi Dahar*. New Delhi: Sahitya Akademi, New Delhi, 2011.
8. —. *Thunlaini Phithikha*. Baganpara: Nilima Prakashani, Baksa, 2011.
9. J. A. Cuddon, M.A. R. Hobib, Mathew Birchwood, Vedrona Velickovic, Martin Dines Shanyn Fiske. *Dictionery of Literary Terms & Literary Theory*. England: Penguin Reference Library, Fifth Edition, 2013.
10. Lahari, Monoranjan. *Nwjwr*. Kokrajhar: N.L. Publications, Kokrajhar, Second Edition, 2015.
11. Lahary., Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar.: Onsumoi Library, Kokrajhar., 3rd Edition, 2008.

12. Muchahary, Guneswar. Thunlai Bijirnai. Kokrajhar: Pradeep Kumar Bhoumick, Kokrajhar, 2nd Edition, 2004.
13. Naik, M.K. A History of Indian English Literature. New Delhi: Sahitya Akademi, Reprint, 2014.
14. Sharma, Rajesh. Modern English Literature. Jaipur: ABD Publishers, 2006.
15. Sri Trailoky Nath Goswami. Sahitya Alochona. Guwahati: Sri Giripad Dev Choudhury, Bani Prakash Pvt. Lmted, Panbazar, Guwahati, Seventh Issue, 2008.
16. Zaraphagla. Dantharu. Kokrajhar: Danali Publications, 2004.
17. Zaraphagla. Banalata. Kokrajhar: Danali Publications, 2020.
18. Zaraphagla. Gunda. Kokrajhar: Danali Publications, 2014.



NATIONAL SEMINAR

on

SOCIOLOGY IN LITERATURE: AN INTERDISCIPLINARY PERSPECTIVE



Organized by

Dept. of Bodo, Bodoland University, Kokrajhar, B.T.R., Assam, India
In Collaboration with the Dept. of Bodo, Barama College, Barama, Assam, India

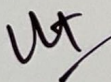
Venue: Bodo Department, Bodoland University

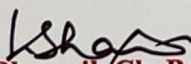
Date: 30th March, 2024

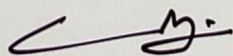


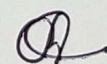
This is to certify that Prof./ Dr./ Mr./ Ms. Jwishri Boro, Research Scholar
of Dept. of Bodo, Bodoland College/University has actively participated as
Invited Speaker/Chairperson/Convenor/Paper Presenter/Participant in the National Seminar on 'Sociology in Literature: An
Interdisciplinary Perspective' held on 30th March, 2024 at the Department of Bodo, Bodoland University, Kokrajhar, B.T.R., Assam.

He/She has presented a paper entitled জাৰাফাগলানি সল'বাব আশোনাৰি জেনা : সমাজাৰি
সানথোমিন নোজোৰজোঁ কয়য়সঁনায


(Prof. Babulal Ahuja)
Vice Chancellor
Bodoland University


(Dr. Bhoumik/Ch. Baro)
HOD, Dept. of Bodo
Bodoland University


(Mr. Chittaranjan Mushahary)
HOD, Dept. of Bodo
Barama College


(Dr. Bijitgiri Basumatary)
Convenor
Organizing Committee



BTC
GOV
बि टि सि सरकार



First Purno Agitok Sangma Memorial Lecture Cum International Seminar

on

Revisiting Diversity in North East India: Ethnicity, Culture, Religion and Beyond

Organised By

Department of Political Science & History, Bodoland University & U.N. Academy, Kokrajhar

In Collaboration with

Education Department, BTR

Certificate

Certified that

Prof./Dr./Mr./Ms./

Jyoti Boro
of *Bodoland University*

Participated as Plenary Speaker/Invited Speaker/Chair Person/Coodinator/Convenor/Paper Presenter in the First Purno Agitok Sangma Memorial Lecture cum International Seminar on "Revisiting Diversity in North East India: Ethnicity, Culture, Religion and Beyond" held on 13th & 14th May 2022 at Bodoland University, Kokrajhar, BTR, Assam.

He/She has presented a paper titled.

Social Pictures of the Bodos reflected in Gunda: A study

Ladun Singh

(Prof. Laishram Ladu Singh)
Hon'ble Vice-Chancellor
Bodoland University
Kokrajhar, BTR, Assam

Pramod Boro

(Sjt. Pramod Boro)
Hon'ble, CEM
Bodoland Territorial Region
Govt. of BTR, Assam

K.G. Basumatary

(Mr. K.G. Basumatary)
Director
U.N. Academy, Kokrajhar



21ST NATIONAL SEMINAR
ON
POLITICAL IDENTITY IN MODERN BODO LITERATURE
(গোদান বৰ' থুনলাইয়াব রাজরবাস্থিয়ারি সিনায়থি)
BODO DIALECT
(বৰ' রাবসা)

ORGANISED BY
BODO DEPARTMENT TEACHERS' ASSOCIATION IN COLLABORATION WITH THE
DEPARTMENT OF BODO, BODOLAND UNIVERSITY & DEPARTMENT OF BODO, UPENDRA NATH BRAHMA COLLEGE
DATE: 17 & 18 DECEMBER, 2022

Certificate of Proficiency

This is to certify that Prof./Dr./Mr./Ms/Mrs. Jwishre Baro
of Bodoland University College/ University has actively participated as paper
presenter/chairperson/participant in the National Seminar held at Upendra Nath Brahma College, Kajalgaon,
Chirang, BTR, Assam.

He/She presented a paper on Reflection of Political Scenery in the Story "Master Race"

Dr. Mihir Kumar Brahma
President

Bodo Department Teachers' Association

Dr. Bhoumik Ch. Baro
HoD, Department of Bodo
Bodoland University, Kokrajhar

Dr. Nilpadmini Rabha
Principal
UN Brahma College, Kajalgaon



NATIONAL SEMINAR

ON

EMERGING TRENDS IN LANGUAGE, LITERATURE & CULTURE

Venue: Department of Bodo, Bodoland University

Date: 19th and 20th January, 2023

Organized by

Dept. of Bodo, Bodoland University, Kokrajhar, B.T.R. Assam, India

in collaboration with the Dept. of Bodo, Gauhati University, Guwahati, Assam, India



CERTIFICATE

This is to certify that Prof./Dr./Ms./Mr. J. Wishri Baro..... Research..... Scholar.....
of..... Bodoland..... College/ University has
actively participated as Paper Presenter/ Chairperson/ Resource Person/ Participant in the National Seminar on
"Emerging Trends in Language, Literature & Culture" held on 19th and 20th January, 2023 at the Department of
Bodo, Bodoland University, Kokrajhar, B.T.R. Assam, India in collaboration with the Department of Bodo,
Gauhati University, Guwahati, Assam, India.

He/ She has presented a paper on জাৰাফাহ্মানি সলংগাৰ আখু দানাথ : মোনসো ফায়থোনাথ..

(Prof. Laishram Ladu Singh)
Vice Chancellor
Bodoland University

(Prof. Bhupen Narzaree)
HOD, Dept. of Bodo
Gauhati University

(Dr. Bhumi Ch. Baro)
HOD, Dept. of Bodo
Bodoland University

(Prof. Indira Baro)
Coordinator
Organizing Committee