

CHAPTER-III
CHARACTERIZATION AND DIALOGUE

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3.1 Introduction

Characterization and dialogue are also two elements of the short story. In this chapter, it is discussed thoroughly. Writers describe and develop their characters through a process known as characterization. Characterization allows writers to provide all kinds of details about characters' physical traits, personalities, motivations, actions, and responses.

When describing their characters, authors can choose either direct or indirect characterization. In direct characterization, the author simply tells the reader about a character's traits. Indirect characterization, on the other hand, shows the characters in action and invites readers to discover their traits through their words and choices.

Here are a few definitions and views of characters and characterization on short stories. In *Oxford Advanced Learner's Dictionary* the character is described as- '*Character is mental or moral qualities that make a person, group, nation, etc. different from others; all those features that make a thing, a place, an event, etc. what it is and different from others; striking individuality; Moral strength; person, especially an odd or unpleasant one and person who is not ordinary or typical: person with individuality*'.¹ Regarding the other characteristics associated to the characterization it is mentioned by M.H. Abrams- '*Characters are the persons represented in a dramatic or narrative work, the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action. The grounds in the characters' experiment, desire, and moral nature for their speech and actions are called their motivation*'.² He has further described the stable and changeable character in the narrative- '*A character may remain essentially 'stable' or unchanged in outlook and disposition, from beginning to end of a work [Prospero in Shakespeare's 'The Tempest'], or may undergo a radical change, either through a*

¹A.S. Hornby(ed): *Oxford Advanced Learner's Dictionary*, Oxford University Press; 1948, p-188

²Abrams M.H. and Geoffrey Harpham: *A Glossary of Literary Terms*, Cengage Learning, 2011, pp-32-33

*gradual process of development (the title character in Jane Austen's Emma), or as the result of a crisis (Shakespeare's King Lear). Whether a character remains stable or changes, the reader of a traditional and realistic work expects 'consistency'—the character should not suddenly break off and acting a way not plausibly grounded in his or her temperament as we have already come to know it.'*³

The imaginary characterization looks like real one through the narrative. In fiction the reader's interest is basically concerned with the individuals. According to M. H. Abrams — *'Characterization refers to the creation of images of imaginary persons in drama, narrative poetry, the novel and the short story. In really effective literature fictional characters exist for the readers as real people. In a novel, a reader is primarily interested in the individuals. He identifies himself with the "hero" and is inclined to hate the "villain or to feel for or with one individual or group and against another.'*⁴ About the role of characterization in a narrative fiction he writes— *'Characterization has a dominant role in fiction. He must emerge out as alive before a writer can make his reader sympathies with or oppose it Characterization is no more by-products; it is an essential part of a plot Character generates plot and plot results from and is dependent upon character.'*⁵

According to A. N. Gupta and Satish Gupta, *'some of the basic important techniques of characterization which are used to reveal a character are action of the character, the speech of the character, the feelings and thoughts of the character, the physical experience of the character, the appearance of the character and what other characters say or think of the character. Characters have been designed as protagonist; antagonist and villain as their roles played for beginning, development and ending of the plot in a fiction, The chief character in a plot, on whom our interest centres, is called the protagonist (or alternatively, the hero or heroine), and if the plot is such that he or she is pitted against an important opponent, on whom*

³Abrams M.H. and Geoffrey Harpham: *A Glossary of Literary Terms*, Cengage Learning, 2011, p.33

⁴Gupta, A. N. and Gupta Satish: *A Dictionary of Literary Terms*, Prakash Book Depot, 1976, p-49

⁵ *ibid*

our interest centres, is called the protagonist (or alternatively, the hero or heroine), and if the plot is such that he or she is pitted against an important opponent, that character is called antagonist. For example Elizabeth Bennet is the protagonist or heroine of *Pride and Prejudice* written by Jane Austen. In the famous play *Hamlet*, written by Shakespeare, Hamlet is the protagonist and King Claudius the antagonist and the relation between them is one of conflict. If the antagonist is evil, or capable of cruel and criminal actions, he or she is called as the villain'⁶. Again, in the *New International Dictionary of English Language* it is mentioned that 'In truth: Character is what a person is.'⁷ According to Cuddan, it is again mentioned that 'If (short story) may be concerned with a scene; an episode, an experience, a happening, an action, an exhibition of a character or characters, the day's event a meeting, a conversation, a fantasy.'⁸

The writer has two techniques in this aspect- in the first case, the writer is telling the reader about the character; in the second case, the writer is showing the reader what the character is like. In order to make their plots believable and cause readers to identify with (or oppose) the characters in their works, writers must describe their characters convincingly and provide compelling motivation for their actions and beliefs.

The flat characters and round characters are the two aspects of representation of human nature. The contrast between the two is always worth nothing, neither of these types can be dismissed as inferior to the other. A flat character remains always the same flat level and has no curve to the round. On the other hand round character has curves here and there that tend to form a round. In a flat character, the mark he accepts is that always static while a round character develops. However, it does not mean that the former character is stereotyped, as boring, and the latter, all lively and interesting. Flat characters may be of attractive and vital enough, and are not always mechanical and shallow. Of course, round characters are the quite fascinating representation of the varied flows, slow or rapid, of the streams of life. The diverse aspects of human mind as

⁶Gupta, A. N. and Gupta Satish: *A Dictionary of Literary Terms*, Prakash Book Depot, 1976, p-50

⁷Webster: *New International Dictionary of English Language*, Trident Reference Pub., 2013 p-461.

⁸Cuddan, J. A.: *Dictionary of Literary Terms*, Penguin Books Ltd. 2008, p. 609

reflect as flat and round may be interesting and enlivening creations in the hand of the master craftsmen of the fictional world, and this is the conclusive truth about them. Thus, the characterization in the stories and novels is a fundamental task of the writer. The writer tries to touch their inner worlds and reveal their mysterious minds. Success in the art of characterization is greatly dependent on the psychological treatment of different representative of the society who is representing the society as male and female.

3.2 Characterization in the Stories of Zaraphagla

Zaraphagla writes the story by giving importance to every character. Everyone big and small in those ages has been given a scope to keep their place in the story. As much importance as a positive character is a negative character has also been given equal importance in his stories. He has tried to move the story forward without making any distinction between male and female. It is an attempt to study which character and what type of character it has been entered into each story as given below-

3.2.1 *Gunda*

The first story of the *Gunda* is *Rwikhagiri*. The main characters in the story are Sabharam, Bimala and Rakhao. The other characters like policemen and other goons are helping them in raising their characters. First of all, Bimala was trying to hate only to her husband and the goon Rakhao. Bimala does not like their activities. She was always aware of her husband not being so close to Rakhao. Rakhao is not a faithful fellow. But Sabharam always ignores her saying that she is a woman and knows nothing about the outdoor world. But Bimala has more knowledge than Sabharam and she can handle the situation. At last, to protect her husband, she compromises with Rakhao, whom she has never talked to, she directly goes to the bedroom with him. Sabharam, who did not care about her wife, he realized that his wife was right. Without her he is unable to escape from Rakhao, he is saved due to his wife.

The characters of human beings are reflected in literature. It is said that literature is an expression of life. Society believes that men are more strong and powerful than women. That's why Sabharam's wife Bimala said-

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English Rendering:

: *“You are a man, why are you so scared of? Instead of protecting your family, you hide yourself cowardly? It’s not fair to be that coward”*

Again she says-

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English Rendering:

: *I laugh at the extent of your knowledge. In truth, despite being an old, men have no character.*

Not only that, Bimala has shown her women power in the story to protect her husband as well as her children. She has better knowledge than Sabharam in identifying people and she is more alert than her husband. So at the end of the story, she saved her husband’s life using her women’s power which means women’s body. Because she realised that to calm down Rakhao, she must use her woman body. She is a character of strong determination who decided at the right time to save her husband’s life from a goon. She silently takes revenge on Sabharam because she is also dissatisfied with her husband. This is the right answer to her husband’s injustice and cruelty towards her feeling unsatisfied in taking every decision as well as in the time of physical relation too.

⁹Zaraphagla. *Rwikhagiri, Gunda*, Kokrajhar: Omeh Publications, 2014, p-28

¹⁰Ibid, p-11

Sabharam is a very cowardly person. Though he knows how to earn black money, but he has no proper knowledge of it too. So his job was in critical due to his immature activity. The higher Officer was unsatisfied with him. Taking this weakness, Rakhao came to his life as a saviour of Sabharam. Because Rakhao as a goon, knew better how to solve such problems and how can take an officer in his hand. Sabharam thought Rakhao is his saviour; he can discuss everything of his life with Rakhao. So he used Rakhao in his various works. The couple, who were living in his home, as rent, he didn't pay rent and didn't leave the house after requesting many times. So, when he told this problem to Rakhao, Rakhao has solved this problem within a week. The couple left their house paying all money. Each and every small or big problem Sabharam discussed with Rakhao and Rakhao solved all the problems within the week. So Sabharam faiths Rakhao very much. But he didn't know that Rakhao is biggest enemy of his life. When Rakhao came to know that Sabharam has taken some decision without informing him, Rakhao threatened him through his other goon friends, slapped him and ran after him to take his life. He even not try to rescue her wife from Rakhao's hand or not try to know what is doing Rakhao and his wife Biamala inside the room. Just he was feel relief that his life is saved.

*The writer is not only influenced by society, he influences it. Art not merely reproduces life but also shapes it. People may model their lives upon the patterns of fictional heroes and heroines.*¹¹

The story and characters are fictional, but even in this fiction, real things mostly reflect. Apart from this, in social stories, more importance is given to logic than emotion in the evaluation of life.

The second story of **Gunda** book is itself. The protagonist of this story is Naba Goon. The main characters in the story are Naba, Pranita, Suniti and Rambhabati. There are many supportive characters in the story. They are Rakesh, Bibari, Robin, Lalit, Nandeswar Deka etc. Naba is a polite and very reserved fellow. He has done contractual work since his college life. He asks for money to his sister-in-law Suniti for pocket money or sometimes says that his friend is in financial trouble. His sister-in-law Suniti loves and takes care of him very much. She never asked Naba why he needed too much money. Naba knew that his sister-in-law never allowed him to do contractual work, so he never told her. But when he learns that his friend Rakesh is in a

¹¹Welleck Rene And Warren Austin; *Theory of Literature*,Harcourt, Brace & World, 1956, p-10

problem due to Nandeswar Deka, he helps Rakesh. He knew that Nandeswar Deka is a very clever man. Actually, he wants the property of Rakesh and wants to marry Pranita too. Nandeswar Deka proposed to Pranita saying that their father Subosh borrowed loan from him keeping their house and land in the mortgage. So he can excuse that entire loan if Pranita marries him. Knowing that Naba has saved them from this big problem, Pranita wanted to thank him. When she met Naba, she fell in love though Naba was younger than her. Naba also accepted her and he expressed his feelings without saying anything. At first, Naba did not give anyone a chance to know about himself or tell anyone about what he was going to do. All the people of this area thought he is goon and do illegal activities under someone. Because all construction works were done by Trishul Construction and they think that Naba helps this construction by threatening officers and politicians. Not only the people in the area, but his own family doesn't know that he is the owner of Trishul Construction and the works of contractor he did from his student life. So Trishul Construction is now so familiar and faithful construction firm. But since he got a chance to know Pranita's heart condition and despite people speaking gunda, Pranita has started loving Naba by her heart, after knowing this, he has also seen himself changing a little bit. He confessed that he is the real owner of Trishul Construction and he is not a hired goon of Trishul Construction. Pranita also realized that she had increased problems of her as well as Naba's by telling such false things that she was going to become the mother of the child by Naba. Suniti, Naba's sister-in-law also understood Pranita's condition. It is happening due to Pranita loves Naba very much. Suniti has deep faith in her brother-in-law Naba. But to handle the boy whom she loves like her own son, sometimes it is necessary to be angry in front of her. She wants Naba's good future. She wants Naba's clarification about Pranita's decision. She wishes Naba must meet Pranita and discuss about their relationship. Because she understands that Pranita is a good girl and she will match her brother-in-law Naba.

Pranita is the central figure who fights against the socially established tradition that a girl should be married to a boy who is elder than her and lastly she reaches her goal. She is a character of strong determination who decides to marry a handsome youth who is known as goon and she did not care what people will think about her. So she announced herself that she is pregnant with the child of Naba goon.

The antagonist role is taken by Rambhabati. She is wife of a MLA. She has illegal relationship with a young boy of other community. To provide him a chance of job she went against Naba and she rumoured the news of Pranita's pregnancy with Naba goon. At last she realized that she was wrong and so she wants to meet Naba again.

The main characters of the story are round character. The supportive character like Bibari, Rakesh, and Nayan Das etc. are flat character.

The conflict between human beings is reflected in social stories. New to old, humanity with inhumanity and eternal liberation conflict with captivity of unattainable are all reflected in the characters of the story.

In the story *Zwmwngara*, Swmkhe alias Susmita is the leading character. There are three characters in the story; they are Swmkhe, Hainashri and Kharphati. Swmkhe is though dark black in look and doesn't match with the skin colour of her husband; she is beautiful by heart and very clever. She has strong voice of women. Hainashri is also following her. They do not tolerate oppressing women by calling themselves men. But Kharphati is the opposite of them. She does not want to break the rule of the society that has been running from the beginning. In her view, hitting her husband or getting her husband to massage her feet is wrong and punishable. But Swmkhe and Hainashri think that if both husband and wife is the part of family, then it is the duty of both to take care of each other and there is nothing wrong in it and there is no question of punishment here. This is how the crack of Kharphati unfolds -

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English Rendering:

: *Do not beat your husband, you crazy lady. If villagers come to know about it, you will be punished, you will have to be purified according to the custom of society.*

¹²Zaraphagla, *Zwmwngara, Gunda*, Kokrajhar: Omeh Publications, 2014, p-84

In the story of *Habilani Zengna, Zengnani Habila*, Lalita, Rabin and Altab Hussain are the three main characters. Lalita is the protagonist. At the beginning of the story, she appears to be husbandly because she did what her husband told her to do. Because, despite having three daughters, Rabin was eager to meet Kaviraj like Altab Hussain in the dream of a son, so Lalita also agreed to meet Kaviraj even if she did not want to. But seeing the foolishness of the husband, she finally does such a thing by getting angry with the husband which is against the society. She was aware of the character of Altab Hussain, even then she physically met with Altab Hussain in front of her husband. Despite being himself, Rabin could not understand that Altab Hussain had spent the whole night with his wife in front of him. He did not even understand that the man for whom his promotion is stacked and to remove him from his post and one more dream that he should have a son, so he met Altab Hussain, he had gifted many things to Altaf for that work, he did not come to know that man was a relative of Altab Hussain.

Lalita loves and respects her husband but she does not like some of his thinking and activities. She does not protest it directly but she protests through her activities. The writer showed this in this way-

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English Rendering:

After one and half hour, Lalita opened the door and came out. After going to the bedroom and changing clothes, she went to the dining room and saw that her

¹³Zaraphagla, *Habilani Zengna, Zengnani Habila, Gunda*, Kokrajhar: Omeh Publications, 2014,p-105

husband was sitting there blinking. Once she felt like spitting on his face. But by not doing it, she hit the table hard with her hand once.

Shedding light on human character and unlocking its mystery is the basic nature of the story. The virtuous nature of man, his intelligence, splendour and emotional richness are studied through story and the human society has been shown only through the character of these stories. According to Webster as he described in the *New Dictionary of English Language* ‘In truth, character is what a person is.’¹⁴

3.1.2 *Banalata*

In the story book of *Banalata*, there are four stories namely *Guthal (The Wave)*, *Banalata (The girl namely Banalata)*, *Songsar (The world)* and *Ziuni Khobam (The Rhythm of Life)*.

The important characters in the story *Guthal* are Indranil, Irabari, Indira, Illora, Bikram. All characters are dynamic and progressive. Irabati is the heroin and Indranil is the hero of the story. Indranil is a successful businessman as well as a successful man. He does not do anything for himself only but he organizes some activities to develop young powers too in the development of the village and society. Many youths follow him; and respect him as their guide and teacher. Indranil helps everybody who comes in needs. He is also very sensitive and has ego too. Therefore when his sister-in-law slapped him, he went away from their home and started to live in another home at town and he stopped to talk with his sister-in-law Irabati. He was slapped by his sister-in-law because after his elder brother’s death, his eldest sister-in-law rumoured that he has illegal relationship with his middle sister-in-law and second daughter of Irabati is not her own husband, she is from Indranil. When he learned it from his own sister Urmila, he was very angry and he argued with his eldest sister-in-law saying that- “I am also very close with you. That does not mean that anyone your children is not by your own husband, he or she is by me. Got it?”¹⁵ Listening his arguments Irabati become angry and she shouted on him saying that why

¹⁴Webster, *New International Dictionary of English Language*, Trident Reference Pub, 2013, p-461

¹⁵Zaraphagla, *Guthal, Banalata*, Kokrajhar: Words & Words, 2020, p-9

[illegible]

English Rendering:

..... You remember one thing. Now I have nothing else to think about or nay greed other than these two girls. My dream is to raise both of them and make them good human beings. Everyone wants money; no one has anything without it. You give it to them, but if there is no one to take care of that money, then this money can become a reason for bad instead of good. Your daughter are still small, they are not afraid of anyone and is very stubborn like their father and uncle. Will I be able to handle both of them? You tell me, will I be able to handle them two alone? Your brother had handed us over to you before he died. Both of your daughters also want to live with you. But having said this, if you have any dream of your own then do not leave it incomplete, do not keep it unfulfilled etc. I have only one request for you Indu, whatever it may be, do not forget these two daughters, never forget them.

If the children are given the right to decide, right from childhood, then they can take a lot of decisions independently. Indira and Illora have given evidence of this.

¹⁷Zaraphagla, *Guthal, Banalata*, Kokrajhar: Words & Words, 2020, p-35

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English Rendering:

: *Uncle can I withdraw one lakh from my mother's account?*

: *How can I say this dear, whose account she will tell you. The bank will not make the payment unless the cheque is sign by her.*

: *Why do you need so much money dear?- Irabati surprised.*

: *The old man Beldang and his son Ramwnda thought of buying us for 60 thousand rupees. I must give up only after retributions them. They showed you the greediness of money; I'll show them what money says. I'm going to put a lot of money around and will put these two animals under everyone's feet. – Indira said biting her teeth with anger.*

¹⁸Zaraphagla, *Guthal, Banalata*, Kokrajhar: Words & Words, 2020, p-35

And the same girl Indira, when she an orphan girl named Minu tortured by her own elder aunt, the elder sister of her mother, protests against her and takes up the responsibility of teaching her in a convent school. Taking permission from her mother, she speaks to Bikram that she will keep Minu in a convent. Her mother and she will take all responsibility of making Minu a good person by educating her. But Bikram has to do one thing he has to get information about how much land Minu's father has. After this, Minu will also find a way to get her father's property. Indira understands that daughters also have rights on the property of their parents. Therefore she talked with Bikram on this matter.

All characters have own role and important. Especially the kids Indira and Illora take a great role in developing the story and concept of the story.

The second story is *Banalata* itself. The main characters are Banalata, Abhijit, Jarou, and Bikram. As the story is based on Banalata, she is the heroine of the story and Abhijit is the hero. Bikram is the brother of Banalata and Bossom friend of Abhijit. Abhijit was a meritorious student but he failed in the annual examination of higher secondary because he was an active worker of an organization that was working for the movement of a separate state. Mrigen, the father of Abhijit didn't like the activities of his son. Therefore he always argued with his son saying that if you are not perfect in education by yourself, how you can develop your society. To reform society first you have to reform yourself, and be self-independent. But at that time Abhijit didn't understand his father's view so he left his home and started to reside with other boys in a rented house. Banalata and Abhijit were childhood friends as well as they fell in love with each other when they grew up. So the family thought that if Banalata convinced Abhijit, he would come back. But Abhijit did not even listen to Banalata and did not return home. After that, Abhijit's mother had a hunger strike only then Abhijit returned home. But since coming back home, Banalata and Abhijit have not met or talked to each other. Banalata was thinking that Abhijit would come and talk to her. But nothing like this happened. Days passed, years passed, Banalata passed MA and got a job as a teacher in a school near home, Bikram also passed MA and became a lecturer in a higher secondary school, and Abhijit also became a successful businessman. It's been an age of marriage. But neither Banalata nor Abhijit married. The family was very confused about the relationship between these two. After all, what happened between

the two, due to which both are angry with each other, neither marries the other nor both get married. So Jarou, who is the wife of Abhijit's brother's friend Hemanta adopted the same method and asked Abhijit what is the relationship between Banalata and Abhijit. So Abhijit told that he had to accept Banalata at that time, he did not agree, it was his mistake for which he feels ashamed of Banalata and Banalata has become more in studies than him, so he is now shy, so he stays away from her. Knowing the reason from Abhijit, Jarou went to Banalata and also asked her why she is staying away from Abhijit. Banalata told that reason does nothing but wants Abhijit to meet her once. So Jarou advised to move forward from her, otherwise, it would be hidden and would spoil the lives of both of them with sorrow as well and the family members would also be very sad. The very next day, Banalata went to meet Abhijit and resolved the distance between the two. The defeat in which all the happiness of life can be found, losing is to win. Thinking Banalata accepted defeat with her stubbornness.

The *Songsar* is a story told by the first person where Lallu tells his and his mother's story. There are three main characters in the story, Lallu himself, his mother Laogi and their servant Laoga. Lallu's name is also Laoga. But as there is arising some problems due to the same name of their son and their servant Laoga, so Laogi's husband brought a solution naming their son Lallu. Laogi's husband died when Lallu was too younger. Despite being educated, Laogi never went out of the house and did not know any government formalities. Therefore, after the death of her husband, she did not know what to do to get his pension or to get a job in compensation. Once or twice, she went to the head teacher with Lallu to talk about this. But instead of helping her, the head teacher was looking at her with provoking eyes. Knowing all that, Laoga stopped Laogi from doing all that work and did all the work himself with Lallu. He went to the government office and collected all the government papers by taking out the death certificate etc. and along with the pension; Laogi also got a job on compassionate grounds. After getting the job, another big challenge for Laogi was how to live his life ahead. Because a beautiful woman of a young age was queuing up to propose love and ask for marriage. Laogi didn't worry about herself. But she wanted to make her son Lallu a good person by educating him well. So she thought of a way and wanted to have a contract with her servant Laoga. She tells everything to her son Lallu, so she also told the reason for getting married to Laogaroo. Laoga always obey his mistress so he didn't deny the proposal of contractual marriage too. Laoga also wanted Lallu to become a good

: When you will give birth of eight girl children in the desire for a son, you will not look good. If it is written in your destiny, your daughter will also take care of you. We saw countless sons, showing his back to their parents, he enters inside his wife's dokhona.

His sister-in-laws surprised about his knowledge. How he got such knowledge when she asked him, Gabda explains her that by reading books people can become good and wisdom. People need to read variety types of books. When people will read books their eyes will open, mind will expand, the brain will expand, and the ability of understanding will increase. Therefore he suggested people to read books and to work for the development of the society.

Nilima, wife of Gabda, is also a very clever woman. Though she is only a matriculate but she has also knowledge of many things and she never hesitate in learning new things. So, when her brother-in-law Banda passed out in ACS exam, she explained to her another in-law Ruphathi about the job of Banda.

As there are many women characters in the story, every character are representing extra extra quality. Ruphathi is too much adorable and keeping balance role in protecting her family. Though she is uneducated, but she knows how to lead a family. Swmshri is elder sister of Gabda and Banda. She is very jolly in character as well as she is very powerful in controlling people. She can fight against the inhumanity act and a strong voice. Whether Nilima is a good friend, a good wife as well as a good in-law. Whether Sundari is an uneducated woman, she has no knowledge of anything, only can she see bad things in the relationship of man and woman.

3.1.3 *Dantharu*

Characterization is definitely a quite complex art. The writer has to represent and treat his characters from different aspects to succeed in his task. Character is thus to present at the outside some leading figure with certain potentialities of good and evil, and then to follow his movement upward or downward under the influences of other people, surrounding conditions, personal experiences and his reaction to them, and whatever else enters as a formative factor into his life. Zaraphagla's Storybook ***Dantharu*** also presented some characters which are based on realism.

In the short story *Rajkhanthini Rajmistri* there are three important characters. They are Rajen, Salim Miyan and Sephali. Though Rajen is of less qualification but he has the power to administrate his area, he is a courageous, logical and argumentative boy. He prepares a modern lifestyle of living. He is the central figure of the story. He is symbolised as a Mason of Politics in this story. Because he is well matured in dominating people and how to use his power and money. His inner mood is mysterious, hidden and unknown and nature always remains strange in the life of Salim Miyan and Syamakanta Dey. Shyamakanta is a good friend of Rajen, he always does what he wants. So he introduced Rajen to Salim Miyan. Salim Miyan taught Rajen to be cruel and selfish. He helps and inspires Rajen, he has a big hand in building Rajen as powerful as cruel man in the area. Sephali also helps Rajen in becoming uncivilized. Sephali herself is immoral and also gives her daughter at anyone's hand, because she just wants money. Therefore, she herself made a physical relationship with Rajen and handed over her daughter Rupali to Rajen. And at last Salim Miyan was also surprised by the growth of Rajen, because Rajen became the God father of this area. Despite being found guilty, the police cannot harm Rajen. Rajen is a person who does wrong things.

The second story of the book *Dantharu* is *Phaglee* where three main characters are- Haren Teacher, the mad lady and Ramwnda. Haren Teacher is a teacher, but he is very simple. So he himself cycled to the city to buy ginger. While there, he met some boys who were torturing a mad woman. He could not save the mad woman, but he wanted to know who that woman was. So he came to know from the mouth of the mad woman that her son was killed by those people whom people of that area respects as leader. The fault of her son was that he was good in studies and had fallen in love with Kanchi, a girl of the other community. They also killed Kanchi. Then Ramwnda comes there and warns Haren Teacher to talk to that mad woman and also tells that in a few days some arrangements will be made for that mad woman too. Because they feel that they will be in danger from that crazy woman. In relationship Ramwnda is Haren Teacher's nephew and his own student, but he buys beer in front of the teacher without any hesitation. Along with this, he also tells that he is building a house in the city. With these words of Ramwnda, Haren Teacher is forced to think how so much money is coming to Ramwnda; Ramwnda is neither an officer, nor a leader, nor a contractor. So where is so much money from?

In the story *Dantharu*, there are many characters like Damphla, Singkhaori, Dinesh Alias Dantharu, Raisy, Lanthia, Rwimali, Nilima etc. The main character is Damphla, Singkhaori and Raisy. Damphla knows how to see events from all sides and thinks. He also wants to reform the society and sometimes he is not able to digest some things of the society. And if he is not able to do anything in the situation, then he is very unhappy. His wife Singkhaori thinks the same way as him. Both of them take care of some old things at the same time as well as handling the new age. Be it society or family, both of them know very well how to behave at what time. On the other hand, Raisy's thinking is different, she has no shame or guilt, and she easily dislodges herself at the hands of a boy of her son's age to save her husband from paying money to Dangi. And she tells this to Damphla as if she is not at fault.

Damphla looks at everyone equally and gives an impression of how the society should be behaved.

In the story *Barmwdai (The Tornado)* the character of a selfish very cunning leader is reflected through the conversation of two characters Kalikingkar and the street man. The main character is two, Kalikingkar and the street man. Through their conversation the leader, whom they talk about, wife of that street man's reflected. When Kalikingkar was going by the street, he met a street man and the conversation begins among them. In this conversation the street man tells to Kalikingkar that the man who is delivering a speech in the meeting is a leader. Police searching him for arrest. Therefore that leader is not sleeping in his own home. He sleeps in the house of that street man. He also informed that he has only one house. Then Kalikingkar surprised that if they have only one room, then how they managed their sleeping. Then the street man tells him that he sleeps at verandah with his elder son and his wife sleeps with the leader inside the room along with their two little daughters.

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: I'm a simple book shopper. How can I move around like you guys? In Bodo Community, everything happens through the mouth. Only those people who go to meetings-conferences etc. know a little, otherwise so you should stay at home as a frog in the well. The practice or brains of issuing in public interest by writing explanations, publicity and writing are not already among the people of the Bodo community.

Master Race is another story of *Dantharu* where Nilambar, Binay and Tarun are the main characters. All characters are flat. Because there is no change and move in these characters. All characters are staying in same position though they are positive. E.M. Forster mentioned in his book '*Aspects of the Novel*' about the flat character as- 'Flat character were called humours in the seventeenth century and are sometimes called tycalled types and sometimes caricatures.'²³ Nilambar is very lazy. Despite being a teacher, he drinks alcohol with friends by going to people's houses. He has five sons at home. But by putting the responsibility of running the house on his wife, he keeps talking about politics by drinking alcohol. Binay is a young man and he has made a lot of progress in his profession at a young age. He meets people older than him and sits in the liquor den every day and talks about politics. Tarun is a junior engineer and in return for giving people to work, he gets bottles of alcohol for free, then he finds friends to drink together. So he goes to Nilambar and Binay. During the time of drinking various topics are discussed.

Binay is a very intelligent as well as a very dedicated boy. Because he has made a lot of progress in his business at a very young age and he handles his business himself. He is a very smart and kind boy.

Another character in the story, Tarun, is a very naïve boy. He hates politics. That is why whenever he talks about politics, he says,

²³E.M. Forster. *Aspects of the Novel*, Atlantic Publishers & Distributors (P) Limited, 1927,p-33

be called Suicide Squad. We are growing our own tombs. In fact, we have to start afresh. We have to create a new generation. Listen, Brother Binay, we have to create a new generation. And this new generation has to be adopted keeping us away from this fragile environment. You must marry very soon. We need to have a good family, a good parent, and a good generation. We have to keep our identity alive by building a civilized human race.

But he has a big heart and loves the children of Nilambar very much. Tarun's character reflects with the description by Nilambar that Tarun spends many moneys to help Nilambar's house. Even he celebrates Nilambar's youngest son's birthday every year. Because after fourth boy child, Nilambar's wife did not want a boy child anymore, so when their youngest son was born she was quite sad. That time, Tarun told them that he want to adopt their youngest child. And if they are not allowed this then he will take all responsibility for his study. He also even spent money in the name of feast after the baby born.

Nilambar is a teacher but he is lazy as he has no any higher dreams in his life. He keeps roaming with his friends and keeps eating and drinking. He does not spend money on his own, but friends take him with them or sometimes friends come to his home and sit in the drinking den. Though he is a government employee but he is facing always with financial problem. He has five sons and due to financial problem he is facing lots of problem in giving them luxurious life to his family. But his wife has no issue with that. The issue is that they have no any a single baby girl in their family. Nilambar's wife is of free mind and clear speaker. So, when Tarun told her to look a girl for Binay, she says about Binay-

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English Rendering:

²⁶Zaraphagla, *Master Race, Dantharu*, Kokrajhar: Danali Publications, 2004, p-67

:I have no time to look a girl for him, specially for that who have affair with his mother-in-law. If you want, then you can.

Everyone has their own experience. There is a feeling inside everyone's mind. This feeling makes people laugh, cry and shows the direction of life. The love of hopes and aspirations gives shape to life. Therefore S.C. Sen Gupta says- 'Art does not prove, it only depicts. It does not argue, its illustrations are its only arguments. The most essential characteristics of art are that it should portray living men rather than demonstrate theories.'²⁷

Dainee (The witch) is a story about a married woman named Rwimali who was having an extra marital affair with a young man who is younger than her. In the story, Rwimali is a working woman of a government office, and is already mother of three children. The young boy is a contractor who came to their office for his contractual work. From that time they become close and Ramwnda visits to Rwimali's home any time. He has close bonding with her husband Soanram and their kids too. As their elder daughter is becoming more young and beautiful they thought that there is something. When a young boy with money like Ramwnda has been coming to someone's house and when there is a beautiful young girl in that house, then people will believe that that boy is making a relationship with that girl from that house. Rwimali and Sonaram also believed that Ramwnda liked their daughter. That is why they wanted to talk about marriage with Ramwnda. But some unfortunate incident happened. One day, Rwimali had no money for some urgent work and that time she took help from Ramwnda. She went to Ramwnda's home to take money as a loan. Observing the situation she started to talk about marriage with their elder daughter. But Ramwnda refused the allegation that he had any relation with their daughter and their maid. He strongly confirmed that actually he loves Rwimali though she is married and he wants her. Rwimali was surprised. She got angry. Therefore, she had swindled Ramwnda on his face, due to which Ramwnda also got angry and started forcing Rwimali. Despite becoming the mother of three children, Rwimali was also very young. Rwimali had to accept defeat from Ramwnda and they had a physical relationship. Rwimali realized her husband had become an old man. That's why he could not satisfy Rwimali's physical hunger.

²⁷Sen Gupta, S.C. *A Shakespeare Manual*, OUP India, 1982, p-125

After coming into a relationship with Ramwnda, Rwimali realized that Ramwnda gave what her husband could not give her. Rwimali was going to become pregnant again. Rwimali decided for an abortion because she was afraid of society. But Ramwnda wanted that baby as a sample of their relationship. But Rwimali knew that that would raise many questions because she was not in a relationship with her husband for a long time but she agreed saying that from that time Ramwnda will not touch her. That day when she becomes close again with her husband, she comes to learn that Ramwnda met with a road accident and he is dead. Hearing this news she was again in confusion that she has to birth to that baby or not. Both characters as husband and wife, Rwimali and Sonaram are eventually forced to face the consequences of their mistakes. This situation is unable to find solutions to her problems; she waits for some miracle to happen. Again she started to drink. But again another problem was knocked on her door informing her that her elder daughter had eloped with their driver. And that crucial time without knowing anything her husband Sonaram was in deep sleep.

The Bodo society is known as a patriarchal system. Sometimes as male society dominates women as husband or their parents. Therefore in the history of Bodo literature, the dominant female characters were reflected in the stories as dominated wife, dominated damsels etc. But after the beginning of contemporary stories, the writer began to write about the gender equality. Zaraphagla also a contemporary writer and he represent the female characters very strong through his stories.

This way Zaraphagla started writing the story, there is a new look of women. Be it a little girl or a married woman, she showed a free form of women. The women who has come out of the exploitation by men, the four walls given by society and become a new woman of the age. The thoughts and thoughts of all of them are very high and the women who never come under any pressure. At one time, it was said against the society that widows were remarried, but through these stories, Zaraphagla has shown that it is not a crime to marry widows again, as well as shown that it is very important to have an equal hand of both parents in raising children well. They can be a genius of free thinking.

Almost in all the places of the world, the position of women in the society is confined to do the householdwork, child rearing and taking care after all the members of the family. Women are paid nothing for these services and not given the equal status of men; they have no freedom of speech and any other power to fulfill the needs of them. For the existence of such a gap, a thought established in society that women are inferior to men in all respects. Exponents of feminism are not in favour of such discrimination, rather they want to establish the equal status with men. In his stories, Zaraphagla has shown a new form of women and has shown a very developed form of them, as well as a naked form about the physical hunger of human being.

3. 2 Dialogues in Short Story

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-

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 characters.
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.

According to Hudson 'Good dialogue greatly brightens a narrative and it's judicious and timely used is to be regarded as evidence of a writer's technical skill'.²⁸ 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,

²⁸Hudson, William Henry, *An introduction to the study of Literature*, Atlantic Publishers and Distributors (P) Ltd., 2008, p-154.

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.' ²⁹

In a fictional literature it is observed various types of dialogues or conversations. The different types of dialogues or conversation in the story are mentioned as following-

1. Story Telling Conversation
2. Character psychologist conversation
3. Category character dialogue
4. Writer's ideal conversation
5. Enlightened conversation
6. Failure conversation

3.2.1 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, 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 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.

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²⁹*Ibid*

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English Rendering:

: *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.*

³⁰Zaraphagla, *Rwikhagiri, Gunda*, Kokrajhar: Omeh Publications, 2014, p-25

: 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.

3.2.2 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 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 (The Slayer)***, when Dantharu alias Dinesh gun shot by his own partner and his dead body was brought by his uncle to the village, then mother of Dantharu 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 i.e. mother of Dantharu alias Dinesh with anger.

[illegible]

English Rendering:

: 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.

3.2.3 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

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English Rendering:

³¹Zaraphagla, *Dantharu, Dantharu*, Kokrajhar: Danali Publications, 2004,p-37

³²Zaraphagla, *Rwikhagiri, Gunda*, Kokrajhar: Omeh Publications, 2014, p-11

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

Again Bimala said to Sabharam-

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English Rendering:

: *You're not able to think of many other things. You don't believe me even when I told you. You think – what do women know? But I know, so I tell you. Repeated warning several times, not you are able to give up your stubborn character. That's why you fall in trouble.*

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

In the story *Rajkhanthini Rajmistri* also, the conversation between Rajen and his friend took place-

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³³Ibid, p-28

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English Rendering:

: *He is like the people, who are drinking water of seven ambushes. Beside of this, he is Muslim Man. Their Intelligence, Power and Techniques are different from others. But he is not directional, he is honest. 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?*

3.2.4 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.³⁵ 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 philosophy of life 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*, when the maid lady told to Haren Master, they will curse everybody, then Haren Master explained his thinking...

³⁴Zaraphagla, *Rwikhagiri, Gunda*, Kokrajhar: Omeh Publications, 2014, p-11

³⁵Welleck Rene & Warren Austin, *Theory of Literature*, Harcourt, Brace, and Company, 1948, p-

[illegible]

English Rendering:

: Sister, the curse of Legend Daimalu, Legend Sikhna etc. is still on us. This is why we are not able to escape. What other curse will fall on us now?

In same way in the story *Dantharu*, Damphla says to his wife Singkhaori,

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³⁶Zaraphagla, *Phaglee, Dantharu*, Kokrajhar: Danali Publications, 2004, p-21

husband was hesitating to tell her the main reason why Dinesh alias Dantharu was shot down by his own partner-

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English Rendering:

: *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

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³⁸Zaraphagla.Dantharu, *Dantharu*, Kokrajhar: Danali Publications, 2004, p-40

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English Rendering:

: 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.

3.2.6 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 purposes, 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 staying in home. When Minu's aunt came to Indira chasing Minu, Indira said to her-

: Do you want to get punishment aunty?⁴⁰

Indira is a little girl. Though she has knowledge of various things but these dialogues show her over-smart and not suitable for her. As Indira is a little girl how can she threaten Minu's aunt by saying this? Though she is smart and loves Minu, but as a little girl she can't think 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, the writer always should be aware of this type of conversation and without the demand of dialogue writer shouldn't use such conversation. So dialogue should be according to the personality of the character and the dialogue can infuse sweetness into the story, character is the philosophy of life of the writer and the story as a whole.

3.3 Conclusion

In 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, and they act according to that. Be it a girl or a boy, such people exist in the society. Some men think of themselves as smarter 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 with the mother and everything in life can be done with them too, if she gives good values from childhood, then they can make 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 them when they fall into a situation are reflected in the stories and the readers want to find themselves in those characters.

⁴⁰Zaraphagla. *Guthal, Banalata*, Kokrajhar: Words & words, 2020, p-49

Through the above study on the characterization of the stories the nature of the characters are studied thoroughly. As the result of the study, from the storybook **Gunda**, in the story **Rwikhagiri**, it is found that the main characters in the story are Sabharam, Bimala and Rakhao, these all characters are round. It is found in the story **Gunda**; the main characters of the story are round characters. The supportive character like Bibari, Rakesh, and Nayan Das etc. are flat character. In the story **Zwmwngara**, Swmkhe alias Susmita is round as well as Hainashri. Kharphati is a flat character. In the story **Habilani Zengna, Zengnani Habla**, it is found that Lalita's character is dynamic and progressive.

From the storybook **Banalata**, all characters like Indranil, Irabati, Indira, Illora which are main characters are found round and progressive in the story **Guthal**. In the story **Banalata**, Banalata and Abhijit both characters are round and dynamic. They move forward with the time and changed themselves. In the story **Songsar**, the characters Laoga, Laogi and Lallu are round and dynamic. Though the characters of Ruphathi, Rwimali are for a while in the story, but they help in developing the story as well as bringing a new ray to the life of Laoga and Laogi. In the story **Ziuni Khobam** the main characters Banda, Nilima, Ruphathi, Swmshree, Gabda and Urmila are round and progressive. They have changed with the time and situation.

In the story **Rajkhanthini Rajmistri**, from the **Dantharu**, except Rajen, all characters are flat as they have no changes in their lives, in their activities and in their thinking. Rajen who is the hero of the story is a round character. In the story **Phaglee**, though Haren teacher is leading the story he is flat character and Ramwnda is of round character. In the story **Dantharu**, the main characters are Damphla, Singkhaori and Raisy. Damphla and Singkhaori are round character and others are flat. Here, in the story **Barmwdai**, it is found that Kalikingkar is a round character and the street man is flat character. All characters are flat in the story **Iswrni Thandwi**, except Santhala because of each and every character staying in same place, changing nothing in their thinking and activity. In the story **Master Race**, Nilambar, Binay and Tarun are the main characters. All characters are flat. Because there is no change and move in these characters. All characters are staying in same position though they are positive. Rwimali and Ramwnda are round character and others are flat in the story **Dainee**.

