

Contents

CERTIFICATE.....	I
DECLARATION	II
ACKNOWLEDGEMENT	III
Preface	IV

CHAPTER-1

INTRODUCTION

1.1 Introduction:	1
1.2 Review of Literature:	5
1.3 Problem Statement:.....	7
1.4 Aims and Objectives:.....	8
1.5 Area of the Study:	9
1.6 Significance of the Study:.....	9
1.7 Methodology:.....	10
1.8 Collection of Data:.....	10
1.9 Hypothesis:	11
1.10 Life and Works of Rita Baro:	12
1.10.1 Rita Baro's Childhood Period:	12
1.10.2 Marriage Life:	13
1.10.3 Education:	13
1.10.4 Service Life:.....	14
1.10.5 Literary Contribution of Rita Baro:	15
1.10.5.1 Contribution in Fiction:	15
1.10.5.1.1 Overview of Gongse Okhrangni Singao:.....	15
1.10.5.1.2 Overview of Thwisam:	16
1.10.5.1.3 Overview of Saikhong:	17

1.10.5.1.4 Overview of Bachiram Jwhwao:	18
1.10.5.1.5 Overview of Swmaosarnaini Organg:	19
1.10.5.2 Contribution in Poem:.....	20
1.10.5.3 Contribution in Short Story:	20
1.10.5.4 Contribution in Prose Fiction and Article:.....	20
1.10.5.5 Contribution in Biography:.....	21
1.10.5.6 Contribution in Translation:	21
1.10.5.7 Social Work:	21

CHAPTER-2

CRITICISM OF PLOT CONSTRUCTION, CHARACTERISATION, DIALOGUE AND THEME

2.1 Plot Construction in Novel:	23
2.1.1 Theoretical Aspects of Plot Construction:.....	23
2.1.1.1 Rising Action:	23
2.1.1.2 Climax:	24
2.1.1.3 Falling Action:	24
2.1.1.4 Resolution:	25
2.1.2 Plot Construction of Gongse Okhrangni Singao:	26
2.1.3 Plot Construction of Thwisam:	29
2.1.4 Plot Construction of Saikhong:.....	31
2.1.5 Plot Construction of Bachiram Jwhwao:	33
2.1.6 Plot Construction of Swmaosarnaini Orgeng:	35
2.2 Characterization in Novel:	37
2.2.1 Theoretical Aspects of Characterisation in Novel:.....	37
2.2.1.1 Protagonist:	38
2.2.1.2 Antagonist:.....	38
2.2.1.3 Round Character:	38

2.2.1.4 Flat Character:	38
2.2.1.5 Male Character:	39
2.2.1.6 Female Character:	39
2.2.1.7 Direct characterization:	39
2.2.1.8 Indirect characterization:	39
2.2.2 Characterization of Gongse Okhrangni Singao:	39
2.2.2.1 Protagonist:	40
2.2.2.2 Male Character:	40
2.2.2.3 Antagonists Role:	41
2.2.2.4 Female Character:	42
2.2.3 Characterization of Thwisam:	42
2.2.3.1 Protagonist:	43
2.2.3.2 Male Character:	43
2.2.3.3 Female Characters:	45
2.2.4 Characterization of Saikhong:	45
2.2.4.1 Protagonist:	45
2.2.4.2 Male Character:	46
2.2.4.3 Female Character:	47
2.2.5 Characterization of Bachiram Jwhwloa:	47
2.2.5.1 Protagonist:	47
2.2.5.2 Male Character:	48
2.2.5.3 Female Character:	48
2.2.6 Characterization of Swmaosarnaini Orgeng:	49
2.2.6.1 Protagonist:	49
2.2.6.2 Male Character:	49
2.2.6.3 Female Character:	50
2.3 Dialogue in Novel:	50

2.3.1. Different Kinds of Dialogue:	51
2.3.1.1 Persuasion Dialogue:	51
2.3.1.2 Inner Dialogue:	51
2.3.1.3 Suggestion Dialogue:.....	52
2.3.1.4 Quarrel Dialogue:	52
2.3.2 Dialogue of Gongse Okhrangni Singao:.....	52
2.3.2.1 Inner Dialogue:	52
2.3.2.2 Persuasion Dialogue:	53
2.3.2.3 Suggestion Dialogue:.....	54
2.3.2.4 Rebuke Dialogue:	55
2.3.2.5 Rumor Dialogue:	56
2.3.3 Dialogue of Thwisam:	57
2.3.3.1Persuasion Dialogue:	57
2.3.3.2 Questioning Dialogue:	58
2.3.3.3 Quarrel Dialogue:	58
2.2.3.4 Suggestion Dialogue:.....	59
2.2.3.5 Inquiry Dialogue:	60
2.3.4 Dialogue of Saikhong:	61
2.3.4.1 Inner Dialogue:	61
2.3.4.2 Persuasion Dialogue:	62
2.3.4.3 Question Dialogue:	62
2.3.4.4 Quarrel Dialogue:	63
2.3.5 Dialogue of Bachiram Jwhwlao :	65
2.3.5.1 Persuasion Dialogue:	65
2.3.5.2 Dialogue for Respect:	66
2.3.6 Dialogue of Swmaosarnaini Orgeng:.....	67
2.3.6.1 Persuasion Dialogue:	67

2.3.6.2. Questioning Dialogue:	67
2.3.6.3 Angered Dialogue:	68
2.4 Theme of Novel:	69
2.4.1 Theme of Gongse Okhrangni Singao:	69
2.4.2 Theme of Thwisam:	70
2.4.3 Theme of Saikhong:.....	71
2.4.4 Theme of Bachiram Jwhwlaio:	71
2.4.5 Theme of Swmaosarnaini Orgeng:	72
2.5 Findings:	73

CHAPTER-3

SOCIAL, CULTURAL, ECONOMIC, POLITICAL, RELIGIOUS AND HISTORICAL ASPECTS AS REPRESENTED IN RITA BORO'S NOVELS

3.1 Social Aspects in Novel:.....	75
3.1.1 Social Aspects in Gongse Okhrangni Singao:	76
3.1.1.1 Child Adaption:	76
3.1.1.2 Family Disappointment in Marriage:.....	77
3.1.1.3. Natural Base Society:	79
3.1.2 Social Aspects in Thwisam:.....	80
3.1.2.1. Village life condition:	80
3.1.2. 2 Agriculture Life:	82
3.1.2.3 Women Empowerment:	83
3.1.2.4 Peer Pressure:.....	83
3.1.2.5 Quarrel Between a Native Husband and Wife:.....	85
3.1.2.6 Alcoholic Habit:.....	86
3.1.2.7 The Reflection of rural and Urban lifestyle:.....	87
3.1.2.8 Aspects of an Adamant Attitude in Society:.....	88
3.1.3 Social Aspects in Saikhong:	90

3.1.3.1 Bad System:	90
3.1.3.2 Role of Doudini:	92
3.1.3.3 Boycott System:	93
3.1.3.4 Superstition Believe:	94
3.1.3.5 Divorce System (Fathwi lai Bisinai):	95
3.1.4 Social Aspects in Bachirms Jwhwlo:	97
3.1.4.1 Role Doudini:	97
4.1.4.2. Jau Biban in Marriage System:	98
3.1.5 Social Aspects in Swmaosarnaini Orgeng:	99
3.1.5.1 Hathasuni Khurnai as Social Custom:	100
3.2 Cultural Aspects in Novels:	102
3.2.1 Cultural Aspects of Gongse Okhrangni Singao:	102
3.2.1.1 Baisagu Festival:	103
3.2.1.2 Weaving Process:	105
3.2.2 Cultural Aspects of Thwisam:	105
3.2.2.1 Identities of Indigenous Dress:	106
3.2.2.2 Weaving Process:	107
3.2.2.3 Fishing Habit:	108
3.2.3 Cultural Aspects of Saikhong:	109
3.2.3,1 Baisagu Festival:	109
3.2.3.2 Khati Gasa Festival:	110
3.2.2.3 Marriage System:	111
3.2.3.4 Weaving Process:	113
3.2.3.5 Fishing Habit:	114
3.2.2.6 Faith and Beliefs:	115
3.2.4 Cultural Aspects of Bachiram Jwhwlo:	117
3.2.4.1 Baisagu Festival:	117

3.2.4.2 Weaving Practice as Culture:.....	118
3.2.4.3 Fishing Habit:	118
3.2.5 Cultural Aspects of Swmaosarnaini Orgeng:	119
3.2.5.1 Baisagu Festival:.....	119
3.2.5.2 Food Habits:.....	120
3.2.5.3 The Exhibition as Cultural Reflection:	121
3.3 Economic Aspects in Novels:	123
3.3.1 Economic Aspects of Gongse Okhrangni Singao:.....	123
3.3.1.1 Use of Gold as Economic Aspect:	125
3.3.1.2 Land as an Economic Condition:.....	126
3.3.2 Economic Aspects of Thwisam:	126
3.3.2.1 The Government Compensation as Economic Aspects:.....	127
3.3.2.2 Driving Professional:	128
3.3.3 Economic Aspects of Saikhong:	129
3.3.3.1 Tree Plantation:.....	129
3.3.4 Economic Aspects of Bachiram Jwhwlao:	131
3.3.4.1 Use of Gold as Economic Aspects:	131
3.3.5 Economic Aspects of Swmaosarnaini Orgeng;	132
3.4 Political Aspects in the Novel:	134
3.4.1 Political Aspects of Gongse Okhrangni Singao:	135
3.4.2 Political Aspects of Thwisam:	136
3.4.2.1 Political Discourse:.....	137
3.4.3 Political Aspects of Saikhong:	139
3.4.4 Political Aspects of Bachiram Jwhwlao:	139
3.4.5 Political Aspects of Swmaosarnaini Orgeng:	140
3.5 Religious Aspects as Represented in Novel:	141
3.5.1 Religious Aspects in Gongse Okhrangni Singao:.....	142

3.5.1.1 Bathou Worship:	142
3.5.2 Religious Aspects in Thwisam:	143
3.5.3 Religious Aspects in Saikhong:	146
3.5.3.1 Bathou Worship:	146
3.5.3.2 Religious Convert:	147
3.5.3.3 Worship of Biso-Horii Puja:	148
3.5.3.4 Kharai Worship:.....	149
3.5.4 Religious Aspects in Bachiram Jwhwlao:	151
3.5.3.1 Bathou Worship:	151
3.5.3.2 Kharai Worship:.....	153
3.5.5 Religious Aspects in Swmaosarnaini Orgeng:	154
3.6 Historical Aspects in Novels:	156
3.6.1 Historical Aspects of Gongse Okhrangni Singao:	156
3.6.2 Historical Aspects of Thwisam:.....	159
3.6.2.1 History of Kundu Kingdom:	159
3.6.2.2 Foundation of Power Project:	160
3.6.3 Historical Aspects of Saikhong:	161
3.6.3.1 Arrival History of Sydney Endle:	161
3.6.3.2 The Division of the Duar Area During British Rule:	162
3.6.3.3 Role of Sydney Endles on Bodo Language Development: ...	164
3.6.4 Historical Aspects of Bachiram Jwhwlao:.....	165
3.6.5 Historical Aspect of Swmaosarnaini Orgeng:	167
3.6.5.1 Beginning of Bodoland Movement:	168
3.6.5.2 Arm Force Implementation Act:.....	169
3.6.5.3 BTC Acord Day:.....	170
3.7 Findings:	172

CHAPTER - 4

ART OF WRITING IN RITA BARO'S NOVELS

4.1 Art of Writing in Novel:	174
4.1 Theoretical Aspects of the Art of Writing:	175
4.1.1 Simile	175
4.1.2 Metaphor:	176
4.1.3 Rhymes:	177
4.1.4 Onomatopoeia:	177
4.1.5 Imagery:	177
4.1.6 Irony:	177
4.1.7 Rhetorical Question:	178
4.2.1. Art of Words in Gongse Okhrangni Singao Novel:	178
4.2.1.1 Simile:	178
4.2.1.2 Metaphor:	180
4.2.1.3 Fantasy:	181
4.2.1.4 Imagery:	182
4.2.1.5 Onomatopoeia:	183
4.2.1.6 Rhyme:	184
4.2.1.7 Irony:	185
4.2.1.8 Rhetoric Question:	186
4.2.2 Art of words in Thwisam:	187
4.2.2.1 Simile:	187
4.2.2.2 Metaphor:	189
4.2.2.3 Imagery:	190
4.2.2.4 Onomatopoeia:	191
4.2.2.5 Rhymes:	192
4.2.2.6 Irony:	194

4.2.2.7 Rhetoric question:	194
4.2.3 Art of Words in Saikhong:.....	197
4.2.3.1 Simile:.....	197
4.2.3.2 Metaphor:.....	198
4.2.3.3 Imagery:	199
4.2.3.4 Onomatopoeia:.....	200
4.2.3.5 Rhyme:.....	200
4.2.3.6 Irony:.....	201
4.2.3.7 Rhetoric Question:	202
4.2.4 Art of Words in Bachiram Jwhlao:	202
4.2.4.1 Simile:.....	203
4.2.4.2 Metaphor:.....	204
4.2.4.3 Imagery:	205
4.2.4.4 Onomatopoeia:.....	206
4.2.4.5 Rhymes:	207
4.2.4.6 Irony:	208
4.2.4.7 Rhetorical Question:	209
4.2.5 Art of Words in Swmaosarnaini Organg:	210
4.2.5.1 Simile:.....	210
4.2.1.5.2 Metaphor:.....	211
4.2.5.3 Rhymes:	212
4.2.5.4 Imagery:	212
4.2.5.5 Onomatopoeia:.....	213
4.2.5.6 Rhetorical question:	214
4.2.2 Art of Language in Rita Baro's Novel:.....	215
4.2.2.1 Art of language in Gongse Okhrangni Singao:.....	215
4.2.2.2 Art of Language in Thwisam:.....	218

4.2.2.3 Art of Language in Saikhong:.....	219
4.2.2.4 Art of Language in Bachiram Jwhwlaol:	223
4.2.2.5 Art of Language in Swmaosarnaini Orgeng:	224
4.3 Findings:	227

CHAPTER-5

CONCLUSION

5.1 CONCLUSION:	228
5.2 Findings:	234
Bibliography	235
Index and abbreviation	240
Authors Photo:	241