

CHAPTER-2

CRITICISM OF PLOT CONSTRUCTION, CHARACTERISATION, DIALOGUE AND THEME

This chapter delves into a critical analysis of the plot construction, characterization, dialogue, and themes in Rita Baro's novels, which form the basis of this research. Each of Rita Baro's stories holds significant value from a global perspective, and this study explores various angles of the author's creative approach. The portrayal of society and its concerns plays a crucial role in the evaluation of her works. The discussion below elaborates on the key elements involved in the formation of these stories.

2.1 Plot Construction in Novel:

This section focuses on the plot construction in Rita Baro's novels as part of this research study. Plot construction is a vital component in storytelling, serving as the backbone of the novel. It encapsulates the central themes and ideas of the author, guiding the sequence of events that unfold in the narrative. According to Wikipedia defined *"the parts of a plot are exposition, rising action, climax, falling action, and resolution. These parts come together to introduce characters and conflict, show the attempted solutions to the conflict, and finally show how the conflict is resolved."*¹ The above definition has depicted about the theoretical idea for the plot construction of the fiction.

2.1.1 Theoretical Aspects of Plot Construction:

There are different kinds of theoretical aspects of plot construction in the novel. This pattern usually follows to respective exposition rising action, climax, falling action, and resolution.

2.1.1.1 Rising Action:

The rising action is a series of events in a story that build tension and propel the narrative forward, often interrupted by characters who influence the direction of

¹ <https://study.com/academy/lesson/plot-analysis>

the plot. Initially, the action establishes the shape of the story and helps clarify the central theme, offering a continuous expression of the author's ideas. It sets the foundation for the unfolding narrative, preparing the ground for subsequent events. The action typically begins with the author's motives and desires, which drive the characters and conflict. Freytag given Example that *"the rising action (a section that Aristotle had called the complication) begins, after the opening scene and exposition, with the ghost's telling Hamlet that he has been murdered by his brother Claudius, in which Hamlet, despite setbacks, succeeds in controlling the course of events"*²

2.1.1.2 Climax:

The climax represents a pivotal moment in the story, often marking the peak of tension and conflict. It is an external manifestation of the fiction, shaped by the author's creation of different climactic settings. The climax is an imitation of human behavior, reflecting the actions and decisions that drive the plot forward. The movement of the characters can be seen as a reflection of real-life incidents and situations, where human existence and choices are at the forefront. Freytag given example *"The rising action reached the climax of the hero's fortunes with his proof of the king's guilty by the device of the play within a play."*³ This moment in Hamlet⁴ illustrates the culmination of the rising action and the decisive turn in the hero's journey, marking the story's most intense and critical point.

2.1.1.3 Falling Action:

The creation of the fiction the plot is a contemporary outcome required from different imitation of action. That is position of the story from that which is realized the readers mind. Jericho Writers defined *"A story's falling action is the action that occurs immediately after the big climax has taken place and the action shifts towards resolution instead of escalation. The action is now no longer rising, instead it is now falling and taking us (the viewer/reader) onwards to the end of the journey."*⁵

² Abrams, M.H. *A Glossary of Literary Terms*. Thomson Wadsworth. Akash Press Delhi. 2007. p. 236

³ Ibid p. 236

⁴ Shakespeare William. *Hamlet*. 1623.

⁵ <https://jerichowriters.com/what-is-the-falling-action-of->

2.1.1.4 Resolution:

The resolution in terms of the plot construction it is the ending position of the story. It is the final development of the story from that ideas easily can understand the event which is create in the story. *The resolution of a story is the conclusion of a story's plot. Also known as the denouement, the resolution is a literary term for the final plot points that occur after a story's climax and falling action. A resolution can be a scene or series of scenes that tie a narrative arc together near the end of the story.*⁶

The plot construction depends on the character. The character is the fundamental factors of the plot to run the stories. It is the whole shape and central idea of the authors. Authors employ a variety of techniques and methods to craft their plots, drawing on elements such as pacing, character development, foreshadowing, and twists to create a compelling and immersive reading experience. According to M. H. Abrams' *"The plot in a dramatic or narrative work is constituted by its events, as these are rendered and ordered toward achieving particular artistic and emotional effects"*⁷. In a plot, it can say that different incidents are related to one another. According to E. M. Forster, *"a plot is the recitation of those events, in or out of sequence, with an emphasis on causality."*⁸ The traditional plot structure provides a framework for understanding how these events unfold throughout the narrative. The introduction or exposition sets the stage by introducing the characters, setting, and initial conflicts. This is followed by the rise in action, during which tension builds as the conflict escalates and characters face obstacles and challenges.

It's enthralling to hear about the novels by Rita Baro in Bodo literature and how each one of them presents unique plots that reflect various aspects of the human condition. The diversity of human experiences and emotions explored in her novels expresses the richness of storytelling in literature. W.H. Hudson defines plot as *"The plot of a novel may be simple or compound; that is, it may be composed of one story only, or of two or more stories in combination, and the law of unity requires that in a compound plot, the parts should be wrought together into a single whole."*⁹ It's

⁶ [https://www.masterclass.com › articles › resolution-of-a](https://www.masterclass.com/articles/resolution-of-a)

⁷ Abrams, M.H. *A Glossary of Literary Terms*. Thomson Wadsworth. Akash Press Delhi. 2007. p. 293

⁸ Forster, E.M. *Aspects of the Novel*. Penguin Books. 1927.

⁹ Hudson, W.H. *An Introduction to the Study of English Literature*. A.I.T.B.S Publishers & Distributor j-5/6, Krishan Nagar, Delhi-51. 2000. p.142

captivating to hear about the intricate plots and characters in Rita Baro's novels. Each one seems to explore different aspects of the human condition, with themes ranging from tragedy to resilience and societal dynamics.

Overall, Rita Baro's novels seem to offer a rich tapestry of storytelling that illuminates the complexities of the human experience and the diverse realities of life in Bodo society. Through her compelling plots and characters, Baro captures the essence of tragedy, resilience, and societal transformation, leaving a lasting impression on readers. In this connection E.M. Fortster observed unambiguously “*the basis of a novel is a story is a narrative of events arranged in time sequence.*”¹⁰

A plot is a sequence of events that composes narratives. A plot is one of the major parts of the narrative that has conflicts which determine everything else. The story has different types of problems, which lead to conflicts. The conflicts tend to drive several major arguments in narratives. They are as follows:

- 1. Man vs Man:** This type of conflict occurs when two characters in a story has opposite goals or desires. It often creates tension and drives the plot forward as the characters try to outmaneuver or overcome each other to achieve their objectives. This type of conflict can result in intense drama and reveal much about the characters' personalities, motivations, and values.
- 2. Man vs Nature:** The nature and the character/man are two opposites. It cannot be integrated.
- 3. Man vs self:** In the narrative, the main protagonist suffers from internal conflicts and needs to overcome his/her insecurity.
- 4. Man vs society:** Man is a social being who cannot survive without a society. Conflict arises when the ideals, norms and beliefs of the person do not match those with the society, society turns against them.

2.1.2 Plot Construction of Gongse Okhrangni Singao:

“*Gongse Okhrangni Singao,*” fiction presents the tragic story of Fwisali's life, reflecting the harsh realities many individuals face in society. Fwisali's character, portrayed with positivity and strength, encounters devastating challenges, particularly with the murder of her husband and the subsequent rumors and conspiracies against her. This tragic narrative arc culminating Fwisali's suicide highlights the darker

¹⁰ Dutta, kalyanath. *Some Aspects of the Study of Literature*. Sribhumi, Publishing Company 79, Mahatma Gandhi, Road, Calcutta- 09. 1967. P. Sect III, 16,

aspects of human existence and the impact of societal pressures and injustices. In this regard, the author's creation of the plot shows that reason is a surprise from the human contours as defined: *"If what in fact happens violates the expectations we have formed, it is known as a surprise. The interplay of suspense and surprise is a prime source of vitality in a traditional plot."*¹¹ which is the recurring level of human consciousness.

The rising action in *"Gongse Okhrangni Singao"* unfolds around the life of Fwisali, the central protagonist. The thematic framework of the story emphasizes the entire span of Fwisali's life and the harsh conditions she faces. The story begins with as an orphaned girl, adopted by Nagendra, a wealthy man in the village. Initially, Nagendra is depicted as a caring grand father figure to Fwisali. However, his sudden death from cancer introduces a tragic turn in the plot, leaving Fwisali in a vulnerable position. Following Nagendra's death, Fwisali is taken in by Khwrwmdao and his wife Nichibala, but their care is far from compassionate. Fwisali is subjected to ill-treatment and emotional abuse, and both Khwrwmdao and Nichibala play significant roles in her suffering. Their behaviour marked by discouragement, misbehaviour, abuse, and mental torture—becomes a pivotal element in the story's climax. Aristotle states *"take the form of action, we know better, we believe that happiness and misery exist in the secret life, which each of us leads privately and to which (in his character) the novelist has access."*¹² The narrative of *"Gongse Okhrangni Singao"* can be understood as a socially oriented novel within Bodo literature, with a focus on the characters' lives and the dynamics of their relationships. Rita Baro appears to have structured the plot around character development, dialogue, and the influence of time and circumstance. The novel explores themes of adoption, family dynamics, and societal attitudes toward individuals in vulnerable situations. Through these themes, Baro offers a poignant commentary on the struggles faced by marginalized individuals within society.

The portrayal of Fwisali's character in *"Gongse Okhrangni Singao"* sheds light on the challenges faced by women in society, particularly in terms of societal expectations and the suppression of individual freedoms. Fwisali's story highlights the harsh reality of gender-based oppression, where her freedom to pursue her own

¹¹ Abrams, M.H. *A Glossary of Literary Terms*. Thomson Wadsworth. Akash Press Delhi. 2007. p. 293

¹² Forster E.M. *Aspects of the Novel*. Penguin Books 1927. p. 85

interests and ambitions was denied. From a young age, Fwisali is deprived of opportunities for self-fulfillment, as her family imposes their own expectations and decisions upon her, ultimately leading to an unwanted marriage with a troublesome groom. Throughout her married life, Fwisali experiences mental torture and abuse at the hands of her husband, Nagesh, illustrating the pervasive nature of gender-based violence and control within certain societal structures.

In this connection, Bijoy Baglary who is known as a prominent writer in the Bodo literature has described the story in the preface. The version of preface is mentioned below:

Bodo version:

“गंसे अख्रानि सिडाव” गेबें मुं बे सल’माया बिजाबनि गासै अख्रानि सिडाव गोबां सान्त्रहायै आखुनि मानसि थायोब्लाबो गंसे सल’मायाव गासिबो आखु थाजोबनो खाबु थाया। अब्लाबो बे सल’मायाव मोजां आरो लोर्बा आखुनि गोबां सुबुं सावगारि हुनाय दं। लिरगिरिया सल’खौ गोसो होसारनानै सल’खौ लिरदों, गोरान्थि गैयाजासे गाब होनो नाजादों, समनि न्याय आरो अन्यायनि, मोजां आरो गाज्जिनि, गेबें, आरो गोरान्थिनि, सत आरो असतनि, गैजारोडै आरो लुबैसुलानि संघातजों सल’आ दावदों।”¹³

English Rendering:

“The novel is a book precisely with the name Beneath the Sky which has numerous human characters throughout the fiction, but a single novel does not have the potential to contain all the characters. The novel, however, features a number of portrayals of good and weak characters. The author has carefully written the story, tried to paint the story without any mistake, the story revolves around the combination of justice and injustice of time, of good and evil, of precision, and of error, of truth and fault, of the poor and the greedy.”

The above version gives the whole functioning setup of the story as dynamic one. Regarding the plot construction, the author has placed pivotal position as tragic situation of the human being. There is reference of paradigm about Fwisali’s death which was condemned as suicide case by husband Nagesh.

¹³ Baro, Rita. *Gonse Okhrangni Singao*. Sre Sankar Press, Tongla. 2002. p. Preface

Tragically, Fwisali meets an unfortunate end through her husband's actions, yet the circumstances surrounding her death were twisted to paint her as the victim of suicide rather than acknowledging the truth of her demise. This distortion of reality serves as a poignant commentary on the ways in which power dynamics and societal norms can manipulate perceptions and obscure the truth.

2.1.3 Plot Construction of Thwisam:

The entire story of the “*Thwisam*” novel, the character of Thelab is the protagonist. Rita Baro's novel, “*Thwisam*” stands out as a natural and socially significant work in Bodo literature. Through its rich narrative, the story delves into various socio-economic, cultural, political, historical, and religious aspects, reflecting the multifaceted nature of society. Following the theoretical concept of plot construction, “*Thwisam*” adheres to a structured approach, incorporating elements such as introduction, “*the parts of a plot are exposition, rising action, climax, falling action, and resolution. These parts come together to introduce characters and conflict, show the attempted solutions to the conflict, and finally show how the conflict is resolved.*”¹⁴ These components are used effectively in the novel to propel the storyline forward and create a cohesive narrative. The story begins with a focus on Thelab’s role as a widow in society, representing the despair faced by many in similar situations. Thelab is portrayed as a simple woman, and though her life is tragic, her attitude remains positive. Despite her hardships, she provides her son, Ansai, with the vital opportunity to receive an education. This moment marks a turning point in the narrative, and as the rising action progresses, the story shifts into an unhappy and challenging position, reflecting the struggle Thelab faces in her pursuit of hope and a better future for her son.

The climax of the story emphasizes the development of the situation without compromising the decision-making between Thelab and her son. As the story progresses, it becomes more complex. Thelab's life in *Thwisam* paints a nostalgic picture of the struggles faced by a poor family reliant on self-employment in the weaving industry for their livelihood. Despite the challenges, Thelab worked tirelessly to support her family and provide her son, Ansai, with a good education. However,

¹⁴ <https://study.com/academy/lesson/plot-analysis>

Ansai's refusal to heed his mother's advice marks the climax of the story, intensifying the conflict and emotional depth of the narrative.

The author prescribed the story the existence of the falling action can be remarked throughout the story. In this concern matter seriously produced that once day Thelab was death for ever from the world. After Thelab's death the story impact unbearable situation among the readers mind is a kind of descending position of the stories, Forster said "*A plot is also a narrative of events, the emphasis falling on causality, The king died and then queen died is a story The king died, and then the queen died of grief is a plot*"¹⁵ The view is the evident example similarly disclosed in the story.

Ultimately, Thelab was offered her land property to the village society before death, because her own son Ansai avoid own mother for a long time. When Ansai backed to native home then seen mother Thelab offered all properties to the village society in case Ansai lost his mother's property.

According the sources of the story it has been explained by Anil Boro a Sahitya Academy awardee and a prominent writer in the Bodo literature. Anil Boro briefly summarizes the novel as mentioned below:

Bodo version:

“बे सल’मा बिजाबनि गेजेरजों फोरमायनाय सल’आ आथिखाल बर’ समाजजों गोरबफलेनाय सल’। हादोरनि दुंहाव थासारियाव फिसाय गोमा जानानै, दुखु जालाजों जिउ खुंनो नाजानाय थेलेबनि सल’। थेलेबनि फिसाज्ला अनसाय आरो राहा गोथे जानाय इयन जोलैनि सल’। सल’मायाव बे मिरु सल’खौ बिथा खालामनानै समाजारि थासारिनि गोबां गोखा गोदै सल’ फोरमायनाय जादों। गोबां आखुआ जिउ जेथो गोनां महरै develop खालामनायनि खाबु दंमोन। गुबुन गुबुन angle फिनबिजिरनायनि खाबु दंमोन।”¹⁶

English rendering:

“The story narrated through this novel is a story set in sync with contemporary modern Bodo society. The story of Thelab, who lost her husband in the heat of the country, lived a miserable life. It’s a story of Thelab’s son, Ansai, who was overcome

¹⁵ Forster, E.M. *Aspects of the Novel*. 1927. p. 87

¹⁶ Baro, Rita. *Thwisam*. Osumoi Library, Kakrajhar BTAD, Assam. 2014. p. preface

by benevolence and retribution. The novel deals with a number of sweet stories and social situations based on this central story. Many characters had the potential to develop into life complications. There was a possibility of different angle analysis.”

From the observation of the studies, it can sound that the “*Thwisam*” novel, the plot's creation, has shown the traditional idea of the authors. It is illustrating the value and norms of the stories that culminate in the high position.

2.1.4 Plot Construction of Saikhong:

The “*Saikhong*” novel is another figure of creative in Rita Baro’s fiction in field of Bodo literature. There are large number of episode, characters, emulated for story formation. For the theoretical content basis around the stories priorities based on the creation of plot. The around the story integrated the historical event as reflect the dwelling of colonialism in Bodo community. Such novels are titup historical apparatus even Hudson says, “*rather a historical of the miscellaneous adventure which befall an individual in the course of life than the plot of a regular and connected epopees, where every step bring us a point nearer and to the final catastrophe.*”¹⁷ The author has been introduced different core function of reality of human life to the universal world and ancestral part are to be disclosed in the inner part of the fiction.

The entire story of the fiction is raise from the Padmas character who was known as an ideal daughter-in low of Mouzadar, Dayananda Patgiri. The Padmas role assemble with persuasive, collective, receptor women throughout the character. This concern is plebiscite by British dignitaries. The Padmas skill of communication with Britishers that kind of her reception is appreciated by Sydney Endle who is known a pioneer of the Bodo language and literature. “*Saikhong*” resonances a rich and intricate novel, investigating into various aspects of society and human experience. Rita Baro seems to weave the elements of socio-economic dynamics, culture, religion, history, language, and education into the structure of the narratives altogether creating a multi-layered exploration of the human condition.

The “*Saikhong*” novel itself reaches a climax in its plot. The formation of the narrative framework highlights the contributions of Sydney Endle and J.D. Anderson to the development of the Bodo language. In this context, the close relationship

¹⁷ Hudson, W.H. *An Introduction to the Study of English Literature*. A.I.T.B.S Publishers & Distributor j-5/6, Krishan Nagar, Delhi-51. 2000. p. 139

between the characters—Padma, Dayananda, and Lowrence plays a pivotal role, as they work together to reach their shared goal. Their interactions and collaboration ultimately contribute to the culmination of the story.

After the death of Dayananda Patgiri, the story enters its falling action, where the situation shifts to reflect the author’s artistic portrayal of action. This phase highlights the prominent image and dedication of Dayananda Patgiri. The narrative continues to emphasize the historical relevance of the story. Martha Alderson defines historical novel as “*a historical novel has a history plot line running throughout the story that recreates the times and setting and social conditions set fifty years or more in the past.*”¹⁸

The novel seems to provide insights into the historical development of the Bodo language and the challenges faced by individuals like Padma in navigating societal expectations and personal trials. By blending these two themes together, Rita Baro emerges as an artistic novelist in Bodo literature, using her work to explore the complexities of human relationships, societal structures, and historical contexts. The structured nature of the novel suggests a distinct and authentic portrayal of life within the Bodo community, making it a valuable contribution to the literary landscape.

The history of British colonialism is one of the remarkable matters in the novel “*Saikhong*”. Sydney Endle was seeking an initiative for the development of Bodo language and literature. The attention of the novelists was focused on British’s contributions and their roles carrying out a reformation in the society. The text is defined as in below.

Bodo version:

“मौजादारनि गोसोनि बाथ्रखौ बुजि मोन्नानै एण्डारसना बिजाबनि मुंखौ गावनो बुंनायसै-
खिताबनि नामा जादों ए कालेसन अब कसारि फक टेलस एण्ड राइमस। बे खिताबाव आं
नोंसोरनि गोदो गोदायनिफ्राइ खुगा खुगा सोलिबोनाय सल’खौसो लिरदों। बेयाव थानाय
सल’फोरा जाबाय दैमा दैसानि खुरां, सासे अलसिया गथ’नि खौरां, बिदा बिनानावनि खौरां,
मोखा आरो सेसानि खौरां। बेफोर बे जायगानिफ्राय बुथुमनाय सल’। फेन्टास्तिक, फेन्टास्तिक

¹⁸ <https://marthaalderson.com> › Blog

आइ एम भेरि हेपि, बे हाबाखौ मावनानै आं मनखौ खुब शान्ति मोनदौ। देनां बर' जाथिया फरायबा मिथिगोन बे सल'फोरा एसां आगोमा।”¹⁹

English rendering:

“Realizing the inner voice of the Mouzadar, Anderson calls out the name of the book himself-The title of the book is: A Collection of Kachari talks and Rhymes”. In this book, I have written about all that has been passed orally from time immemorial. The story comprises about the news of a river, a lazy child, about brother and sister, the news of a monkey and a rabbit. These are stories collected from this place. Fantastic, I am very happy, I got a lot of peace doing this work. In future if the Bodo people read about it, they will know about how detailed are these stories.”

The above passage reflects the work and contributions of the British scholar in the field of language and literary development within Bodo literature. Colonialism, with its emotional excitement, shaped perceptions about the surrounding environment and the Bodo people's way of life during their studies. This core influence helped enhance the spirit of the Bodo people, inspiring them to assert their cultural identity and strive to become a powerful and influential community in the world.

2.1.5 Plot Construction of Bachiram Jwhwao:

The plot construction of “*Bachiram Jwhwao*” highlights Bachiram's significant role as a national hero, focusing on the rising action of the narrative. Bachiram rises to the position of chief of infantry in the Kundu Kingdom under King Devthairwn's reign. During this period, frequent conflicts occur between the royal army of Bhutan and the Kundu infantry. “*Bachiram Jwhwao's*” legacy is celebrated as a historical hero among the Bodo community. The story draws on historical ballads, such as the one defined by Anil Boro “*Fragments of historical. Among these the ballad of Bachiram is noteworthy. This ballad is a legendary one which depicts the heroic deeds of the legendary warrior Bachiram. The ballad recounts the conflict between the Bodos and the Bhotiyas.*”²⁰ This approach makes the novel resonate deeply with readers, offering not only a historical account but also a reflection of the values, aspirations, and identity of the Bodo people. This portrayal reflects the

¹⁹ Baro, Rita. *Saikhong*. Onsumoi Library, Kokrajhar, B.T.A.D., Assam. 2016. p.166.

²⁰ Boro, Anil. *Folk Literature of the Bodos*. N.L. Publications Guwahati-1. 2001. p.149

ongoing connection between history, heroism, and cultural memory, providing a multifaceted view of “*Bachiram Jwhwlao's*” impact on Bodo society.

The theoretical point of view of the “*Bachiram Jwhwlao*” novel presents the climax with the ongoing conflict between the infantry of the Kundu kingdom and the Bhutanese army. Numerous battles and attempts at war unfold, creating a period of relentless violence and unrest. Ultimately, Bachiram triumphs over the Bhutanese, marking a clear sign of victory. This victory shifts the story into the falling action, signaling the resolution of the conflict.

The resolution of the conflict serves as a testament to the resilience and spirit of the Bodo nation, inspiring readers with its portrayal of courage, sacrifice, and the pursuit of justice. In this context, the author summarizes the story in the preface manuscript, offering additional insights into the novel's themes. The citation is mentioned below:

Bodo version:

“जायखि जाया बासिराम जोहोलावा सासे कसारि राजानि सान्थि गाहायमोन बे खोथाया सैथो। बियो सिमसाफोरजों दावहानांनानै भुतान सेरफांनि राइजोखौ रैखाथि होदोंमोन। बियो बयजोंबो मोजां मोनजानाय सासे बिर जोहोलावमोन। बिनि बिसिया सिमसाफोरनि आखाइनिफ्राय गावनि गोथारथिखौ रैखा खालामनो थाखायनो बिज जाना दैयाव बारसोमना थैनाय बाथ्राखौ मंगल चन्दि ब्रह्मया लिरलांदों। बासिरामनि बे गोहो-बोलोनि खोथाया जारिमिनाव जायगा मोनाखिसैब्लाबो बासिरामादि सासे बिर जोहोलावमोन बेनि थाखाय खुगा मेथायानो फोरमान होयो। मानोना खुगा मेथाइफोरावनो हाबना थायो मोनसे समनि सावगारि आरो जारिमिन।”²¹

English rendering:

"Anyway, it is true that “Bachiram Jwhwlao” was the chief Infantry of the Kachari king. He fought against the Simsas and protected the Kundu Valley (Kachari Kingdom) nearby Bhutan. He was a popular hero. Mangal Chandi Brahma wrote about the death of Bachiram’s wife who poisoned herself and jumped into the river trying to save her chastity from the clutches of Simsas. Although the legend of

²¹ Baro, Rita. *Bachiram Jwhwlao*. Nilima Prakashani, Barama, Baksa, 781346. 2017. p. preface.

Bachiram could not find a place in history but the folk songs prove that Bachiram was a hero. This is because the folk songs hold the images and histories of a period of time.”

It seems like “*Bachiram Jwhwlao*” occupies a revered place in Bodo literature, embodying both historical significance and folklore elements. The portrayal of Bachiram as a hero reflects not only Rita Baro's writing skills but also the real heroes of the Bodo nation. The story seems to blend historical events with folklore, depicting Bachiram's pivotal role in defending the Bodo people against *Bhutia* invaders. “*Bachiram Jwhwlao*” emerges as a symbol of courage, resilience, and leadership in Bodo literature, bridging the gap between folklore and historical narrative imparting valuable lessons about the Bodo people's struggles and triumphs.

2.1.6 Plot Construction of Swmaosarnaini Orgeng:

“*Swmaosarnaini Orgeng*” presents a plot rooted in revolutionary themes, offering a vivid social portrayal while encompassing various aspects like social, cultural, economic, political, religious, and historical matters. From the very beginning to the end, the narrative focuses on the Bodoland movement, specifically through the character of Agli, also known as Anita. The story reflects the Bodo people's struggle for a separate state, highlighting the grassroots conflicts and the defensive responses of the government during this period. Despite facing numerous challenges, the movement persisted in its legal pursuit for Bodoland, leading to the eventual invitation from the government for negotiations. In 2023, the Bodoland Territorial Council (BTC) was established under the 6th schedule provision.

The historical aspects in the story provide a unique angle, emphasizing the Bodo community's long-standing struggle for recognition and their fight to be a master race in the world. This sentiment sparked a powerful movement, aimed at combating suppression, oppression, and discrimination. Throughout the movement, there was democratic violence between the government, military, and Bodo civil society, signifying the deep tensions of the period. Ultimately, the movement sought to address various socio-economic, religious, cultural, language, and educational development needs. Anil Boro offers a detailed analysis of the plot construction of “*Swmaosarnaini Orgeng*,” as follows:

Bodo version:

“सल’मानि प्लटआ राफोद आरो सेहेरा थामहिनबा लरग थरग नडा। सल’मानि सल’आव आरजायि जाथाय आरो एपिसदफोर सरजाबफानाय जायाखै। सल’मानि बिमुंआव होनाय लेखा सोमावसारनाय (बडलेण्ड सोमावसारनाय) नि समाव जानाय जाथाय आरो सोमावसारनाय जौ सोमोन्दो गोनां जाथाय आरो एपिसद खौल बेयव जायगा होनाय जादों। सल’मायाव गाहाय आखु आगलिनि उन्दै समनि गोबां जाथायफोरखौ सरजाबफानाय जादों बिनि नखर, बिमा बिफा गामिनि समाजारि थासारि आबाद, रंजानाय बाजानाय मिथिंगा महरनि बर्नायथि होनाय जादों। गेजेर स’सेनिफ्राय सोमावसारनाय समनि जाथाय आरो बायदि हाबाफारिनि बर्नायथि होदों सल’मागिरिया। गाहाय आखु आगलि अदेबानि अनितानि गोखौ फरायसालि आरो कलेज फरायनाय समनिफ्रयनो सोमावसारनाय हाबाफारिया गोख्रों जाबोनो हमो, बेखायनो सल’मानि बर्नायथि एबा लाइननाबो एकसन बरहा जाबोनो हमो।”²²

English rendering:

“The novel's plot is organic, smooth, and not loose. The story of the novel does not include the unnecessary events and the episodes. The title of the novel deals with the events during the Movement and the episodes of events related to the movement. The novel describes the main character Agli and various incidents related to her childhood, including her family, paternal-maternal parents' villages' social plight, agriculture, and entertainment. From the midst of the story novelist narrates the incidents and events related to the Bodoland movement. The pace of the movement grew stronger during the School and College days of the main character Anita, so the novel's narrative or lines in the later part tend to be packed with full of actions. The brief of the novel above explains the author's use of techniques to portray the protagonist with a sympathetic ideology.”

The construction of the “Swmaosarnaini Organg” plot is enthralling; the harsh realities of the Bodoland movement for the Bodo communities are reflected in the stories. In this regard, Anil Boro has defined in the preface page that the plot

²² Baro, Rita. *Swmaosarnaini Orgeng*. Nilima Prakashani, Barama, Baksa, 781346. 2020. p. 7

construction is adjusted with the realities of the Bodoland movement. Every person can understand easily overall the stories are simple and common accomplishment stories of Rita Baro.

Anita played an active role in the stories from the childhood period to teenage age, highlighting different situations that developed in the story. Anita's childhood age passing through learning and studying at school is that learning behavior is conveyed to the society as the conscious mind of the public, which is represented by Anita. There has not been an available episode in the story, but in her teenage years, Anita's life changed a little bit for the development of higher education as well as for her own psychology supporting the issues of the Bodoland separate state demand.

2.2 Characterization in Novel:

The construction of characterization in a novel is a significant aspect of this study. Characterization plays a crucial role in shaping the narrative, as the characters are distinct features of the story, brought to life through the author's ideas. The author, in this sense, acts as a social scientist, creator, and reformer, influencing both readers and followers through their portrayal of characters. While the stories themselves are born from imagination, they often carry a sense of reality because they reflect societal dynamics, shaping how readers relate to the fictional world through its characters. *According to Britannica, characterization of novel is "the makeup behavior of fictional characters depends on their environment quite as much as on the personal dynamic with which their author endows them The entire action of a novel is frequently determined by the local in which it is set."*²³ The characterization is the basic elements for the plot construction in the novel.

2.2.1 Theoretical Aspects of Characterisation in Novel:

The characterization is one of the basic elements of a novel, and in terms of theoretical basis, it is discussed thoroughly in this research. The following categories are explored: (i) Protagonist, (ii) Antagonist, (iii) Round character, (iv) Flat character, (v) Direct character, (vi) Indirect character, (vii) Male character, and (viii) Female character. These categories help in understanding the different roles and complexities of characters within the narrative and their impact on the story's development.

²³ <https://www.britannica.com>novel>

2.2.1.1 Protagonist:

The protagonist is a central part of the characterization in the story, often referred to as the main character. This character typically plays a heroic role in the majority of the episodes within the story. The central theme of the plot is highly dependent on the protagonist's actions and decisions. “*The main character in a drama, novel or a narrative*”²⁴ The protagonist drives the story forward, and their journey often represents the core conflict or theme of the narrative.

2.2.1.2 Antagonist:

The antagonist is the character who opposes or challenges the main character, often creating conflict in the story. This character is commonly referred to as the villain or the opposing force. In Milton’s *Paradise Lost*, *Satan is the antagonist of God*,²⁵ opposing God and playing a central role in the narrative’s conflict. The antagonist is crucial in driving the plot forward by providing obstacles for the protagonist.

2.2.1.3 Round Character:

The round character in the story identified a flexible condition in the quality of story. That means “*a flat character (Prospero in Shakespeare’s The Tempest. Characters that do grow mentally and in their outlook to life are called Round Characters.*”²⁶

2.2.1.4 Flat Character:

Flat character is the rigid form of the story, factors their strategy of the stories remind unchangeable factors. it is defined as “*They (Flat characters) remain in his (author’s) mind as unalterable for the reason that they were not changed by circumstances, which give them in retrospect a comforting quality*”²⁷

²⁴ Abraham, Jacob. *A Handbook of Literary terms*. Kalyani Publishers, B-I/1292, Rajinder Nagar, Ludhiana- - 141008. 1990. p. 154

²⁵ Ibid P. 9

²⁶ Ibid P. 26

²⁷ Forster, E.M. *Aspects of Novel*. Penguin Books, 1927. p.74

2.2.1.5 Male Character:

Each of the novels the authors create different human life conditions, has seen both male and female roles to focus the theme of the plot.

2.2.1.6 Female Character:

The female character is an important part of any story. Because females are another important section of the human society. Without a female section, the society is not complete, the social figure of the human race in the world.

2.2.1.7 Direct characterization:

Direct characterization is a process where the author describes the characters, their personality, appearance, motives, background, etc., in a very straightforward way and statement. In Rita Boro's novels, there are different kinds of direct characters in each of the novels.

2.2.1.8 Indirect characterization:

Indirect characterization occurs when the author reveals a character's personality, motives, actions, and other traits through expressions, actions, or dialogue, rather than directly stating them. This can involve ambiguity, indirect speech, or even monologues, which allow the reader to infer deeper aspects of the character. From a theoretical perspective, it can be argued that without well-constructed characters, a full-fledged novel cannot exist. Characters are integral to the story, and the narrative relies on their development. Rita Boro's novels, including *Gongse Okhrangni Singao* (Beneath the Sky), *Thwisam* (Blood Code), *Saikhong* (Shadow), *Bachiram Jwhwlao* (Bachiram Hero), and *Swmaosarnaini Organg* (Revolution of Volcano), all feature characters drawn from real-life situations in Bodo society. The author uses both direct and indirect characterization techniques to bring her characters to life.

2.2.2 Characterization of Gongse Okhrangni Singao:

In this novel, the author masterfully weaves a tapestry of diverse characters, each playing pivotal roles that contribute to the depth and meaning of the narrative. The introduction of these characters demonstrates a variety of perspectives and roles, skilfully brought to life through the art of storytelling. These character portrayals hold

significant relevance for the modern generation, serving as a mirror to contemporary societal themes and challenges.

For a deeper understanding, the characters can be broadly categorized into two groups: male and female. Each category offers unique insights and is analyzed in detail in the sections below.

2.2.2.1 Protagonist:

Fwisali: Fwisali is portrayed as the protagonist in the novel, representing a tragic yet resilient figure whose life story unfolds as a reflection of societal challenges. The author vividly brings Fwisali's character to life, crafting a narrative that serves as both entertainment and a critique of societal norms

Fwisali's life is marked by hardship, particularly due to the oppressive treatment she receives from her parents, Khwrwmdao (father) and Nichbala (mother). The parents, disregarding her desires, force her into a marriage with an unknown groom, Nagesh, without her consent. This marriage proves to be devastating, as Nagesh, characterized by his inhuman and selfish nature, serves as a stark example of how such mentalities tarnish societal values.

Nagesh ultimately murders Fwisali to claim her land property, staging the incident as a suicide. However, the truth eventually comes to light, revealing Nagesh as the true perpetrator. Despite her tragic death, Fwisali emerges as a symbol of justice, as her story exposes societal injustices and brings her strength and determination to the forefront.

Through Fwisali's character, the author illustrates not only the struggles of a young woman caught in oppressive circumstances but also her triumph as a defender of her rights. Fwisali's narrative, though tragic, conveys a profound message about resilience and justice, making her an unforgettable figure in the story.

2.2.2.2 Male Character:

1. Nagendra: Nagendra serves as a pivotal figure in the story, deeply influencing Fwisali's life and shaping her journey. As an adoptive grandfather, Nagendra provides not only guidance but also a sense of belonging that is crucial for Fwisali's development. Nagendra character embodies themes of family, mentorship, and the importance of intergenerational bonds, making him indispensable to the

fabric of the story. Through Nagendra, Fwisali's life gains richness, illustrating how connections can illuminate even the most challenging paths.

2. Khwrwmdao: Khwrwmdao, the son of Nagendra, had a complex and strained relationship with Fwisali, who was considered a daughter within their family. Despite this familial bond, Khwrwmdao often treated Fwisali harshly, using discouraging words and failing to provide the kindness and support she needed.

This lack of empathy from Khwrwmdao significantly impacted Fwisali's life, adding to the challenges she faced and making her journey even more arduous. His character highlights the detrimental effects of indifference and negativity within familial relationships, serving as a contrast to the nurturing presence of Nagendra.

3. Jibon: Jibon, one of the male characters in the story, is portrayed as the son of Khwrwmdao. Unlike his father, Jibon exhibits a progressive mind-set and maintains a positive attitude toward Fwisali. As a brother figure, Jibon often understands Fwisali's struggles with her inferiority complex and provides consistent support and kindness during critical moments in her life. Jibon's unwavering encouragement becomes a source of strength for Fwisali, especially during challenging situations. His character demonstrates the importance of empathy and familial support in overcoming adversity. From his actions, readers gain insights into the power of compassion and the role it plays in fostering resilience in others.

4. Daimalu: Daimalu is another prominent male character in the novel, depicted as the son of Jamfri. His role, though secondary, contributes to the broader themes and dynamics within the story. Daimalu's character adds depth to the narrative, reflecting the interplay of relationships and individual motivations that shape the fictional world.

2.2.2.3 Antagonists Role:

Nagesh: Nagesh is depicted as one of the central antagonists in the story, embodying traits that directly oppose Fwisali's values and journey. The author portrays him as a morally corrupt figure and an anti-hero, with his actions serving as a foil to the protagonist's resilience and integrity.

As Fwisali's husband, Nagesh is portrayed as a selfish contractor whose life revolves around wealth and income, with little regard for morality or genuine relationships. His obsession with money leads him to commit the heinous act of

murdering Fwisali, driven by greed and a desire to claim her land property. To cover his crime, Nagesh spreads a false rumour, labelling Fwisali's death as a suicide.

This despicable act by Nagesh serves as a stark example of the destructive nature of greed and the social hypocrisy it breeds. His character is a reflection of the darker aspects of human behavior and highlights the societal consequences of such inhumanity.

2.2.2.4 Female Character:

1. Nichibala: Nichibala's character as portrayed in the story represents negative societal influences and oppressive forces. Through Nichibala's actions and influence, author highlights the detrimental effects of such behaviour on individuals and society as a whole. The author's narrative technique effectively exposes Nichibala's negative role and its impact in real-life societal dynamics. By depicting Nichibala's actions as harmful and unjust, the author implicitly advocates for societal change and the removal of such negative influences.

2. Jamfri: Jamfri is another female character of this stories who is known as cousin mother of Fwsali. The role of Jamfri ever stand any difficulties situations for Fwisali's life.

2.2.3 Characterization of Thwisam:

"*Thwisam*" is another significant novel by Rita Baro, featuring a range of characters, each with unique roles that contribute to the depth and complexity of the narrative. As in her previous works, the author demonstrates a keen understanding of human significance and societal enthusiasm through the construction of these characters.

The characters in "*Thwisam*" not only convey important themes but also reflect on societal values and individual growth. The novel emphasizes the interconnectedness of personal development and the broader social fabric, highlighting how characters evolve within their cultural and social contexts.

To better understand the dynamics of these characters, it is useful to categorize them into male and female roles, each offering distinct perspectives and experiences within the narrative. These categories are explored in the following sections, revealing the nuances of character development and their contributions to the novel's central themes.

2.2.3.1 Protagonist:

Thelab: Thelab is a significant character in “*Thwisam*,” serving as the main female protagonist. Her character reflects societal acceptance, illustrating how individuals from diverse backgrounds can contribute meaningfully to the structure of society.

Thelab is portrayed as a proactive and independent woman, managing her responsibilities effectively despite the absence of her husband. She takes it upon herself to provide her son, Ansai, with opportunities for higher education. However, her efforts ultimately fail to yield the desired outcome, as Ansai frequently ignores her advice and becomes entangled with aimless friends, pursuing unproductive activities unrelated to his studies.

This behavior leads to Ansai’s failure to achieve success, reflecting the struggles Thelab faces as an optimistic parent in a challenging environment. Despite these difficulties, her character symbolizes resilience and a constructive presence within society.

2.2.3.2 Male Character:

1. Ansai: Ansai’s character in the story faces significant challenges and opportunities, with his mother, Thelab, playing a crucial role in his development. However, Ansai’s actions stand in stark contrast to her efforts, as he fails to build a meaningful career or secure a good job.

During his studies, Ansai disregards his mother’s advice, which was vital for shaping his future. This negligence leads him to make poor decisions, such as when Thelab receives compensation money package of fifty thousand rupees from the BTC government. Instead of using the money responsibly, Ansai becomes fixated on buying a luxurious bike—a decision that reflects his misplaced priorities.

The bike, rather than serving a constructive purpose, is used for frivolous activities, ultimately steering Ansai’s life in a negative direction. His story serves as a cautionary example for society, emphasizing the importance of guiding young individuals and instilling responsible values for their future.

2. Aron: Aron is another significant character in the novel, portrayed as Ansai’s classmate. Aron is depicted as an obedient and ambitious individual whose dedication sets him apart.

In comparison to Ansai, Aron's character shines as an example of responsibility and focus. He establishes himself as a successful railway employee, reflecting the rewards of hard work and discipline. In the final part of the story, Ansai encounters Aron incidentally at the railway quarters, where Aron is working diligently in his job. Aron's lifestyle demonstrates the importance of maintaining dedication and commitment, ultimately leading him to achieve a stable and respectable career. His character serves as a positive contrast to *Ansai* and a model of perseverance for society.

3. Arun: Arun is portrayed as a teacher in the novel, embodying qualities that make him an effective and inspiring educator. His persuasive nature and ability to connect with students highlight his dedication to teaching. Such carefulness and commitment, as demonstrated by *Arun Basumatary*, are essential qualities for teachers in society.

4. Sanjarang: Sanjarang is depicted as *Aron's* close friend in the story. Their friendship reflects mutual trust and camaraderie, adding depth to Aron's character and the narrative. Sanjarang's role highlights the importance of supportive friendships in overcoming challenges.

5. Rabat: Rabat is another friend of Ansai and the son of Leharam. Leharam holds a prominent position as the chairman of the development committee, which adds significance to Rabat's background and his connection to the story.

6. Nagen Daimary: Nagen Daimary is portrayed as a college teacher in the story. He is also shown to have established a weaving industry named after his wife, Alaishri Daimary. Thelab works as a weaver in his industry, contributing to its operations and growth.

7. Laheram Boro: Laheram Boro serves as the chairman of the development committee. He plays a significant role in helping Thelab secure the compensation amount for her deceased husband, showcasing his commitment to supporting those in need.

8. Nilish: Nilish is a friend and classmate of Thulunchi. Both pursued their education together, with Nilish studying for an MBBS degree, highlighting his aspirations in the field of medicine.

2.2.3.3 Female Characters:

1. Thulunchi: Thulunchi's role is one of the most outstanding characters in the novel "*Thwisam*." Through her character, the story highlights the career aspirations and achievements of women within the Bodo community—an area that is rarely explored in Bodo society. Thulunchi's journey reflects the challenges faced by women in pursuing education and careers, but it also serves as an inspiring example of overcoming such obstacles. Her success in earning an MBBS degree and becoming a doctor is a remarkable achievement for a rural society. This accomplishment underscores the message that no goal is impossible, emphasizing the importance of determination and perseverance in personal and professional success.

2. Alaishri Daimari: Alaishri Daimari is portrayed as the wife of *Nagen* Daimari and the mother of Thulunchi. She is depicted as the owner of a weaving industry, showcasing her entrepreneurial spirit and leadership. Thelab and her friend Ranai work as weavers in her industry, contributing to its success and reflecting the collaborative effort behind the venture.

3. Nafathi: Nafathi is a neighbour of Thelab's household. Previously, she engaged in the production of rice beer for business purposes, but this venture became a source of conflict with her husband, Gabla, who frequently created quarrels over it. Realizing the tension, it caused, Nafathi made a significant change in her life by shifting to a business centered around domestic vegetable products. This decision marked a turning point, transforming her lifestyle and bringing stability to her life.

4. Ranai: Ranai is a close friend of Thelab and works alongside her as a weaver in Alaishri's industry. Their collaboration highlights the importance of friendship and teamwork in achieving success within the industry.

2.2.4 Characterization of Saikhong:

There is enormous character in the *Saikhong* novel among the five numbers of Rita Barors novel. Many characters are different significant approach into the stories discussed below.

2.2.4.1 Protagonist:

Podma: *Padma* is a pivotal character in the novel *Saikhong*, playing a significant role in the lives of other central characters such as Dayananda, Maibong,

and Endel. Her simplicity and kindness make her stand out, and her sense of responsibility towards Endel suggests that she plays a crucial part in his life. The novel explores themes of colonialism and the relationship between the British rulers and the Bodo people, with Sidney Endle serving as a key figure in this context. His connection to the Bodo language and literature symbolizes broader societal changes. The characters' navigation of these dynamics is intriguing, with *Podma* emerging as a character of substance in the narrative.

The novel *Saikhong* follows the common structure of character classification in fiction. Analysing the novel reveals various character types, such as the main character, sub-characters, villains, supporting characters, and comedic figures. *Padma* is portrayed as the main character, while her father-in-law, Dayananda Patgiri, serves as a sub-character. Sidney Endle, a British personnel, is one of the most dynamic figures in the story. His character is essential to the narrative, as the story cannot unfold without him. Endle made significant contributions to Bodo literature, making him a key figure in the plot. Other British personnel, such as Anderson, who published *A Collection of Folk Tales and Rhymes*, also play important roles.

2.2.4.2 Male Character:

Sydney Endle: Sydney Endle emerges as a prominent figure in the story, playing a dynamic and significant role within the narrative of the Shaikhong novel. The focus on Endle's character is crucial to the study, as it highlights his key contributions to the development of Bodo language and literature, especially during the colonial period. His dedication to this cause is remarkable, as colonialism deeply affected the Bodo community, a theme that is explored in the Shaikhong novel.

During the colonial era, Endle undertook the vital task of collecting valuable data and information from Bodo society. His efforts culminated in the publication of "*An Outline Grammar of the Kchari Language*" in 1884, a pioneering work that has had a lasting impact on Bodo language studies. This book is a testament to Endle's significant contributions and commitment to preserving and promoting the Bodo language and culture.

Sequentially others male characters Mrinal Ghosh, Achis Chakraborty, Hechalmiare, Michale, Larance, Magor Sahib, Albert Sahab, Milon Sahab, Khanda Oja, Maibong, Maut Dabla, G.R. Kardan, G.F.F. Vinchan, Chimsa Mahajwn,

Laokhob Bwrai, Laodum, Lukash, Naoram, Halong Oja, Theklo Budang, Ramanujan, Khuja Panjit, Rothai Daimari Captain Reynold, Dayaram Patgiri, Asen, Magwn, Saoyali, Mwnbari, Lobo Sarma, Gabjang Kachari, Thela kachari, Gabinda Ata, Guriya, Ambula, Syam Kumar, Malsing Kachari, Panab Sarma, Bijay Saha, Arga, Nabla, Gabla, Bolaram Das, Gathiya Musarwi, Dakhwr, Haitha, Lukhri, Adram Oja, Bingi, Dongkha Bwrai Oja, Kebang Kachari, Narkhw, Rwnsri, Chandra, J.D. Anderson, Santhal Kachari, Mili, Amor Pal Thangaru Patgiry, Jiten Baruah, Joursh William, Mayor Williams, Aresh, David Scout, Kamisonar Broun, Golda, Swmla, Arga, Gwthang, Benga, Gojen Kachari, Mila, Gabdang Dabla, Gala, Fadaori, Laogab, Amor, Mongalsing, Daokha, Khobiraj, Khudiram, Bora, Ansula and others etc.

2.2.4.3 Female Character:

Sequentially, the female characters are respectively Bibari, Deobari, Gadaoli, Achina, Jiri, Saoyali, Mwniya, Hadangi, Khodali, Swmsri, Reoali, Bingi, Khandi Burwi, Galeb Burwi Dhuma Choudhuri, Chitralkha, Swmla, Haibali, Gathiya, Mwnathi, Lwbwthi, Khongi, Jibri, Gagri, Sara, Thombre,

2.2.5 Characterization of Bachiram Jwhwlao:

The “*Bachiram Jwhwlao*” novel *Bachiram* is a protagonist role that displays the overall theme of the stories. Different characters are integrated with the story, like Devthairwm playing as a king and Aidevithi displaying as a queen in the creating technique of Rita Baro’s fiction. Also, other enormous characters are portrayed by the author, which are relevant to the story and are to be studied below.

2.2.5.1 Protagonist:

Bachiram: “*Bachiram Jwhwlao*” is a legendary hero, and the title of the novel itself is a fusion of two words: Bachiram, a young man, and *Jwhwlao*, meaning hero. This fittingly reflects Bachiram’s portrayal as a powerful young Bodo man, earning the title of *Bachiram Jwhwlao*—“*Bachiram Hero.*” Throughout the narrative, Bachiram emerges as a national hero, celebrated for his strength, courage, and unwavering dedication to his homeland. The novel explores his legendary status, portraying him not just as a character, but as a symbol of gallantry and resilience.

Rooted deeply in folklore, the story unfolds much like a folktale, enriched with various folk songs that recount the historical context of the Bhutanese invasion,

which sought to capture the Bodo motherland. “*Bachiram Jwhwlao*” thus serves not only as a work of literature but also as a cultural repository, preserving and celebrating the heroic ethos of the Bodo community through its protagonist. Rita Boro’s novel not only entertains but also educates and inspires, highlighting the valour and spirit of resistance embedded in Bodo folklore and history.

In discussing the characters and scenes from the novel, the author introduces various figures that play crucial roles within the narrative. These characters are categorized into male and female roles, each serving specific functions that contribute to the unfolding of the story and the thematic depth of the novel.

2.2.5.2 Male Character:

Devthairwn: In the story, the King Devthairwn of the Kundu Kingdom is portrayed as a supporting character with significant importance along with “*Bachiram Jwhwlao*.” The passage suggests that King Devthairwn initially faced a distressed state of affairs when he received a sad message about the Bhutanese royal army potentially capturing the Kachari kingdom. This news created uncertainty and instability for the king, who was pondering heavily on his mind and causing him distress. However, after Bachiram joined the military, he began handling the challenges of war, the situation improved, his presence and leadership alleviated the king's qualms, he helped the king to manage the complications that arose from the impending conflicts. This highlights Basiram's role not only as a military leader but also as a stabilizing force for the king and the kingdom during times of crisis.

The male characters in “*Bachiram Jwhwlao*” include Bachiram, Devthairwn, Sandwsa Bhadwrsa, Ringmwnsa, Gablang, Jaila, Thobgang, Agrang Oja, Laothairwn, and Dundupa. Each of these characters plays a significant role in shaping the narrative, contributing to the themes of heroism, resistance, and the fight for the Bodo community's freedom.

2.2.5.3 Female Character:

The female characters in the novel include Jwbwthi, Rani Laimuthi, Laishri, Thaokri, Maitha, Sukri, and Gadang Khusri. These women contribute to the story’s richness, adding depth to the portrayal of the community's strength and resilience. Their roles are integral to the unfolding of the plot and the development of its central themes.

2.2.6 Characterization of Swmaosarnaini Orgeng:

The story introduces a variety of roles through magnificent characters who significantly contribute to the development of the narrative. These characters play essential parts in shaping the plot and themes of the story, and their contributions are frequently discussed in this study.

2.2.6.1 Protagonist:

Anita: The “*Swmaosarnaini Orgeng*” novel reveals the social conditions of Bodo society. This means the emerging characters in the stories are emphasized in relation to their social life, which is intricately introduced in the novel. The society itself serves as an outstanding backdrop for the creation of characters in the story. The construction of these characters, deeply connected to human life, is defined as “*The character must be life like. They should move us as people in real life do, and sold sympathies with them as we do with people in real life, and they should linger long in our memory.*”²⁸ In this context, the character of Anita, also known as Agli during her childhood, plays the role of the protagonist. The novel explores Anita's journey from childhood to adulthood. Despite her rural, backward background, Anita is portrayed as an academically sound and progressive young woman, representing the society's emerging ideals. During her B.A. studies, she becomes involved in the growing movement for the creation of a Bodoland separate state, and her mental support for this cause emerges throughout the story.

As a Bodo youth girl, Anita embodies sympathy, moral truths, spiritual depth, and a warrior spirit—qualities that inspire unity, peace, and prosperity among her people. Her character, shaped by the time and situation, is a perfect reflection of the author's artistic creation.

2.2.6.2 Male Character:

The male characters in “*Swmaosarnaini Orgeng*” include Mwnbaru (Anita's father), Khada (Anita's brother), Abhijit, Subaschis, Jibon Deka (a teacher), Barswm, Gunaram, Namol, Gourob, Danda, and Jogesh Sarma (a teacher). These characters contribute to the story by shaping the narrative, supporting the protagonist's journey, and reflecting the social conditions and issues of the time.

²⁸ Tilok, Raghukul. *Literary Forms, Trends and Movements*. Rama Brothers, New Delhi-05.1999. p.114

2.2.6.3 Female Character:

The female characters in the novel *include* Saoli, Dharitri Khingkri, Dubri, Hambu, Lukri, Joymati, Urbashi, Thameswari, and Maisari. These women add depth to the story, each playing a vital role in the development of the plot and the reflection of Bodo society's complexities and struggles.

2.3 Dialogue in Novel:

The dialogue is an important device for the creation of novels. The story of the novel is based on the life of human narratives, but dialogue contents can also be used to deepen the story's connection. The inclusion of dialogue depends on the characters, their movements, and actions. The provision of dialogue in the novel is guided by the ideas of the author. Hudson defined "*Dialogue, well managed, is one of the most delightful elements of a novel; it is that part of it in which we seem to get most intimately into touch with people, and in which the written narrative most nearly approaches the vividness and actuality of the acted drama.*"²⁹ Dialogue is a direct action and interaction between characters in the novel. The use of dialogue is often more effective than long explanations, as it allows for the characterization of a person's nature, thoughts, and state of being. It also helps build tensions and conflicts between characters, driving the plot forward. The dialogue is crafted according to the time and situation, with different types of dialogue corresponding to different actions and events in the story.

From a theoretical point of view, dialogue is mainly of two types: (a) outer dialogue and (b) inner dialogue. Outer dialogue refers to conversations between characters, drawn from real-life interactions. It allows the characters to directly express their motives, emotions, and intentions. Inner dialogue, on the other hand, occurs when a character's internal conflict, emotions, fears, or self-doubt are expressed indirectly through their thoughts. Rita Boro has effectively used both internal and outer dialogues throughout the novel. Therefore, it can be said that dialogue is more impactful than narrative because it provides a practical and immediate view of the story.

²⁹ Hudson, W.H. *An Introduction to the Study of English Literature*. A.I.T.B.S Publishers & Distributor j-5/6, Krishan Nagar, Delhi-51. 2000. p.154

2.3.1. Different Kinds of Dialogue:

The reliable resources of Rita Baro's fiction, it can be can discuss various kinds of dialogue that are used in the story. The five categories of dialogue that are used in the novel are: persuasion dialogue, negotiation dialogue, information and seeking dialogue, rebuke dialogue, satirical dialogue, and humor dialogue. Accordingly, all kinds of dialogues represent the social conversation of the Bodo society that is related to personal, social, and any other problems and situations. Occasionally use of offensive and quarrel dialogues was also used in each of the novels.

2.3.1.1 Persuasion Dialogue:

Persuasion dialogue is a form of negotiation that employs logic, emotion, and credibility to convince others. It is often used by characters to influence or change the opinions, beliefs, or actions of others, appealing to their reason, feelings, and trust. This type of dialogue plays a significant role in shaping the interactions between characters and advancing the plot. A persuasive speech is *“a type of speech crafted to convince someone to believe or do something. Individuals use persuasive speeches in a variety of professional capacities, including debates, sales pitches, presentations and legal proceedings.”*³⁰

2.3.1.2 Inner Dialogue:

Inner dialogue, also known as internal monologue or interiority, is a literary technique that allows readers to access a character's thoughts, feelings, and mental processes directly. It is a key method for conveying a character's internal world, offering deep insights into their motivations, conflicts, and psychological states. In literature, inner dialogue can be employed in various ways, depending on the narrative style and the author's objectives. This technique provides a more intimate connection between the reader and the character, helping to reveal their complexities and emotional depth *“In fiction, inner dialogue is often written in italics so that it's obvious the words aren't being spoken aloud; rather that they are the thoughts and feelings of the character”*³¹

³⁰ <https://www.indeed.com › career-development › what-is>

³¹ <https://jerichowriters.com › internal-monologue-example>

2.3.1.3 Suggestion Dialogue:

Suggestion dialogue means a conversation advice words to deliberated others that kind of dialogue is bring an emotional exchange between the speaker and listener among them.

2.3.1.4 Quarrel Dialogue:

A quarrel dialogue in literature often operates as a dynamic exchange that reveals conflict, tension, and the underlying emotional or ideological differences between characters. Theoretically, it can be broken down into several key components:

2.3.2 Dialogue of Gongse Okhrangni Singao:

“*Gongse Okhrangni Singao*” features a variety of dialogues that represent different characters, helping Rita Baro construct the plot in her novel. The dialogue categories, such as persuasion, suggestion, rebuke, hate, and humour, are all present in this fiction. Through the characters developed by Rita Boro, the novel presents numerous challenges and conflicting character traits that add depth to the story. ‘*Gongse Okhrangni Singao*’ is rich in diverse dialogues, each serving a unique narrative purpose.

2.3.2.1 Inner Dialogue:

Rita Boro’s plot construction in “*Gongse Okhrangni Singao*” incorporates inner dialogue effectively. This study highlights how Fwisali’s emotional turmoil is expressed through her inner dialogue, particularly when she feels overlooked by her family, with only her brother Jibon understanding her internal struggles. This situation is skillfully woven into the fiction, contributing to a rich literary form. Fwisali's soliloquy dialogue can be found on page 14 of the novel.

Bodo version:

“आं यदि नागिरो नॉनि धोन, यदि नागिरो बे न्व’निफ्राय उदांश्रि आरो यदि नागिरो नॉनि जिउनि लोगो जानो ! नॉ हागोनना खोथा लाखिनो ? बोरै जागोन खोथाया? सि: सि:, एसेबां गेदेर फाप खोथाफोरखौ सानग्रा जाबाय दानिया आं.....।”³²

³² Baro, Rita. *Gongse Okhrangni Singao*. Sree Sankar Press, Tongla, 2002. p. 14

English rendering:

“If I want for your wealth, if I want for freedom from this house, and if I want to be your life partner. Will you be able to keep the promise? how it will it be? Si: si: I am thinking about such a big sin now...”

Fwisali faces with discrimination from her mother which impacts her self-esteem and opportunities to showcase her abilities. Despite that, her brother Jibon stands out as a supportive figure in her life. Jibon consistently cares about Fwisali, appreciates her, and tries to uplift her spirits. Their relationship is characterized by kindness, understanding, and mutual respect. Fwisali often feels restricted by the negative environment created by her mother's behavior. She yearns for validation and support, particularly from Jibon, who represents a source of positivity and encouragement in her life. The simplicity and genuine care in their interactions contrast sharply with the challenges faced by Fwisali elsewhere. The above dialogue explores the inner expresses of Fwisali's tangible support, such as financial assistance or finding a suitable life partner. These thoughts reflect her desire for security and reassurance in her relationships. The author skillfully portrays Fwisali's inner world, highlighting her emotional complexity and the subtle nuances of her relationships. Through Fwisali's introspection, we see the author's artful exploration of human emotions and the dynamics of familial love and support amidst societal challenges.

2.3.2.2 Persuasion Dialogue:

Characters attempt to convince others to take a certain course of action or adopt a particular belief. This can influence the plot by leading characters towards decisions that drive the story forward.

Bodo version:

“फैसालि, नों आंनो गांसे समायना आर'नाइ दानानै होनायसाय। आं मेथें दावर्थेफोराव लानांगौ...”

“अ' नंगौ नामा ? नाथाय जेबो दानाय लुनायनि आइजें आइलायानो गैयाब्ला आं मालाय बोरै दानांगौ जाखो ?”

“बेफोरखौ आं गासैबो थिक खालामना होगोन नौल’ आंनो लिस्त गांसे बानायना हो।”³³

English rendering:

“Fwisali, you will provide a beautiful Aronai weave for me. I plan to wear it to meetings and events.”

“Oh, really? But I don’t have any weaving tools. How can I weave the fabric?”

“I will manage everything; just prepare a list for me.”

Jibon and Fwisali, who are siblings, engage in light-hearted discussions and debates. They share their thoughts and problems with each other, showing a deep understanding of each other's feelings and concerns. Even when they tease each other, it's done in a playful manner rather than being serious. Jibon, noticing Fwisali's expertise in weaving, playfully suggests that if she can weave well, he would like her to make an Aronai (traditional shawl of Bodo people) for him. This playful banter reflects their familial bond and the cultural significance of traditional craftsmanship in their society. The dialogue also hints at broader aspects of Bodo society, such as the exchange of constructive ideas during annual sessions and the appreciation for traditional skills like weaving. Jibon's observation of Bodo girls being skilled in weaving highlights the cultural pride and admiration for craftsmanship within their community. Overall, the dialogue portrays a warm and supportive relationship between siblings, embedded within a cultural context that values craftsmanship and sharing of ideas.

2.3.2.3 Suggestion Dialogue:

Characters propose ideas or solutions, which can lead to new developments or resolutions in the storyline. Suggestions often guide characters towards paths they might not have considered.

Bodo version:

“हाबाया गोसोनि गांनाय उखिनायल’ नडा, बियो जिउमा आरो गासै फोलरेजो सोमोन्दो थानाय मोनसे गोजोन आरो गोथार आगान।”³⁴

³³ Baro, Rita. *Gongse Okhrangni Singao*. Sree Sankar Press, Tongla, 2002. p. 13

³⁴ Ibid. p.9

English rendering:

"Marriage is not only about heart's desires, it is about a peaceful and sacred step to life and the whole clans."

The above dialogue expresses that in Bodo society if a woman has a grown son, the members of the community often expect her to consider their opinions when deciding his marriage. This type of marriage is referred to as *Haba* in Bodo culture. The sentence suggests that marriage in this context holds deeper significance than just personal desires. It is tied to the need for social unity and the continuation of generations, an important aspect that must always be kept in mind.

2.3.2.4 Rebuke Dialogue:

Characters criticize or scold others, highlighting conflicts or tensions within relationships. Rebuke can escalate conflicts or deepen character dynamics. For example:

Bodo version:

“नुदों! जेसेबांनो देरलांदों एसेबांसो बादुलि जालांसिनदों। गारियाव आसिनि हांखोफोरानो खाराखै।”³⁵

English rendering:

"See! It seems like the more it grows, becomes too lazy. The fingerprints on the cars have not yet erased."

This rebuking dialogue comes from *Khwrwmdao*, directed at *Fwisali* when she was cleaning the car. At that moment, *Khwrwmdao* noticed the dark fingerprints on the car, which hadn't been removed. For this mistake, *Fwisali* is scolded by *Khwrwmdao*, making it a distressing moment for *Fwisali*. In reality, the rebuke holds deeper meaning, as it reflects *Khwrwmdao*'s perception of *Fwisali*'s role as an adopted daughter. This behavior hints at an underlying intention to shape *Fwisali*'s life through discipline.

From a social perspective, this dialogue reveals how a family's financial burden can increase when subsequent family members are added, leading to difficulties in maintaining their lifestyle.

³⁵ Ibid. p.3

2.3.2.5 Rumor Dialogue:

Comic relief or lighthearted moments that provide contrast or relief from the story's tension. Rumor can humanize characters and make the narrative more engaging.

Bodo version:

“एसेबां खर’आव दैखांना दालासो हाय। खाथियाव मोनब्लासो मिथिगोन। मावरियाहानो बेसे सैथान।”³⁶

English rendering:

“Don’t give too change to them. You will get to know when you are nearby. How talented that orphan is!”

Nichibala’s behaviour towards Fwisali is influenced by rumour and possibly jealousy. When Richibala, Nichibala's sister, gives a gift to Fwisali, Nichibala reacts negatively. She shows disapproval or reluctance towards the intimacy shared between them. This reaction reflects Nichibala as a representative of societal attitudes, where such behaviors can contribute to growing complexities and conflicts within the community. The passage suggests that Nichibala’s actions are driven by societal norms or perceptions, rather than genuine personal feelings towards Fwisali. This can lead to misunderstandings and tensions, highlighting how rumors and societal attitudes can affect relationships and dynamics within a community.

The interactions between characters like Fwisali, Khwrwmdao, Nichibala, Jibon, and Jamfri illustrate complex relationships and contrasting viewpoints. For instance, Khwrwmdao and Nichibala oppose Fwisali, while Jibon and Jamfri supports her, creating a dynamic where conflicting dialogues reflect different allegiances and sentiments within the story. The rising action, as suggested by the author's deliberation in the dialogue, likely builds tension and complexity in the societal context of the narrative. This indicates that the dialogue isn't just functional but integral to developing both the plot and the thematic exploration of societal complexities. In summary, the dialogues in “*Gonse Okhrangni Singao*” serve not only as tools for plot construction but also as mirrors of characters' motivations, conflicts, and relationships, thereby enriching the narrative and contributing to its depth and realism.

³⁶ Ibid. p.17

2.3.3 Dialogue of Thwisam:

In the novel “*Thwisam*,” the author employs dialogue as a central tool to explore various contradictions and create art. Through these dialogues, the novelist develops into different discussions, presenting traditional ideas and contemporary perspectives. This approach not only satisfies readers but also establishes universal significance within the narrative. The dialogues in the novel serve multiple purposes and are set in diverse contexts, reflecting family dynamics and societal norms. This diversity allows the author to explore contrasting viewpoints and thematic elements effectively. Traditional dialogues may evoke nostalgia or cultural depth, resonating with readers who appreciate authenticity and cultural heritage. On the contrary, contemporary dialogues add dynamic significance to the narrative, illustrating modern perspectives and issues relevant to today's society. The author's skill lies in balancing these dialogues to create a cohesive storyline that bridges the past and present, offering readers a comprehensive view of the themes explored in the novel.

2.3.3.1 Persuasion Dialogue:

The use of personal dialogue is depicted in the novel “*Thwisam*,” here, the character of Thelab, the mother of Ansai discloses a role in the fiction that has been constructed by the novelist. Here, Thelab made some suggestions regarding the education and development of her son, Ansai but his son did not heed the advice. Disheartened by his son's negligence, his mother expresses her thoughts as mentioned below:

Bodo version:

“सासे बिमाया फिसानि थाखाय मा मावनो हाया, नों बेखौ मा मिथिनो। दिनें आं देहा गारना नोंनो नांनाय गासैबो होनो नाजादों।”³⁷

English rendering:

“How will you understand what a mother can do for her child? At present, I am trying to provide you with all your needs without thinking about my health.”

The above dialogue is about the raised motherhood character of the Thelabs. That statement is an appeal to her depressed words. While son Ansai refused her advice then Thelabs presented the version to marginalize the inequity.

³⁷ Baro, Rita. *Thwisam*. Onsumoi Library, Kokrajhar B.T.A.D., Assam, 2014. p. 54

2.3.3.2 Questioning Dialogue:

Questioning dialogue is provided in this novel; it is an art by the novelist. It is an extraordinary form of Rita Boro in the creation of literature. From this source, it can be concluded that the novel “*Thwisam*” provides the real picture. There is a remarkable dialogue.

Bodo version:

“आब’आलाइ दिनै मानो एथ’बां सिरि सिरि? मा खौरां आब’?” रमाइया जि दानायनिफ्रयनो सौंहरो।”³⁸

English rendering:

“*Why is sister (Thelab) so silent today? What is the matter? Ramai asks from weaving position.*”

The above dialogue is included in the original text of the “*Thwisam*” novel. From the context, it can be inferred that the question is asked by Dipali, who is a friend of Thelab. The question is important for the friend circle because the depression of Thelabs came in unhappy excitement among the friends. All friends are cooperating with Thelabs to minimize her problems.

2.3.3.3 Quarrel Dialogue:

In the “*Thwisam*” novel, within the story, the author creates quarrel dialogue; that situation is created at the picnic spot. When Ansai, Aron, Rabot, and Thulunchi, as well as teachers, combined and presented at the BhuirubKundu tourist place. At that time, a quarrel situation is created between the Ansai and Aron. That information is heard by the teachers, and the teachers present among them are controlled quickly. Then teachers used disrupted language at that time, which is mentioned below.

Bodo version:

“नोंसोर बिबदि खालामनोसो पिकनिक जानो फैयो नडा ने? दिनै जॉनि कलेजनि मान सन्मान गासैबो जाजोबबाय नोंसोर।”

“सार बियो आंखौ एदावआमोनब्ला आंबो बिनि सायाव आखाय होनाय नडामोन।” अनसाया बुडो।

³⁸ Ibid. p.7

सार, आं एरैनो बिखौ थुलुनसिजों जंखायदोंमोन बेयावनो बियो आंखौ अनथायजों खुबैयो ।”
अरना बुडो”³⁹

English rendering:

“Are you coming to the picnic just to start a quarrel? Today, you have dishonoured our college's reputation.”

“Sir, if he hadn't insulted me, I wouldn't have argued with him.”

“I was just joking with Thulunchi when he threw a stone at me.”

The above passage states the quarrel situation between *Ansai* and *Aron* during the picnic. Both were arguing and hitting each other and got involved in abusive activities. This escalated to the point where the teacher had to intervene, reprimand both of them, and put an end to the quarrel.

2.2.3.4 Suggestion Dialogue:

Serious dialogue has been used in the stories of Rita Baro’s “*Thwisam*” novel. In the “*Thwisam*” novel, the entire theme of the stories there has happened an imbalance update between the *Ansai* and *Thulunchi*’s characters. It has been seen a different development between them in their aim in life. *Thulunchi* successfully passed the H.S. examination after that, and was admitted to an MBBS degree. On the other hand, *Ansai* cannot pass the same examination. The unsuccessful result of *Ansai* surprised *Thulunchi*’s mind. It is becoming a possibility or not so, *Thulunchi* suggested some advice to *Ansai*. The dialogue is mentioned below.

Bodo version:

“अनसाय आनजादआ मोनफैथारगौ। नोंथ मिथिगौ जों बिगियाननि फरायसानि थाखाय बेफोर बायदि सिमां टिमांनि खोथाया नंखाय। जोंखौ अनारु सारा मा बुडा....बि प्रेकटिकेल। बेखायनो सिगांथिं आगान फोलावनायाव जों प्रेकटिकेल जानांगौ।”⁴⁰

English rendering:

“Ansai, the exam is coming soon. As a science student, you understand that such dreams are just illusions for us. What did Anaru sir advise? He said to be practical. Therefore, we should focus on being practical as we work towards upgrading.”

³⁹ Ibid. p.1

⁴⁰ Ibid. p.22

There are serious dialogues delivered in the novel; those kinds of dialogue are significantly related to the student's study time. As a student, Ansai must study to attain good results, but Ansai *was* segregated from the mainstream and did not cover the study on time.

2.2.3.5 Inquiry Dialogue:

The inquiry dialogue plays a significant role in the storytelling of Rita Baro's novel *Twisam*. In the story, the character Thulunchi consistently holds a higher academic position than Ansai. As a result, Thulunchi frequently encourages Ansai to improve his standing. Thulunchi takes the initiative to inquire about Ansai's studies, offering help and advice to support his academic growth. This interaction exemplifies the importance of dialogue in the development of both characters.

Bodo version:

“अनसाय आं नोंखौं बुंङखैमोन, नटपातिनि सायाव आसा खालाम जाया, क्लसखौं रेगुलार खालाम होन्ना, साराबो नोंखौं गोबां बुंबाय नाथाय नों..। थुलुनसि नों आंखौं बोसोन होनो दाफे।”⁴¹

English rendering:

“Ansai, Haven't I told you not to depend too much on notes, and attend your classes regularly, sir also told you constantly but you..... You don't come to advise me, Thulunchi.

The above dialogue describes a situation that involves Thulunchi and Ansai, where Thulunchi is offering advice to Ansai after Ansai is unable to find his roll number in the HS results. Thulunchi seems to be suggesting that Ansai had wasted a lot of time by missing from his class and relied on ready-made materials, which led to his failure. The dialogue of advice indicates the societal observation about individuals who are unwilling to follow better guidance and may end up in undesirable situations with negative outcomes. It highlights the consequences of not heeding good advice or taking constructive directions seriously.

⁴¹ Ibid. p. 52

2.3.4 Dialogue of Saikhong:

Rita Baro's use of dialogue in the novel “*Saikhong*” seems to be quite rich and diverse in terms of characters and situations. The dialogues play a crucial role in portraying various communities and their interactions within the stories. From the description, it seems there are two main groups of characters: British missionaries like Sydney Endle, J.D. Anderson, Hasalmair, and Sara, who likely plays a significant role in education and language development within the Bodo community. Their dialogues reflect their initiatives and interactions within this context. On the other hand, characters like Dayananda Patgiri, Padma, Maibong, Michele, and others engage in extensive conversations among themselves, possibly exploring various themes and issues pertinent to the narratives. The dialogues seem to serve multiple functions such as persuasion, introspection (inner dialogue), questioning, arguments (quarrels), and more, indicating a broad spectrum of inter-character discussions. It could provide a structured approach to understand how Rita Baro uses dialogues to advance her plots and develop her characters. This approach would help in unraveling the complexities of the narratives and the dynamics between the different characters mentioned.

2.3.4.1 Inner Dialogue:

The British man Sydney Endle expressed countless praise to Padma's activities. Sydney Endle's dialogue offered tremendous inspiration to the Bodo women and highlighted their good manners. The kind of dialogue can be assumed from the text as follows:

Bodo version:

“पदमा! थारैनो बियो पदमायानो। मोदायजो पदमा। बुंनंगौ बाथ्रखौ सा-स्रियै बुडो। महरै सोखाडै पदमा, आदि बुगलाबनाय खानाय बिनि, नारैसु गनथं, मोज्लायबादि जान्जि, फामि बिबार बादि मेगन जरा।”⁴²

⁴² Baro, Rita. *Saikhong*. Onsumoi Library, Kokrajhar B.T.A.D., Assam.2016. p. 47

English rendering:

“Padma, she is truthfulness. Almighty of deity. Speaking with a clear voice with everybody. Nice and beautiful face, long hair, long nose, slim size of body and eyes are a kind of lotus.”

The above dialogue is the inner expression of the *Britisher Sydney Endle* on *Padma*'s character. From the opinion of *Sydney Endle*, appreciates *Padma*'s activities. From the commendation version of *Sydney Endle* meant the potentiality of women's role in the Bodo society.

2.3.4.2 Persuasion Dialogue:

In Rita Baro's novel *“Saikhong”*, the mother's expression to the dialogue which involves Padma and Hathang appears to be rich in emotional depth. This suggests that Rita Baro uses dialogue effectively to explore and portray the emotional complexities of these characters. The dialogue is as follows:

Bodo version;

“पदमा आइ, आंनियाव थानाय सना बाडायखौ नौ न'वाव थांबा लांफा। मालाबा नौनि जिबनाव माबाफोर हाबायाव फाइगोन।”⁴³

English rendering:

“Daughter Padma, take the little amount of gold that I own. Someday it might be helpful for you”.

In this dialogue, the mother's persuasion is evident through appeals of tradition, family values, and the importance of long-term security. Padma's emotional struggle is also clear, torn between immediate needs and the weight of familial responsibility. Rita Baro likely uses such dialogues to explore themes of heritage, sacrifice, and the complexities of decision-making in challenging times, enriching her narrative with emotional depth and cultural context.

2.3.4.3 Question Dialogue:

The categories of questioning dialogues are an essence part of the fiction, because the British man Endle's initiative is so needful significance of the stories. Endle's questioning dialogue is displayed as below:

⁴³ Ibid. p.90

Bodo version:

‘सात लैथो जिथाम दैमा बारनानै प्रभुनि गोजोन
 रादाब फोसावनो फैनाय थांखिया जाफुंगोन दा?’
 ‘हेसेलमायार बिथांडा गिबियावनो जा खोथाफोरखौ,
 बुंबाय बेफोरजों आं मोगा-मोगि जानो हागोन दा?’
 आंनि आइ-आफाया आंखौ हेंथा होसेयावबो आंदि
 बिसोरखौ नागारना फैबाय?
 आइ आफा, नौसोर
 बौरै दड दा???’⁴⁴

English rendering:

*From far distance passing the way of my journey
 Upon Lord mission to spread message for peace,
 While Hasalmaire was suggested me to involved
 I confused to face with the situation,
 “Will the Lord's mission to spread the message of peace across the thirteen rivers of
 the Sat be fulfilled now?
 Hassalmaire can I deal with the things he said first
 Did my parents leave me because they objected to me?
 how are you now mom dad?”*

Here Sydney Endle made an effort to boost the confidence of Padma in order to communicate with important individuals from the Bodo area which indicates that he had recognized the importance of effective communication with dignitaries and took steps to develop her confidence in this regard. This effort could be seen as a significant personal growth for Sydney Endle, demonstrating her commitment to engage implicitly with the influential figures in the community.

⁴⁴ Ibid. p. 4

2.3.4.4 Quarrel Dialogue:

There is a dramatic scene in Rita Boro's novel which involves Padma and Maibong regarding the revelation of Maibong having a second wife. The dialogue during their confrontation likely reflects intense emotions and conflict between the characters.

Bodo version:

“आं नौजों रायलायनो फाइदों।”

“मा खुरां रायलायनो नौ? नौदो आंहा मोनबो खुरां रायलायनांगो गैया।”

“मानो गैया? आं नौनि हिनजाव। आं दाबो थैयाखै। आं गोथांयै थानायाव नौ मानो चित्रलेखाखो बिहारि जखो।”

“बेयो आंनि खुरां। दसजना ज’गासिनो. बिसोरखो सोर मा बुंदो, आरो नौ? नौ आंनि लुबैनायखौ पुरन खामदो? आं मोन गैयागारा आफाया नौखो बिहामजो लाइदो। नौ आफानि बान्दि। नौहा आंनि फारसे मा सान्नाय दोडो। दाहोना-रुवाथि, आफा, मौजा.. आरो मा दोडो नौहा?...? माइबाडा गोरा गारांजों बुंलांनायसै”।

“हायरे.. बे समाव आइ आफाया नौनि बे बाथ्राखौ खोनाबा मा जागौमोन। नौ मानसि नडा, नौ मासे फिथिगम जिबौसो। नौनि बे जिनिर गोनां मोनखो आं दिनिसो मिथिबाय”..

“ऐ सालि, बेयाव आंजों नांलायबायसो थानो ना अखारलांनो? अखारलां अखारलां”⁴⁵..।

English rendering:

“I am coming here to talk with you to compromising our husband-wife relationship.”

“What kind of matter do you want to talk with me? I have nothing to talk about with you.”

“Why not? I am your wife. I am still alive. How can you marry Chitralkha as a second wife when I am alive”?

“It’s my choice. The other ten people were polygamous marriage followers. Nobody said anything to them and you? Did you ever fulfil my wish? Unwillingly without my consent, my father bought you as his daughter-in-law. You are my father's servant.

⁴⁵ Ibid. pp.141-142

What do you think about me maid-servant....and what else?? said Maibong in a loud voice.”

“Oh God... If it is heard by the father and mother of your motives, what would have happened? You are not a human being; you are a snake. Still, I understand your dirty mind....”

Nonsense, you will not quarrel with me; go away. Get out....”

In such a quarrel scene, the dialogue could include accusations, annoyance, distress, and possibly attempts at justification or explanation from Maibong. Padma might express betrayal, disappointment, or a range of other emotions in response to this revelation. The dialogue would likely be charged with tension and could reveal deeper aspects of their relationship dynamics, cultural norms, or personal values. Analyzing this quarrel dialogue could provide insights into how Rita Baro uses dialogue to advance the plot and develop the characters by revealing their motivations, conflicts, and emotional states. It is a vital moment where the characters' personalities and the story's cultural context may be clearly highlighted through their words and reactions.

2.3.5 Dialogue of Bachiram Jwhwlao :

“Bachiram Jwhwlao” is composed as a story of a legendary hero, which can be considered an oral form of literature that has been carried out since the ancient Period. The novelist carried out the optimum level of concentration from different acts of the story as well as providing different kinds of dialogue which is related to the background of inhabitant peoples of *“Bachiram Jwhwlao”* novel, it can be called regional, spiritual, socialistic, antiquarian, and nationalism, and there are lots of incidents in the story. There are so many opportunities to search for folklore elements. On the other hand, it would be possible to consider that different matters were peripherally continued in the fiction.

2.3.5.1 Persuasion Dialogue:

Rita Baro's fiction *“Bachiram Jwhwlao”* is a heroic story where the persuading dialogues provide the important outcomes of the stories. Bachiram is so wishing a kind-hearted person represented as the hero of the nation.

Bodo version:

“आयै, आफानि हासथायनायखौ नौं बावबाय ? आफाया होनाखैमोन जानो, जौनि बे आब्रा ग’थवा जौनि मुंखौ गोजौवाव लांगोन। जानो हागौ बेनो आफानि लुबैनाय।

“अब्लाबो फिसा, बे सोरगोआव थांनाय मानसिनि खोथाखौ साननानै आंखौ जाहाते रावबो गैजायै खालामा बेखौ साननानै नाय।”⁴⁶

English rendering:

“Mother, do you remember? What was it that Father wished for me? There was a time when he spoke of upholding our family’s reputation. That, it seemed, was his expectation for me.”

“My dear son,” he said, “Do not be bound by the words of your late father. Perhaps you are destined to rise to greatness for the sake of the nation, while you may be late to live alone.”

Bachiram's father expresses his concern that their family's reputation and success will primarily depend on Bachiram's achievements and conduct. Therefore, he advises his wife to ensure that they provide proper care and guidance to Bachiram so that he can uphold and enhance their family's name and reputation.

2.3.5.2 Dialogue for Respect:

When the military strength was descending during the tenure of King Devthairwn for safety from military invaders in Bhutan, the king followed Bachiram to join as a military chief of the Kundu kingdom. As per the king's order, the two soldiers went to Bachiram’s residence and picked him up from home to the kingdom. The two soldiers were politely communicating with Bachiram; that dialogue is presented here as below.

Bodo version:

“जौनि खुलुमनायखौ नाजाव। नौंथांखौ लांनो राजाया जौंखौ बेसिम थिनहरदोँ।’

‘जौनि खुलुमनायखौबो नाजावदो। आंबो राजानि बिथोनखौ मानिनो थाखाय थियारि।’⁴⁷

⁴⁶ Baro, Rita. *Bachiram Jwhwlao*. Nilima Prakashani, Barama, Baksa, B.T.R. 781346. 2017. p. 7

⁴⁷ Ibid. p.12

English rendering:

'Accept our greetings. The king has sent us here to invite you...

'Accept our greetings too. I am also ready to obey the king's orders.'

The above passage describes the dialogue where Bachiram is approached by soldiers from the *Kundu* kingdom, who have come to invite *Bachiram* to join as a military chief as per the direction of King Devthairwn. The soldiers extend their invitation politely to Bachiram.

2.3.6 Dialogue of Swmaosarnaini Orgeng:

There are various kinds of dialogues inferred by the authors related to each of the characters. In the initial part, there are no interpretation of dialogues, only inputs of expressive narrating sources were found, after the middle part of the actual dialogue are used which ought to remark an expression of imitation action. In the novel "*Swmaosarnaini Organg*," the formation of dialogue depends upon the common situation of human life, that human adjustment occurs through various ideas and communication techniques. The use of words in the dialogue is to explore the actual discourse of human communication, sharing and accepting behavioral practice which are related to different personal interests and problems. The story with multi-dimensional characters captivated by authors is significantly reconciling the quality of the context.

2.3.6.1 Persuasion Dialogue:

The "*Swmaosarnaini Organg*" novel its central theme is based on the social life conditions of Bodo young girls their potentiality and doings. But, the women's role are only family or housework of their level in terms of the society. The below-mentioned version explicates the social concern.

Bodo version:

“दे, थोसिगोन। दानिया मावनाय-दांनाय फारसे गोसो होदो। हिनजावनि फिसा।”⁴⁸

English rendering:

It's ok, enough. Now you can think about homework. Because you are a lady.

⁴⁸ Baro, Rita. *Swmaosarnaini Orgeng*. Nilima Prakashani, Barama. 2020. p. 65

2.3.6.2. Questioning Dialogue:

One of the important dialogues of the “*Swmaosarnaini Organg*” novel is questioning dialogue which is used among the teachers and students. That school is studied by Anita. One of the students, Bangbur, who is in the same class as Anita, the teacher asked a question to Bangbur, it is mentioned below.

Bodo version:

“बांबुर नों लेखा फरायनानै मा जानो हास्थायो?

मोजां फोरोगिरि सार।”⁴⁹

English rendering:

“Bangbur, what will you do after the completion of your study?

I will be a good teacher sir.”

The above-mentioned dialogue is carried out during the conversation between the teacher and student. In the above lines mentioned, the teacher’s character is shown as exhilarating and considerable for the student. I would like to generalize about the relationship between the teachers and students; One day, a teacher asked the students, what will you do after you complete your study? The student replied, I will be a good teacher. The answer is that it impressed the mind of the teacher, and that the role of the teacher should be recommended as having a good reputation in society. With this speculation, it shows the idea of awareness for a constructive mind-set among the students as well as overall people.

2.3.6.3 Angered Dialogue:

The anger dialogue is used by the Saoli mother of Anitas when the wore situation is created in the Bodoland movement, and at that time the out-of-home stay is very critical for the time being. For this reason, Saoli said to Anita that she is not allowed to go outside.

Bodo version:

“न’ मोनहैनाय लोगो लोगो माइ हुखांबाय थानाय बिमाया बिखौं बुंबाय बहा थाडो बहा मायो हनै मानसि गावथारदोनो, खोनादोना खोनायाखैलै बिलाय।”⁵⁰

⁴⁹ Ibid. p. 24

English rendering:

“On reaching home, the mother, who was harvesting paddy crops, told him where she was going, where she had been killed by two people, whether she heard or no.”

The situation was not good in the Bodo areas when the arm struggles continued. The worst situation was that it had dilated from door to door among the Bodo society. Different organizational leaders raised their voices for unity and prosperity. But they were not in a suitable position to utilize their voice for legal discourse. For instance, some innocent people lost their lives in that movement. So, at that point of time, Anita's mother realized the importance of Anita's presence at home. Because the situation of the area was not the usual ones at that moment.

2.4 Theme of Novel:

The theme of the novel is the central idea and the underlying story explored by the novelist. It is a total outcome of expression that occurs in real life of a human being. That form of creation is related to various events that occur in a person's life. The theme is based on the story, and there are many significant terms in the plot. A novelist uses different kinds of methods to create themes, namely plots, dialogues, characters, etc., which are required for the plot construction of novels. The novelist should form the structure of the novel with specified categories such as the socio-cultural, socio-economic, political, historical, regional. In different literatures, such kind of novels are found in large numbers. There are five novels by Rita Baro, each of the novels has a different kind of story, each novel exhibit different ideas and techniques used as a means to raise common awareness in the society. All those are easily accessible and should be analyzed through the different categories that include social, cultural, historical, political, and economic aspects exposed in Rita Baro's novels. Through her writing technique, Rita Baro delivers an outstanding moral lesson.

2.4.1 Theme of Gongse Okhrangni Singao:

The *“Gongse Okhrangni Singao”* (Beneath the Sky) is an important novel that was created by Rita Baro. The central theme of the fiction is emphasis on the

⁵⁰ Ibid. p. 202

social problems and issues. From the fictional plot construction is reflected the social life condition of the Bodo peoples as well as general people as a whole. The most important character of this novel, the imitation of Fwisali's Orphean and her tragic death, draws out the social life condition by the author. That defined as "*More specific examples of social problems that are addressed in such works include poverty, conditions in factories and mines, the plight of child labor, violence against women, rising criminality, and epidemics because of over-crowding and poor sanitation in cities.*"⁵¹. This novel as a social problem relating grounds are using as servant to Fwisali in their own household that role and activities shown in Khwrwmdao characters father of Fwisali and mother Nichibala also the same role followed in the stories. Another part of the social theme is violence against the women that is followed by Nagesh, who murdered Fwisali, yet Nagesh was a husband who did this kind of violence.

This fiction also prefers the cultural theme required from the different scenes of the characters. There are enormous cultural phenomena in the storyline of Rita Baro's creation. Among the different characters' roles related to cultural practice, these are weaving, cooking, fishing, working, and observing the *Baisagu* festival reflected in the stories.

Over all the structure stories seen, the economic, history, and religion are also related themes of the fiction. From the original text, we can shortlist the different statuses of the congruent diverse factors of social problems.

2.4.2 Theme of Thwisam:

The entire theme of the "*Thwisam*" novel is related to the social condition. In this analytical process, both the village life and urban life conditions are the significant themes of the fiction that are signified throughout the Thelabs characters. The Thelabs character is a significant one in this story; she is playing a protagonist role and shown that their personal lives resonate with the social life conditions of the Bodo communities. Thelab is a husbandless woman, although she is always concerned with the education development, which is preferable for son Ansai's education upgrade.

This is exposed the social theme yet the cultural theme is one of the important concentration in this analysis. The culture is an indispensable part for the creation of

⁵¹ https://en.wikipedia.org/wiki/Social_novel

the fictional theme “*Cultural themes are the underlying ideas and messages that reflect the values, beliefs, and social norms of a particular culture within storytelling. These themes often serve to connect characters and narratives to broader societal issues, providing audiences with insights into cultural identities and experiences.*”⁵²

From the Theleb, Nafathi, Thulunchi and Bilaishri characters their role and initiative has been reflected the cultural theme in the fiction their weaving, traditional cooking, fishing, cultivation are the factors of the cultural formation.

The Thelebs serve as a weaver in the weaving center that is income sources of her life. The agriculture is the main occupation of the Bodo people is reflected in the story. From the original text is concern that religious and historical matter also the theme of the fiction.

2.4.3 Theme of Saikhong:

“*Saikhong*” is an organic novel by Rita Baro. The social life condition is the important theme of this fiction. In this fiction the life of Dayananda Patgiri known as moujadara. And his daughter-in-law Padma’s life exposed as a dynamic character in the stores.

The *Saikhong* novel one of the rich cultural themes in the creation of Rita Baro’s novel. when colonialism was entered among the Bodo community, firstly, the Britishers Sydney Endle approached to Dayananda patgiri. Dayananda giving good response for their needs. After the meet together between Dayananda and Sydney Endle the process of studies on Bodo language is began after all that has been lead the successful result. In this regards the Padmas character helps unbelievable dedication for the progression of Britishers their searching purposes. Padmas role exposed the enormous cultural elements of the Bodo community in the creation of Rita Baro’s *Saikhong* novel.

The religious theme also highlighted in the story of the Bodo peoples of their Bathou religious worship is disclosed in the creation of the stores. “*The great themes of religion and literature are similar and are vital: sin, its origin, penalties, and deliverance there from; love-the passion, and the will-its place and its limitations; righteousness, and the relation of men to each other.*”⁵³

⁵² <https://library.fiveable.me> > key-terms > cultural-themes

⁵³ <http://www.aijernet.com> > journals > Vol_3_No_1...

2.4.4 Theme of *Bachiram Jwhwlao*:

The novel “*Bachiram Jwhwlao*” is a kind of legendary novel which blends historical events with social commentary. Bachiram was the chief of the infantry in the Devthairwn kingdom during a conflict with Bhutanese forces. Initially Bachiram fought for the *Bhutanese* later he turned against them, earning the admiration and title of “Jwhwlao” meaning hero, among the Kachari people. *Jwhwlao* means hero, so the Kachari people called him Jwhwlao and the hero of the nations. This title reflects his valor and his role as a symbol of national pride and resilience. The author's narrative style enriches the story with ornamental language and cultural elements, including folk songs and traditional knowledge, which provide insights into Bodo society and its values. The story emphasizes on the significance of preserving natural resources and maintaining cultural identity in rural communities like those of the Kachari kingdom. Overall, *Bachiram Jwhwlao's* story not only celebrates bravery and patriotism but also serves as a historical and cultural touchstone for the Bodo people, reinforcing their sense of identity and resilience in the face of adversity.

The author created the story with so many ornamental words and language that he had to carefully put it together. The central idea of the author is defined by the status of the incident and how Bodo people ruled in their land. At the same time, this is repeatedly reinforced in the human mind. The story of “*Bachiram Jwhwlao*” is one of the historical factors that promote growth in the human mind. On the other hand, different folk songs, folk speech, and cultural matters were occupied in the story. The traditional knowledge also represents a reflection of society. Because the Bodo society inhabits in rural areas where the surrounding areas are covered with the natural environment, their lifestyle is dependent on natural wealth. Since the inception period, there have been hugely conserved natural resources in the Kachari kingdom, so their people never thought they were lacking. As an aboriginal people of the land, they were always aware of their own identity and status for safety. That kind of morality is exposed through the activities of “*Bachiram Jwhwlao.*” Bachiram dedicated himself to the nation, as he had a sentiment to save the nation through any kind of difficulties. But any kind of difficulty cannot prevent him from the mainstream, no matter how Bachiram stands for the country and fights with the enemy. Since childhood Bachiram was a very strong boy.

2.4.5 Theme of *Swmaosarnaini Orgeng*:

“*Swmaosarnaini Organg*” is one of the sensitive stories whose incidences are related to the issue of the demand for a separate state, Bodoland. In this regard, some important social significance arises in the stories. In this story, Rita Baro creates an outstanding theme, which is focused the social life condition of the rural area like as childhood stage of Agli’s life. Learning and studying condition of Aglish school life since her childhood stage

The cultural element is one of the important theme of the authors creative fiction. The rural social life of the Bodo peoples their engagement to different habitual activities like observation of Bwisagu festival, vegetable collection, weaving, traditional cooking, fishing is shown the cultural elements which is related with the Aglis life. Because Agli was so expert such activities from the teenager life it has focused in the stories.

The economic condition another theme of the fictions. The school life of Agli have seen lack of economic condition for the studies. The Agli’s father Mwnbaru occupation is cultivation. The agriculture is the prime income source of their life. From the fictional scene is reflected the socio-economic condition of the Bodo society.

Later Agli changes her name and came to be known as *Anita*; she continued her higher studies. During her study period, the separate state demand was initiated by All Bodo Students Union (ABSU) led by Upendra Nath Brahma (the father of Bodos). The movement spread like a wildfire among the Bodo community. Anita also graces her attention by giving moral support regarding the Bodoland movement that has been imitated by the authors. After all the Bodo peoples settle down an agreement with the government and formed BAC Bodoland Autonomous Council in 1993 and BTC formed in 2003. The settlement of the Bodos problems is reflected the political and historical importance among the Bodo community.

In summary, the story appears to be crafted to not only tell a personal narrative of growth and identity but also to educate readers about the socio economic, political religious and cultural climate of the Bodo community in Assam, particularly through the lens of education and the Bodoland movement. The author's ability to blend realism, informative messaging, and artistic construction contributes to a narrative that resonates with its audience.

2.5 Findings:

The chapter two deals with core studies in this research work. This chapter emphasises the construction of plot, characterization, dialogue, and theme as the prior factors for this analysis.

1. The plot construction is the eminent part of this chapter's content and has exposed different characters in the stories. Different characters are the accountability sources of Rita Baro's plot creation. The concerned novels emphasise social life conditions, which is an outstanding form of plot construction in terms of analytical studies.

2. The construction of characterization is an essential part of this content. There is access to the vital role of action, which can be found as a division of character as protagonists, antagonists, flat characters, round characters, male characters, and female characters are emerging in the original text that it is studied in this analysis.

3. This research analysis studied the construction of dialogue in Rita Baro's creative fictions. The dialogue is an authentic part of the stories; the need for dialogue deliberation has been provided by the authors. Such kinds of novels are provided with persuasive dialogue, quarrelsome dialogue, angry dialogue, and inner dialogue that is studied in this analysis.

4. Rita Baro's fictions are the prominent figure in the Bodo literature, intellectually propounding the background of social life under the creation theme. The social, cultural, economic, political, religious, and historical matters are the basis of Rita Baro's in the thematic process in terms of these analytical studies.