

CHAPTER 4

ARTISTIC STYLE AND DEVICES OF WRITERS IN SELECTED BODO NOVELS

4.1 Artistic Style and Device:

“Artistic Style and Device” in literature often deals with the special way in which an author demonstrates their ideas, emotions and thoughts through different language and writing. It surrounds itself with various elements such as word choice, tone or attitude, sentence structure, rhythm and pace to indicate the flow of narratives, the point of view or perspective from which the story is told and the use of literary devices like symbolism to create deeper meanings, similes, personifications and metaphors and other devices to add layers to meanings. These artistic styles give literary works its peculiar voice and personality and make it more recognizable. According to Bhoumik Chandra Boro’s published article –

“सल’मानि आदब होनानै बुडोब्ला सल’मा गांसेया आबुं महर मोननो थाखाय जायफोर थादेरसाफोरनि गोनांथि जायो बेखौ सासे सल’मागिरिया माबादि दाफुनाय जायो एबा गायसनलानाय जायो बेनि सायाव सोनारो लोगोसे गाव साननायबादि बेफोरखौ मोनफा मोनफायै लिरनायाव जायगा होलाडो । ओंखयनो सल’मा गांसेनि जाफुनाय सल’मागिरिनि मोजां रोखोमै साजायनाय आरो गायसनलानायाव गोबाडै सोनारो ।”¹

English rendering –

The writing technique of a novel means for a novel to be completed depend upon how the novelist structures or establishes the elements required and at the same time uses these to express his thoughts one by one. That is why for properly completing a novel the novelist needs to decorate these elements.

Diverse writers from diverse backgrounds unfold their own distinctive style over time, coloured by their background, experiences, and literary impressions. Novel is a creative literature. So an author's style for plot construction, characterization, conversation and setting for instance may be influenced by different genres like romance, historical, or science fiction

¹ Boro, Bhoumik Chandra. *Monoranjan Laharini Dainez? Solomani lirnai adob*. Moranjan Laharini Soloma Nwjwr arw Songjirmai. P-105

or the writer's background like personal experiences or cultural influences. It can also be formal or informal, expressive or brief, dramatic or plain. The artistic style helps shape the reader's experience and conveys the author's intent in a way that resonates with the audience. Artistic devices are employed to enhance the storytelling, express themes and bring to mind different emotions or generate a particular effect on the readers. Every author is distinct from the other and has their own specific style and device. In the same way, in the selected Bodo novels different styles and devices used by different writers to express their thoughts and feelings is seen through their creative literary works.

In this chapter an attempt has been made to discuss the artistic styles and devices based upon the following selected novels- *Sanmwkhangari Lamajwng* and *Khwm sinifrai Swrangthing* by Katindra Swargiary, *Alaishree* and *Dainee?* by Monoranjan Lahary, *Thwisam* and *Swmaosarnaini Orgeng* by Rita Boro.

4.2 *Sanmwkhangari Lamajwng* (Along the path to the sun):

4.2.1 Plot Construction:

In the novel *Sanmwkhangari Lamajwng* the novelist constructs two plots – main plot and sub plot. The main plot of the novel is taken from daily life of the Bodo villages and the movement of the Bodos for their separate homeland; the realistic happenings and the sacrifices made by the Bodo people. The novelist also adds distinct pictures of social, political, language, culture, religion and many more about the Bodo people. When speaking about the political struggles, it can be said that the novelist highlights the political issues prevalent in the Bodo community. The love relationship of Saikhong and Somaishri, Gwmsar and Haina are the sub plot of the novel.

The plot of the novel is constructed around the Simligudi village and the neighbouring villages. Saikhong and Gwmsar are childhood friends and are from the same village Simligudi. They grow up together and with the passage of time they step into adulthood. Saikhong continues his higher studies at Sarupeta College whereas Gwmsar goes to Cotton College to pursue his higher studies. Though they were separated when they grew older their bond of friendship remains strong as they were during childhood. After completing P.U., Gwmsar gets the opportunity to study MBBS at Guwahati and during this time he meets Haina and fall in love. On the other hand Saikhong and Somaishri are also deeply in love. But

happiness is short lived for them as problems begin to arise in their relationship. The reason is the revolutionary movement for the demand for a separate state by the Bodos from May 2nd, 1987. Saikhong also supports the issue and takes part in the revolutionary movement along with others. Saikhong has a beautiful dream of marrying the love of his life Somaishri and settling down to live a happy life. But the frequent visits of the police and other administrative personnel shatters his beautiful dream as he have to stay away from home on a regular basis and very soon he joins a militant group. Although they haven't met for a long time Somaishri still has faith in Saikhong that one day he will come back to her and will fulfil their happy dream.

On the other side, his childhood friend Gwmsar completes his MBBS degree. On returning back to his native village he establishes a private nursing home and fixes his wedding with Haina. One the day of their wedding, when the wedding party was in full swing a very unfortunate incident occurs. Gwmsar the groom was nowhere to be found in the wedding venue. The absence of the groom on the day of his wedding shocks everyone present in the marriage ceremony including his parents. They look for him everywhere, in each and every corner of the house and nearby areas and the whole village. But he is nowhere to be found. On the other side, the bride Haina and her family turns very upset when the groom does not arrive at the wedding hour even after a long time. Eventually when the news of the missing groom reaches, the bride who could not bear to hear the news drinks poison to kill herself. The reason behind the groom missing was that, the police shoots Saikhong, the childhood friend of the groom Gwmsar. Saikhong is seriously injured and is fighting for his life and his friends somehow bring him to the nursing home of Gwmsar. Gwmsar was utterly concerned at what happened to Saikhong and was tries his best to save his childhood friend. He is so engrossed about saving his friend's life that he even forgets his own wedding. Ultimately with all the efforts he put in he was somehow able to save his friend Saikhong's life, who was taken aback by his friends. Gwmsar too returns home but was too late for the wedding hour. When Gwmsar and his family got the news of about Haina, they immediately rush to the city hospital. Further, on the other hand again, when Somaishri got the news of Saikhong from Gwmsar, she too came running with her messy hair in search of Saikhong to meet the love of her life.

4.2.2 Characterization:

Characterization is one of the important elements of a novel through which the artistic style and devices of a novelist is seen. In the novel *Sanmwkhangari Lamajwng*, the novelist has introduced many characters. More than 60 characters got placed in the novel. Gwmsar, Saikhong, Somaisri, Haina, Mainao, Dabla, Belaisri, Birindao Jwngsar, Bidangsri, Rwnaw, Nalaithi, Rombasi, Hobga, Romaisri, Gwmbwr, Ramwnda, Swmkhang, Mwdaokha, Baleng, Merga, Thebgang, Dersung, Arkhang, Argey, Khonsri, Birhang, Mithinga, Sonathi, Rwima, Hailu, Neola, Thaisri, Theleb, Daorao, Narkhw, Goithi, Laodab, Mongla, Daophudla, Hangla and so on. Though the novelist creates a good number of characters he could not give a clear picture of the actors, due to which some characters gets lost in the midst of the novel. It can be seen that some of the names of characters are just mentioned and they even did not help in developing the novel. Amongst them Gwmsar and Saikhong are the main characters and others are the sub - ordinate characters. In spite of distributing the characters to direct and indirect, flat and round the characters are also divided to main and sub characters, good and bad characters, male and female. Some of them are mentioned below –

Gwmsar: Gwmsar is one of the main characters of the novel *Sanmwkhangari Lamajwng*. He is from Swmbligudi village which is situated in Salbari. He is a kind hearted intelligent Bodo youth. He has a friend named Saikhong and they are very close. He is a good and kind hearted person that's why after completion of MBBS degree he comes back to serve his village by establishing a private nursing home. He could have settled down at Guwahati but as he loves his native village and his people he comes back for them. It is known this from Gwmsar's words –

“आं जाबाय गामिनि सेंग्रा । गामियावनो थानो मोजांमोनो । टाउन सहरनि हांथोनो थोनोखौ आं इसेबो सहायनो हाया ।
बेखायनो प्राइभेत प्रेकटिस खालामब्लाबो गामियावनो खालामगोन ।”²

English rendering –

I am a village youth. I love living in the village. I feel suffocated in the town which I cannot bear. That is why I will practice at my own village.

Through this it can be very clear how much Gwmsar loves his village and who always hope for the betterment of his place. Gwmsar did not neglect his native place though he lives at the

² Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-158

city like Guwahati. He is also seen helping his family in the paddy field whenever he comes home during his holidays. Gwmsar is very kind hearted and always obeys his parents. While he was perusing his course of MBBS he fell in love with a girl named Haina. Their love is pure and also the wedding date was too fixed. But an unfortunate incident occurs on the day of their wedding. Gwmsar being a doctor always prefers his duty first over anything for which saving his friend Saikhong he even misses his own wedding. And this shows the strong bond in their friendship.

Gwmsar is a person who always keeps his profession above anything. The first and foremost duty of a doctor is to help their patient and Gwmsar also follows the same philosophy and comes forward to help his friend leaving behind his own wedding. It can be known through the words of Haina's brother –

“गोमसार नों जोंनि सेराव निमाहा बिनंगौबादियै दाय एबा गोरोन्थि मावाखै । नों सासे दाखथार । दाखथार सासेया दाखथारनि धोरोमखौ फालिदों । बेसो नोंनि देरसिन आरो गोनासिन खामानि । थांनाय मोनाबिलियाव नोंनि आरो आनाव हायनानि जुलि जानांगौमोन । जायाखैसै बेयो गेदेर बाथ्रा नडा । दिनैनि गोदान साननि फैगौ मोना बिलियावथ' नोंसोरनि गोथार जुलिआ जानोहागोन । नोडो जोंनि जुलिखौ बांसिन बेसेन होनाय मोनब्ला गावनि जोनोम बिमानि थानसालियाव गावनि जिउखौ बाउखानाय बि जोहोलाउआ जानोहागौ थांनाय मोनाबिलिनि समावनो जोबथा हां बोगौमोन ।”³

English rendering –

Gwmsar you have not done any mistake for which you have to beg pardon. You are a doctor and you are doing your duty. It is your greatest and foremost duty. The cancellation of you and my sister's wedding is not a great deal. You can still marry each other of the eve of a bright new day. If you would have given more importance on your wedding the perhaps a mother would have lost her son last evening.

It can be used to praise Gwmsar's character in the novel. His character is an example of direct method. Gwmsar's character is static right from the beginning to the end without any changes. He is of soft, kind and a caring son. There are many youths like Gwmsar in Bodo society, who has a deep respect for their parents and elders and who has deep dedication and give priority to their work.

Saikhong: Saikhong is also one of the main characters of the novel. He is a very close

³ Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-197

childhood friend of Gwmsar. But after matriculation they both choose different paths of their life.

Saikhong is a patriotic person who takes part in different programs of Boro Literature since his student age. He always gives importance on the development of the nation. It is known from Saikhong's words –

“दि मेन इज नट मेद फर दिफिट’ होनानै बुंनाय मोनसे बाश्रा दंखायो मायनाव, नों बेखौ दाबावगार । सुबुंआ गोसो – गोरबो होसोमनानै माबामोनसे खामानिखौ मावफुंनो नाजायोब्ला बेआव जाफुंसारनो हायिनि बाश्रायानो थानो हाया । ‘उदांसिआ जोंनि जोनोमनि मोनथाइखा होनना बुंनानै गाव-गावनि खामानिनि गेजेरजोंनो गुबुननि बान्दा बादि जानो दावगायोब्ला बिखौ गावनि उदांसिनि फारसे साग्रिदथि दंजारोडो होननानै बुंजाया । मायनाव, नों नों निउदांसिनि फारसे साग्रिद जानो नाजा नांगोन ।”⁴

English rendering –

The man is not made for defeat, Mainao, don't forget the saying. If a person does any work whole heartedly and tries with strong determination then success will be always with the person. Freedom is our birth right, keeping this in mind we have to move on in our life without being like a slave to others. Mainao you have to be concerned towards your freedom.

The line shows Saikhong's concern and love towards his nation. Saikhong convey his gratitude towards the Bodo community through Mainao so that everybody becomes aware and don't become like slaves to others and also have their birth right freedom. Saikhong loves Somaishri truly. He has a dream of living a peaceful and happy life with Somaishri. But he has to sacrifice himself for the community. This happens on 2nd May 1987 when the Bodo people start a movement of demanding a separate state. Saikhong also participates actively in this movement. Due to taking part in the movement Saikhong cannot stay at home because of the disturbance of the police and military and also he has to join the militant's group. Saikhong also hopes of living a simple life like Gwmsar but the circumstances turn otherwise and shatter his hopes.

Saikhong's character is taken up from the real life. Many youths had to sacrifice themselves to the police and many had to leave their own home because of their torture. The young Bodo

⁴ Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-177

people have to hide themselves in jungles and finally forms militants group. Saikhong is one among them. The novelist presents Saikhong's character indirectly. He is a man of good character, kind hearted and concerned about freedom who sacrifices their family and love for the nation.

Somaishri: Somaishri is a female sub-ordinate character of the novel. Her character can be called heroine. She is the love of Saikhong, belongs to the same village and also childhood friend of Saikhong and Gwmsar. When they grow older, both Saikhong and Somaishri's childhood friendship turns into a beautiful bonding of love. She is a girl with a beautiful heart, absorbed in each and every work. Somaishri deeply loves Saikhong and she has complete faith on him. When Dersung tries to put the blame on Saikhong saying that he has relation with Mainao, Somaishri does not believe the drunkard Dersung instead she obeys Saikhong's word. She has never been an obstacle to Saikhong instead she always supports him.

Somaishri is a strong lady. Her love for Saikhong is so true and pure that despite Saikhong staying far from her she has not fallen for other man. She keeps looking forward for Saikhong, as she believes that he will return to her one day. Because of Saikhong Somaishri forgets to take care of herself. It is clear through the following phrase –

“सायखंआ गोमानानै थानायाव समायस्रिया इसे फाग्लिहां, इसे आगिहां जालांबाय । बिमा – बिफाया नारसिन थाबनानैबो गुबुन गामिआव आरो गुबुन सेंग्रानो हाबा हरनो हायाखैसै समायस्रिखौ ।”⁵

English rendition –

Somaishri almost loses her mind by missing Saikhong. Her father tries hard to marry her off with some other man of the nearby village but fails.

Through the lines it can be understood how broken hearted Somaishri is and how much deep and true is her love for Saikhong. But still she did not give up hope and she lives with that hope. Somaishri's character is picked from the real life story. A good number of ladies like her is found in the Bodo community who are soft hearted, kind and good character living with a hope that her lover will come back to her one day or the other. Her character is also static.

⁵ Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-171

Haina: Haina is a sub - ordinate character in the novel. She is from Santipur and Gwmsar's beloved. She lives in Gauhati with her brother in rent. She is a student of H.S 1st year Arts in Cotton College. She is an innocent girl of mild behaviour with sweet and beautiful heart. But she is young with a bit cowardly feelings and lives a modern city life. She also drinks poison to kill herself on not arriving of Gwmsar, her to be groom, on the day of their wedding. This proves how much she loves Gwmsar. Though they have such a long relationship but she has no faith on Gwmsar, words –

“फान्दायसुला! फान्दायसुला नों गोमसारनो जोबोर फान्दायसुला । नों सासे बास्टार्द, नों इदियत । नों नों सासे बास्टार्द, नों इदियत! नों! नों!”⁶

English rendering –

Cheater! Gwmsar you are just a cheater! You are a Bustard, an idiot! You! You are a bustard, an idiot! You! You!

Through this conversation it is known that Haina has less faith on Gwmsar. She has no control on herself. Such behaviour shows her weak control on herself. Dr. Anil Boro in one of his writing said about the character in such way – “Though Haina is beautiful but she cannot be praised due to her negative behaviour.”⁷ The way she tries to kill herself by taking poison is her negativity. In the society many young girls like Haina are found who are always straight forward: who never gives a second thought and directly decides to commit suicide.

The novelist shows the realistic picture through Haina and her character is static.

Mainao: Mainao is a co-female character who plays a strong role in developing the plot. She calls Saikhong as her brother. Mainao is also like Saikhong who has deep respect for her nation and is kind hearted. Along with her studies Mainao also participates in Bodo literary programs. She follows the guidance of her brother Saikhong, as she respects him a lot. Mainao is a patriotic girl who always honours the Bodo language and literature. She loves to do something for her nation. That is why when her brother wants to join the militants group then she also decides to go along with him but Saikhong stops her. At that hour she sprouts her love and respect for her nation in such a way –

⁶ Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-194

⁷ Ibid. p-

“नों जायखारलांबोला खैफोद आफोदनि समाव आंखौ सोर नायफिनबावनो आदा सोर... मानो आदा, नोंसोर हौवा हारिया मानो हिनजाव हारिखौ एफा लोरबां होननानै सानो? गामबारि सिख्ला, बिरगोसि सिख्लामोना सुथुरजों दावहा नाडाखैमोन होमब्ला?”⁸

English rendering –

If you go away who will look after me in my painful days dear brother! Why do you think that we ladies are weak? Didn't Gambari sikhla, Birgwshri sikhla try to fight for their nation?

Through the phrase it is known that Mainao too has the guts to fight for the nation like Gambari, Birgwshri sikhla and shows that both male and female genders has equal strength to fight for the nation. Mainao's character is static and unchangeable. She is very loving, respectful and has a strong nature.

Belaishri: Belaishri is Gwmsar's mother, a co – female character in the novel. She has very loving nature and is very active in all house hold activities like weaving clothes, cooking, cleaning etc. and is filled up with all the values of a good mother.

Belaishri is very loving and of mild character. She always advices her children with kind words like –

“सि: आफा, जाबाय थानायनि गेजेरावनो बेबायदियै दावफोरनो ओंखाम गारसावनानै हरनो हामा।आं दा एंखुर होगोन बिसोरनो।”⁹

English rendering –

Yuck! Son, you should not spread you rice for the chicken while eating your food. They will take advantage of it. Do not give anymore. I will give them Angkhur (small broken rice grains) later.

The novelist is portraying a realistic picture of a village woman through Belaishri's character. Every mother always hopes for the good and wants their children to be away from any trouble. Belaishri also wants the same for her children. As her son Gwmsar wants to come back home after finishing his MBBS degree but Belaishri does not let him do so for fear of anything that may happen to him. She is a very religious and often prays to Afa Bwrai Bathou

⁸ Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-176

⁹ Ibid. p-27

for a better life of her family and children. The reason was the movement for demanding a separate state. Through this act her concern for her son comes to light. Her character is static and of good nature. In the novel Belaishri's character gets the role in most of the part and shows a realistic picture.

Many more characters are also found in the novel other than those mentioned above. But the other characters did not help much in the development of the plot of the novel. The novelist only tries to show few characters but is not successful in building the plot of the story. The reason is that the novelist is not able to present the characters melodiously. Even then the novelist tries to present the realistic picture of the ongoing situation of social problems.

Gwmsar and Saikhong play the lead role in the novel. But there is a bit of confusion with the Hero. According to Anil Kr. Boro, by the end of the novel the presence and activity of Gwmsar runs the novel and brought mobility. His behaviour and work gives life to the novel. Therefore it can say that Gwmsar is the hero of the novel. But on the other hand if the plot is observed it can be said that Saikhong is the Hero, because the main plot of the story is movement for demanding a separate state. Depending on the situation Saikhong sacrifices himself in the war and he should be the Hero of the novel and also at the same time he is successful in giving a realistic picture of the present situation.

4.2.3 Dialogue or Conversation:

By the conversation of the character in the novel the artistic style and device used by the novelist become evident. In the novel the novelist makes use of Prosaic as well as Poetic or Dramatic dialogue or conversation. In case of Prosaic conversation, some conversations of the rural people are found to be direct, simple and short. In the first episode, the expressions of their obtaining first and second position while playing running race among Saikhong, Gwmbwr and Swmkhang -

“: आं फास्ट जादो ।

: गोमबोरा हां गोलाव गोलाव बोनानै सुंथाब सुंथाब रावजों बुंनायसै ।

: रोनदावाबो बुंनायसोय – खनसे सौदावामोनब्ला आं नोंखौ दाननो हागौमोनलै गोमबोर । दाबो आं सेकेन्द ।

सायखंआ लेंथारलै । ”¹⁰

¹⁰ Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-11

English rendering-

: I stood first.

: Gwmbwr with a long breathe speaks out.

Rwndao also says –

: If I had not stumbled, I would have overtaken you, Gwmbwr, but still I am second.

Saikhong is the least.

It is farther found that-

“: नोंसोरलाय बाइस्कुब नायनो थाडा नालै सेंग्राफोर ?

: बहालै आयं बाइस्कुबआ ?”¹¹

English rendering –

: Are you not going to watch Bioscope?

: Where is the Bioscope uncle?

In the sixteenth episode Poetic / Dramatic language of conversation is seen when Gwmsar and Haina meet for the first time and Haina invites Gwmsar to her rented house, Gwmsar says these words –

“गुवाहाटीआथ’ दरसे गामि नडा, गामियाव हाबहैनानै नोंसोरनि नखरखौ सोंहैब्लानो सोरबा सासेआ आसि थुनानै दिनथिहरनो हानायबादि । हरखाब लोगो मोनदों लामायाव सौदावलायनानै । बेनि अनगायैबो आं नोंखौ नागिरनानै गुरब्ला नुजाहैब्ला माबेनि खावब्ला – सिबब्ला होननानै नोंनि आदा – बाजैआ आंखौ गाञ्जि साना होनबा ? बेखायनो हायना नो.....।”¹²

English rendering –

Guwahati, it is not a village, not a village like yours where on reaching there, somebody will be there to point the finger and show the place. Somehow we collided and met suddenly. Apart from that if I go looking out for you and somehow accidentally I reach there, your brother and sister-in-law may think from where this stranger came and they may feel bad. Therefore, Haina you

The novelist also uses some deep and meaningful conversations in the novel which is termed as centrifugal or emotive language by Northrop Frye¹³ such as –

¹¹ Swargiary, Katindra. *Sanmwkhangari Lamajwng*. p-99

¹² Ibid. p-119

¹³ Frye, Northrop. *Anatomy of Criticism*.

“माथो बुंभावनो गोमसार । सोरगिदिं माथो खोमसिआवनो खोमसि । जेरावबो गोजोना जाबाय आंनि गोसोआ । न’आवबो गोजोनै थाथेरनो हाला । मा एफा गेदेर दाय मावखोथाइ आडो, सानफ्रोमबो नडाब्लाबो हाबथा मोनसेनि गेजेराव खननै खनथाम नागिरफैयो आंखौ रौनियाफोरा । माबामोनसेसो फिसा फिसौ साख्रिआव उरसोथावना थाननै गोजोननि उनदै नखर खुंनायानो आंनि जिउनि थांखि । नाथाय...!”¹⁴

English rendering –

What to say Gwmsar, life is surrounded by darkness. I don’t find peace anymore. I cannot stay happily at home too. I just feel what crime have I committed? Why do the police come searching for me two three times a week? I just want to do a small job and lead a small and a happy family. But...!

Besides this use of proverbs in conversations is also seen in the novel such as –

“आं बेफोरखौ जेबो मिथिया लै । गावसानाय औवाया जरा नांफिना आरो गरंनिफ्राय ओंखारनाय खानस्रिया हाबफिननो रोडा । नोंसोर सानैबो आंनो बिघा बा हा हगारनानै होबावनांगौ - बेखौल’ आं मिथिगौ । ”¹⁵

English rendering –

I do not know all these. A broken bamboo never re-joins; a free earthworm can never go back to its hole. All I know is that you to have to give me two bighas of land.

Here, when the sub character Dersung demands land and creates turmoil in the family, he uses this type of proverbs to express his thoughts and show his anger.

At the same time use of different languages or Code Matching by the characters during conversations is also seen in the novel. For example –

“हेल्ल’ दाक्टर बाबु, हाउ आर इउ ? मुझे बात्ताओ, दुब्लिआव मानो फेदों नों ? जोंहा रावहाबो खर’ सायाखे । ”¹⁶

English rendering –

Hello Doctor Babu, How are you? Tell me, why are you here in the paddy fields? No one is suffering from any headache.

Here, when Gwmsar goes to the paddy field then his friend Gwmbwr teases him.

4.2.4 Theme Selection:

The novel *Sanmwkhangari Lamajwng* is a social novel which is written based on some of the major theme such as – The Bodos have been fighting for their language, literature, culture

¹⁴ Swagiary, Katindra, *Sanmwkhangari Lamajwng*. p-164

¹⁵ Ibid. p-136

¹⁶ Ibid. p-168

and social status and also have been demanding a separate state. During the movement many Bodo people have sacrificed their life, some left as disabled for the rest of their life and quite a number of Bodo women were raped and tortured. The people were harassed ruthlessly and victimized for no reason, they were tortured by the police and militants and the innocent people were even jailed. All these have been the prime reason for the growth of many militant groups by the Bodo youths. The novelist has highlighted these painful situations confronted by the Bodo people as the theme of this novel. Saikhong is presented with the situation by the author. According to the novel a group named as PTCA was formed in 1967 which started a movement on demanding a separate homeland for the Bodo community and was led by the Bodo students on 2nd May 1987, which continued for a long time. Saikhong also sacrifices himself by being a part of this movement. Saikhong has a beautiful dream of living a happy life with Somaishri, but due fear of being caught by the police and militaries he has to always hide himself and stay away from his family and the love of his life, and finally he joins the militant group. The author presents on how the movement starts, how it affects the Bodo people and use it as the main theme of the novel and the plot.

4.2.5 Setting or Expression of situation:

The setting of the novel *Sanmwkhangari Lamajwng* is constructed within Salbari and Swmbligudi and its nearby places. The novelist shows the real natural picture of the Bodo village community like village life style, cultivation, religious beliefs and exchanging programs from one family to another, rules and regulations of the Bodo families, festivals and the village children playing different games etc. As a Material setting the novelist presents the entire requirement materials to lead a life like – materials for fishing, cultivating, playing and musical instruments and along with them also presents the beautiful natural scenario like paddy field, lake, ponds, rivers, streams and the beautiful sounds of birds and animals. The novelist shows the beautiful natural picture of Dhwnshri lake, Karbangha river, Laodangi present at Salbari. The novelist brings up the setting of the novel by portraying his own native village. It is a complete realistic setting. The time setting of the novel is just before and after the movement of demanding a separate state Bodoland. For the sake of his movement many Bodo youth sacrifices their lives.

4.2.6 Division of Episodes:

Katindra Swargiary's unique style of writing novels is dividing the novel in different

episodes like Episode 1, 2 3 etc. and accordingly there are all together 25 episodes in his novel Sanmwkhangari Lamajwng. From the starting of the novel to the 13th episode encircles in the expression of childhood stage of the characters and from the 14th episode onwards the novel advances or rises to the main plot and towards the 21st episode it takes the shape of its climax part.

4.2.7 Storytelling:

The novelist's artistic style of expressing his novels is in a dramatic manner. For instance –

“अब्ला अख्रानि सानजानिफ्राय सोनाब फैसालिथिं जोबोर लासै लसै बिरलांबाय दं मोन फुदलुन दख्ला-दखिल गुफुर आरो जारांब्रोम दाखा दाखा जोमैनि हान्जाफोरा ।”¹⁷

English rendering –

Then the white clouds in the sky are flying from the eastern horizon to the western horizon in pieces with reddish hues reflecting the rays of the sun.

By seeing the structure of the novel it can be understood that it is an open novel, i.e. a novel with no proper ending. If the expression or the story telling of his novels is closely observed, his own description is seen to be more extensive rather than conversations by the characters. He often writes his novels from the point of an omniscient narrator or the third person narrator.

4.2.8 Use of Flashback:

Swargiary's unique style of writing novels is using flashbacks in between the storyline of the novel to bring reference to certain past incidents.

4.3 Khwmsinifrai Swrangthing (From Darkening to Light):

4.3.1 Plot Construction:

Khwmsinifrai Swrangthing novel is a social novel of Katindra Swargiary. It is a novel which depicts the realistic picture of a society. The novelist creates main plot of the story is based upon the issue of the communal conflicts between Bodos and Muslims and the loss of humanity that occurred in Barpeta district after the Bodoland agreement. This incident occurred during the last decade of the twentieth century. The conflict has brought bizarre

¹⁷ Boro, Rita, Thwisam. P-1

situation in the region and closes the existence of living together, the bond and faith between the two races. This happened because of a few egocentric people who take the advantage to fulfil their desires for the self interest. Swarna Prabha Chainary thus says – “The main plot of the novel *Khwmsinifrai Swrangthing* is the reflection of the communal conflict that occurred between Bodos and Muslims after the Bodoland agreement.”¹⁸ Along with this, the novelist constructs two sub plots; the love affairs of Rakheb and Hafang and the affairs of Bilifang and Sahajadi. These two subplots help in the development of the main plot.

In the novel, the story starts with Rakheb, a Bodo youth, who keeps a cow’s head in the well of Beldang Gambra. The action leads to an intense situation among Bodos and Muslims, because it is an act that goes against the religion of Bodos. It has brought impurity to Bodo religion. But this situation has not been for a long run because the intellectuals of both the communities solve the problem through the peaceful dialogues. The Muslims of Holongbari has to pay five thousand rupees for renovating the well of Beldang Gambra and a fine of rupees ten thousand to the Boro society for the crime. This brings back the peaceful environment in the region.

But this peaceful state did not last for long. After a year, another incident befalls in the region. There seems to appear a pig’s head in the mosque near the market place. This enrages the Muslims and thinks that the Bodos have done the act for revenge which ultimately leads the Muslims to dispel Bodo villages from the nearby areas. In this way the hatred among the two races grows more, leading to violence and destructions of properties. In this tense and bizarre situation, the corpse of Rakheb’s friend, Rwndao was recovered from the paddy field. This time, the Bodo people think that the crime is committed by the Muslims. On the other side, the egocentric man, Kasem Ali gathers and manipulates the Muslim youth to stand against the Bodos. Thereafter, one day, Hafang is allegedly gang raped and the culprits dump her body near the river. After committing the heinous crime Kasem Ali thinks that Hafang is dead and exclaims with joy and curses Hafang and reveals about his involvement in murdering Rwndao. The news of this incident has now spread far and wide and it comes to light through Hafang that the culprit behind the murder of Rwndao and the rape of Hafang is no one but Kasem Ali. After Hafang reveals the true culprit behind these crimes, Rakheb

¹⁸ Chainary, S P. *Boro Solomani Bijirnai*. p-98

realises his mistake and this enrages him along with other people and decides to banish Kasem Ali and the other Muslims people from the region.

After closer look into the reason of the incident it can be seen that the core of the incident is the love affair between Bilifang, the son of Beldang Gambra and Shahjadi, the daughter of Gopur Ali Khan. Bilifang is a Bodo boy and Shahjadi is a Muslim girl whose relationship is not accepted by their families Gopur Ali Khan and Beldang Gambra. Therefore, Gopur Ali Khan, in order to separate the two lovers, befriends Kasem Ali and decides to create a conflict between the Bodos and Muslims and executes his plan to work through Rakheb, a Bodo youth. Rakheb is poor and always stays amidst drinking and gambling. He loves Hafang so to marry her he is in need of money. Hence he takes money from Gofur Ali Khan and Kasem Ali and goes beyond his religion and against his community to commit anti social activities and create hatred among the two communities. It is true that the two subplots; the love relationship of Rakheb and Hafang and Bilifang and Shahjadi provides fertilizer in the development and growth of the main plot.

This novel has 18 parts. The novel has a fixed beginning, development and an end. From this point of view it can be assumed that it is a closed novel and the novel of organic plot since there is a direct relation between the main plot and the two sub plots. The novel begins with Rakheb's action who takes a cow's head and dumps it in the village Thaijouguri. The novel takes its growth with the scene of a pig's head found in the mosque and with the murder of Rwndao. The novel reaches its climax with the gang rape of Hapang, reaches to falling action with the preparation to attack Kasem Ali and the Muslims and ends with the destruction of Hologbari village and Bilifang and Shahjadi's walk in the new way of life. The novelist narrates the incidents being himself as an omniscient narrator.

4.3.2 Characterization:

The novel is constructed by Swargiary with more than 35 characters. Some of these have laid an immense impact on the development of the plot and some of are just been mentioned. Rakheb, Beldang, Mwirathi, Bilifang, Hafang, Naleb, Rwndao, Nabla, Dubri, Bugdao, Thaisri, Thokhli, Narathi, Burkhang, Laoda, Birphung Daimary, Lantha, Menda, Gopur Ali Khan, Fatema Begum, Shahjadi, Kasem Ali, Moulabi Rafiq Ahmed, Abdul Hatem Ali, Matbor Norul Sheikh, Abdul Khalek. Among these characters Rakheb is main character of

this novel and others are subordinate characters. The characters are taken from rural village life and so has close resemblance to social reality.

Rakheb: Rakheb is the protagonist of the novel. But though he is the protagonist, yet his character is not depicted as someone who could lay strong impact on society. Instead of having the qualities of a protagonist or main character, he is in the form of an anti hero who lives an irreligious life amidst drinking and gambling, where for the lust for money, he did not even regret to do work which is against the community. Though he is the main character of the novel, yet he is weak and is being used by Kasem Ali.

Rakheb belongs to the south eastern part of nearby market, a village little distance away named Owabari. He is the strong hardcore worker of Bodoland movement. While he was studying in college, he left his studies and joined the movement. Except his mother Theleb, Rakheb had no one in his life, but during the time of the movement and his active involvement in the movement, ill-fated, Rakheb has to lose his only mother. After the BAC agreement of 20th February, 1993, he surrendered himself to the government. But after the sacrifice that he made for the community has bore no fruit, and his incomplete education has brought darkness in his life. To console his heart full of sadness and anger, he started to take enjoyment in drinking and slowly got addicted to gambling after which he was not able to learn of what is good and evil. He became lustful for money and to take revenge on his friends, he could do anything for money for which he didn't even regret to do tasks which goes against the race and religion. This can be evident through his saying –

“जेबो जायालै नाब्ला । (Nothing will happen Nabla) continues Rakheb, हारि हारि जाथि जाथि होननानै खारथिं खारथिं खरनि खानाया जाथिथि जालांबायाहारि एबा जाथि मिथिफेरै खाबु लाग्राफोरनि उदैया नाथाय सानफा एफा देरबायानो थाबाय ।”¹⁹

English rendering –

Taking the name of race and struggling a lot the hair of the head has turned into gray. Now it is very difficult to blacken the hair again. But the belly of those who have never known about race and the community has been enlarging.

Through the above lines, the sad feelings of Rakheb within his heart, comes to light at the same time real pictures corruption prevalent is seen.

¹⁹ Swargiary, Katindra. *Khwmsinifrai Swrangthing*. p-158

Rakheb has been characterised as the narrow minded, egocentric and one who fulfils his self needs. If he would have been a broad minded person then he would not have done deeds which are against his own race and religion. He has not the ability to think of the future whether it will be good or bad, “Will the work be appropriate” Though thoughts have come to his mind, yet he didn’t analyse it deeply. Instead of analysing, he said thus –

“बे एफा नेहाद आरो उन्दै खामानियावनो रोजानै रां । जामबा जायाखै थ’ बियो । रोजानै नडा जौबा रांआवनो मावनांगौमोन आं बे खामानिखौ । नाथाय बियो गावनो रोजानै रां होनो बुंनानै लानायनि उनाव आंलाय मानो नाडा होननानै बुंनो ।”²⁰

English rendering –

For very small and easy task two thousand rupees! Hope he has not made a fool of himself. I would have done it with five hundred. But why should I refuse to take it if he himself has given me two thousand.

These words of Rakheb show his narrow mindedness, wherein the anti religious act was also considered by him to be the work of the tip of finger. To fulfil his self interested desire, he could even forget his race and religion.

Rakheb had thought of staying away from drinks and gambling and to start a new and peaceful life with Hafang. But to fulfil his dream he once again committed an anti religious act. Moreover, Rakheb has committed not once but twice anti-religious act. Rakheb was a straightforward and he easily believed everyone. This made Kasem Ali to take advantage on him. He made Rakheb to do task for money. But the money that Rakheb earned by doing anti-religious act, instead of bringing joy and happiness, brought him Sadness and sorrows. The money that he has invested as a contractor went in vain along with his friend Rwndao. Along with that his beloved Hafang has to lose her virginity in the hands of Kasem Ali for whom Rakheb has done his work. Rakheb realises his mistake after Hafang was sexually exploited and confesses his wrong deeds. This can be witnessed in the novel through Rakheb’s saying as –

“सि, हाफां, नों मानो एफा गोसो बायलुं जादों । गोसोखौ हमथा ।”

English Rendering –

Why are you in depression Hapang? Control yourself.

²⁰ Swargiary, Katindra. *Khwm sinifrai Swrangthing*. p-10

Rakheb stops for a while and after sometime, he again said with his strong voice –

“खिथेर लानो हायाबा आनि जिउमाखौ आं बुरखाय हानाय नडा हाफां । कासेम आलिनि फान्दायनायावनो आं सुबुं-
समाज, हारि धोरोम बेरेखा खामानि मावफ्लांदोमोन । बेखायनो मुसलमान फोरखौ गाग्लोबनो थानायाव बाहागो
लाहैथारगोन आं । कासेम आलिनि खर'खौल' नांगौ ।”²¹

English rendering –

I won't be able to console my heart if I will not be able to take revenge, Hafang. It is through Kasem Ali's trick that I have committed such crimes of going against one's own race and religion. That is why; I will surely take part while going to attack the Muslims. I need Kasem Ali's head.

The action of the novel developed along with Rakheb. Along with the development of the novel, the thoughts and feelings of Rakheb also has developed. Rakheb, in the beginning is characterised as the person who does illegal, anti-religious and anti-social act. But at the ending part, his character has changed. That is why Rakheb has been characterised as of Round character. Rakheb represents the realistic society. There are many like Rakheb, who leaving their studies half way looks out for easy money and does the illegal acts, which go against the race and religion. This nature of Rakheb is a problem of the society and represents the complex picture of present society.

Bilifang: Bilifang is a sub character of this novel. Though the incident of the novel emerged based on the love relation of Bilifang, the novelist has place him as the sub character. Bilifang is a son of Beldang Gambra from Thajjouguri village. He is pursuing his M.A. study at Gauhati University. Bilifang was a good natured boy, in whom there was no ill-feeling irrespective of race, religion and language. He always has good hope and thoughts for the region. That is why, after the completion of his M.A. final examination, he returned to his home and for the greater development of the market place he gathered youngsters like Rwndao, Rakheb, Nabla and many Bodo youth and built a club house, a library and a house for cultural union. Through club, the game of football and volleyball, through culture union music, songs and dances and through library, reading various books provided the scope for acquiring knowledge. Bilifang had no ill-feeling and negligence irrespective of race, religion and language in his mind, for which he falls in love with a Muslim girl, Shahjadi, the

²¹ Swargiary, Katindra. *Khwm sinifrai Swrangthing*. p-112

daughter of Gopur Ali Khan from Holongbari village. Their love to each other has brought a racial conflict between the Bodos and the Muslims. In the words of Bilifang –

“राव हारि, हारिमु धोरोमनि बाश्रा लानानै बेरेखा बेरेखि जालायनाय, हींसा हिंसि, दानलाय सुलाय जालायनायखौ आं थारैनो मुगैयो साहजादि ।”²²

English rendering –

Shahjadi, I truly dislike the feelings of indifference, envy, jealousy and hatred to each other irrespective of language, race and culture.

In the novel, the novelist has created Bilifang as a timid character. Though earlier he had spoken in public gatherings, his words have not brought any impact and change on and in the society. Being an educated man, yet he is not able to stop the heated situation and the conflicts. He is not able to transform the society for better and does nothing for the society. Instead, taking the advantage of darkness, he ran away unnoticed with his beloved, Shahjadi. Instead of trying to bring the situation to peaceful atmosphere, he instead looks out for the fulfilment of his desire. In the story, when Shahjadi comes to Bilifang’s house at night, he says –

“साहजादि, नों थारखौनो बुंदों, मानोना आंनि बेआवबो नोंनि रेखाथि गैया । सोरांनायनि सिगां सिगांनो जों बे नखर, बे गामि आरो बे हालामाखौ नागारनानै बहाबा गोजान दाबसेआव जानगारलांनायानो गाहाम जागोन । नाथाय....”²³

English rendering –

Shahjadi, what you said is true. Because this place here is not safe for you. I will also not be able to protect you. It will be better for us to leave this family, this village and region and move away to some faraway place before the sun rises.

This saying of Bilifang shows his timid nature. Moreover he is proved that he is a coward and looks only for self interest. Bilifang is presented as a flat character.

Hafang: Hafang is a woman and sub character of this novel. Hafang is a daughter of Naleb from Tharaibari village. The family is survived by her mother and her. She is in love with Rakheb. She always hopes Rakheb to stay away from alcohols and gambling and she finally is able to succeed her hope. Hafang requests Rakheb to be friend with Rwndao and do job as

²² Swargiary, Katindra. *Khwm sinifrai Swrangthing*. p-120

²³ Ibid. p-120

a contractor. Rakheb has come forward as well but he was befooled by Rwndao. But still Hafang has not lost hope but she gives more strength and courage to Rakheb.

Hafang is unfortunate. She has to borne the punishment for the sins of anti religious and anti social act of her beloved Rakheb. In other words, Hafang becomes the victim of the gang rape by Kasem Ali, for which, unable to bear, Hafang's mother Naleb has to leave Hafang forever from this world. After the incident Hafang does not have desire to live anymore. Her dream of adoring Rakheb as her husband with her polluted body has been shattered. But with the love and console of Rakheb her hopes and dreams got a new life. Now Rakheb becomes an important part of her life. That is why she says to Rakheb thus –

“जिउआव आंहा खोमानानै लाबावनांगौ गुबुन जेबो गैलिया । थेवबो थेवबो आंनि गोसो ख'सायाव जेन माबा मोनसे मुया दंबावो । जाय मुयाखौ दायो आं गोमासै गोमासै, सोरबा लांखो मासै, बिखा ख्लाब ख्लाब मोनो । नोंगौ बे मुयाया– बे मुयाया नोंनो । आंनि जिउनि थाखाय बेनो बेसेन गोसा मुया । नोंखौ खोमानानै लानांगौ जायोब्ला बे हाफांआबो अराइ साननि थाखाय बे मुलुगनिफ्राय गोमालांगोन । नोंनो आंनि जिउनि बिगोमा, रैखागिरि, राहागिरि, दोहोन दौलद गासैबो । नोंनि जिउ न'आव गाखोनायानो आंनि जिउआ संसार लैथोनि हरै फारसेसिम थांनो हास्थायबाय ।”²⁴

English rendering –

I have nothing more to lose in my life. But still I have something more in my heart, the thing which I feel that it is going to be lost or somebody is trying to snatch it away from me for which my heart fears. Yes, truly, that thing is you. For my life it is worth living. If I have to lose you, this Hafang also will die and disappear from this world forever. You are the owner, saviour, helper, wealth and everything of my life. My life longs to cross the other side of ocean with your life boat.

The rape incident of Hafang has poured fuel to the fire of the racial conflict. And it has also opened the eyes of Rakheb and is able to bring Rakheb to the right path. Hafang is presented as a static character and draws the realistic picture.

Gopur Ali Khan: Gopur Ali Khan is a sub character of evil nature of this novel. He is a wealthy person from Holongbari village. He has two wives namely Fatema Begum and Rahema Begum. They have one daughter named Shahjadi.

²⁴ Swargiary, Katindra. *Khwmsinifrai Swrangthing*.p-112

Gopur Ali Khan is a evil minded man. He is not satisfied with his two wives and has a lustful desire of having a third wife. He has ill feelings and humiliations towards other race and religion for which he is not able to accept the love of her daughter Shahjadi towards a Bodo boy. Because of this He befriended Kasem Ali and created a racial clash and conflict between the Bodos and the Muslims. Gopur thinks that if conflict between the two race occurs, then Bilifang and Shahjadi will have to be separated from each other and he will be able to marry her off to the boy from his race and he will be able to marry a third wife. To satisfy his self desire, he uses money and through Rakheb, creates racial conflicts and chaos. He is an evil minded person and his nature is static. Gopur Ali's character is taken from the realistic society. Many like Gopur Ali Khan, tries to fulfil his desires through his use of wealth and money and creates chaos and confusion in the society. It is the societal problem of the present society.

Kasem Ali: Kasem Ali is from Hologbari village. He is a sub character of the novel and presented as the villain of the novel. He leaves his studies after class ten. He shows pride in himself because his family has sufficient food and maintenance. For no reason he use to stay idly in market places along with Rwndao, Rakheb, Burkang and others and engage in drinking, gambling, consuming pork etc.

After two years of leaving his studies, Kasem's parents arrange marriage for him. His parents wish him that since he leaves his study half way, let his habits and characters transform to good and expects him to concentrate on taking up the field works like ploughing and other household works. But soon after the three months of his marriage, Kasem divorces his wife and within three months of his divorce, he marries another young girl. After one and a half year, they got a girl child. But due to the intolerable cruel nature of Kasem, his second wife Anowara leaves him along with her child.

Kasem Ali's character is truly a very cruel and evil minded. He has no regret and is so adamant to change even after his second wife leaves him. He again keeps his eye on Shahjadi. He tries to play tricks in order to please Shajadi, but he fails. For which he befriends the father of Shahjadi, Gopur Ali Khan and creates racial conflict between Bodos and Muslims. He uses Rakheb as a scapegoat to fulfil his desire. Kasem Ali not only puts his hand on religion but to make the situation worse, he even murders a Bodo boy named Rwndao. But this does not end here, Kasem further brings Muslim youth together and

manipulates them to stand against the Bodos, where in taking the advantage of darkness, they rape a Bodo girl, Hapang and leaves her thinking that she is dead. Through this he is made to identify as the person who is egocentric and desires to fulfil his self interest and evil of the society.

Indeed, Kasem Ali is depicted as a villain with his evil nature. It is because of his cunning and cruel act, the two races are not able to have faith on each other; not able to tolerate each other and create a racial conflict. His character is static and he plays an active role in development of the plot.

Shahjadi: Shahjadi is the first daughter of Gopur Ali Khan and Fatema Begum from Holongbari village. As the name is Shahjadi, so also she looks like a beautiful princess. She looks attractive with her Fair complexion, pointed nose, big chested, thin waist and long black hair. Because of the attractive beauty of Shahjadi, many Muslim youth long to marry her. Many Muslim families came to approach and proposed her to be as daughter-in-law for their sons like teachers, engineers etc. Both parents also tried her to accept the proposals. But Shahjadi's mind could not be moved because Shahjadi loved Bilifang with her whole heart. Though theirs love relation was the factor of the conflict, yet, Shahjadi's not been placed as the main character of the novel. She has been considered as the sub character in the story.

The love of Shahjadi on Bilifang is sacred, for which her father Gophur Ali Khan and Kasem Ali fails to separate them though they have played many tricks. However, Shahjadi comes to know that her father and Kasem Ali were responsible for the problems caused between Bodos and Muslims and this knowledge brings her into deep sadness. Moreover she comes to know through her mother that at the dawn of the night Bilifang's house would be demolished and he will be killed. On hearing this Shahjadi becomes more depressed and unbearable and through her mother's love fled to find a new place along with Bilifang.

In the novel, the author presents Shahjadi's character as childish and timid. She is also not able to bring any change in the society. Only they have fulfilled their desires. The novelist tries to erase the negligence and humiliations based on religion and race through the presentation of the love relationship of Bilifang and Shahjadi. Shahjadi is portrayed as static/flat character. She is good minded but timid and coward.

4.3.3 Dialogue or Conversation:

In the novel, the novelist uses descriptive as well as conversational devices. The vernacular used in the novel is very villatic. The novelist also used prosaic as well as poetic devices for expression. The elements such as folk belief and idioms make the conversation sweeter than usual.

In case of prosaic conversations very simple, rustic and plain language is seen as or instance the quote –

“खामानिआ जाबाय ?

अउ । जानाय ।

साब्बास ।”²⁵

English rendering –

Is the work complete?

Yes. Completed.

Very well.

Furthermore can be quoted –

“: दिनैलाय बहा जाखोलै लाउदा ?

: जोंहानि साहा ग’लायावनो जदोंलै आदा ।

: नंगौ नामा ।”²⁶

English rendering –

: Where is it happening today Laoda?

: In our tea stall brother.

: Very well.

The use of Poetic Language is also an artistic style of writing his novels which is worth noting. The poetic conversation makes the story engaging and metaphoric and draws the attention of the reader. In the novel, Hapang’s mother Nable wished her daughter to get married during her life time. Her desire is poetically expressed to Rakheb. For instance the quote –

²⁵ Swargiary, Katindra. *Khwm sinifrai Swrangthing*. P-12

²⁶ Ibid. P-16

“आंहा मोदोमानो गाहाम जालिया । बेरामि मोदोमालाय बहाथो गाहाम जाबावनो । माब्ला आरो माबे समाव मा जायो बुंसनो हाया ।”²⁷

English rendition –

My health does not recover, sickening health and old age goes hand in hand.

She further adds –

“फिसा सासेनि गोदै गोखा संसार जानायखौ एसे नायलांनो हासथायदो आं । नोंसोर सानैजो मा सानलायदो आं बुंसनो हालिया । फैगौ बैसागु दाननि गेजेराव नोंसोरनो न’ गंसे होनो सानदो आं ।”²⁸

English rendering-

The bittersweet life of my only daughter after the marriage has to be witnessed before my death. I hope you two have the same thought on it. You must settle down within the month of Bwisagu.

In the 12th chapter, Biliphang’s father Beldang Gambra tells his wife that he is happy with the incident that occurred in his locality. In reply Mwinathi explains how sad it is to lose a son, in a very poetic manner. The conversation goes in this way –

“मा बुंनाय जायोनो बिनिया ! गुबुन मानसिफोरा खोनाबालाय मा साननांगौ नोंखौलाय ! सिबाइ जांगिला सेंग्रामोन रोन्दावआ ! बिमाया गावनि बिखायाव सौनानै लासै लासै जाबादि गाबदोमोन ! आंहाबो मोदै गर्दोमोन । जायहा गावनि गोरबोनि फिसा थैजादो बिसोरसो मिथिदो । फिसा गोमाजानायनि दुखु दाहाया मा ! बेबादिआनो गाहाम खामानि जाबाय नामा ? मानसियानो मानसिखौ बुथारनाय खामानिबादि देरसिन फाबनि खामानि मा थाबावनो हागौ ।”²⁹

English rendering –

What are you saying? What would people think when they hear our conversation? Poor Rwndao! He died at a very young age. The way his mother held him in her arms made my eyes wet. Only the one who lost her son knows the pain of departure. Is it fair to be happy at other’s sorrow? There is not a greater sinner than a man who takes other man’s life, is there any?

Hafang’s desire to live dies down when she was raped by Kasim and his men and even tries to commit suicide. Knowing the condition of her, Rakheb goes to her and motivates her to continue her life. He says –

²⁷Swargiary, Katindra. *Khwm sinifrai Swrangthing*. P-52

²⁸ Ibid. p-52

²⁹ Ibid. p-55

“बेआव नौनि इसेबो दाय गैया हाफां । आं नौखौ मुगैया । नौ खोनायाखैमोन होमबा । जौनि सुबुं सोमावसारनायनि मुखुब समाव पुलिस, सि आर पि हान्जाया जौनि गोबां सिख्ला – आइजोखौ हान्जायारि जिनाहारि खालामदोमोन । दिनै बिसोरबोथ’ संसार जादो आरो नखर खुंदो । अब्ला नौ मानि लोरबां जानो हाफां ? नौ मानो गावखौ फोथैनानै लानो ? गावखौ फोथैनानै लानो दावगानायबादि गेदेर फाब गैया । नौ मानो आनि बाश्राखौ सानाखै हाफां ? नौखौ खोमानानै लानांगौ जायोब्ला आं जावलिया जालांगोन हाफां, आं फाग्ला जालांगोन । नौ नौ आनि थाखैनो थानानै थानांगोन हाफां । आनि थाखै नो नौ मिनि नांगोन – आनि थाखैनो नौ रंजा नांगोन हाफां ।”³⁰

English rendering –

It’s not your fault. I won’t mind accepting you with my open arms. You might have heard that many Bodo women and teenagers were raped by police and CRPF during Bodoland mass movement. Even after such tragic incident, they are leading a good life. Shouldn’t you learn from them? Ending your life is not a solution. You should listen to my advice. More importantly, I won’t be able to live without you. You must live for me. You must smile for me.

In this matter S P Chainary uses folk belief, idioms and phrases to make the conversation much sweeter.³¹ One such example is –

“फाग्लि जाबाय बियो । खालखुन्दिया नांनाय बे बिलिफां समावनो बेबादि मिनिबायो नो मानसिया ।”³²

English rendering –

She has become mad.... Has she gone crazy to laugh aloud in the dark evening.

Here the author tries to tell that it is considered to be a taboo to laugh at night which highlights that it is a folk belief.

Another example of the use of idioms and phrase by the novelist is –

“लासै लासै साहजादि, लासै लासै बुं बाश्राखौ । नौ बेखौ मिथिया होनबा एनजुराबो खोमा थायो ।”³³

English rendering –

Quietly Shahjadi, do not talk loudly. Haven’t you heard the phrase ‘Walls have ears’?

³⁰ Swargiary, Katindra. *Khwmsinifrai Swrangthing*. P-111

³¹ Chainary, S P. *Boro Solomani Bijirnai*. Second Edition. P-109

³² Swargiary, Katindra. *Khwmsinifrai Swrangthing*. P-43

³³ Chainary, S P. *Boro Solomani Bijirnai*.

The conversation suits the characters, situation and society presented in the novel. But a few conversations are lengthy. In the end it can be said that the conversation is quite rustic and plain.

4.3.4 Theme Selection:

The novelist presents themes such as communal difference, loss of humanity, belief, hatred, violence, volatile situation. Apart from that he uses society, religion, fear of losing the existence of one's nationality as themes. Every community is aware of their religion, language and culture. The communal conflict occurs when it threatens the very existence of the community. The novel depicts the conflict between two communities – Bodo and Muslim. It arose when the head of a dead cow is found in the well and head of a pig is found in the mosque. It is an anti – religious activity for both the community. It disturbs the peaceful co – existence of two societies. But they are not aware that such violence is instigated due to a few selfish people. This is a prime example of social problem. The novelist uses such theme to send a message to the masses to abstain from such anti – social and anti – religious activities for a few greedy people.

Discrimination of Caste Creed and Religion is also another theme of the novel. Every community is aware of their religion. The practice of inter caste marriage is not allowed in most of the society. The belief is deeply rooted in the community. The novel shows that the relationship of Biliphang and Shahjadi is not accepted by either of the two communities. The novelist tries to depict that the one who tries to use their relationship as a tool against the society, caste and religion must be stopped as it creates chaos and violence. The novelist successfully presents the mirror of the society and also suggests the means in making the society a better place to live in a harmony for the different sections of society, without any discrimination of caste, creed and religion. However the novelist tries to depict the communal and religion awareness of two communities.

4.3.5 Setting or Expression of situation:

The novel is set in the village of Tharaibari, the local market and places nearby. The elements that set the tone of novel are – the depiction of lives in the village, religious belief, reciting the hymns of Bathou, offering Namaz, communal violence etc. The time setting tells that the story is set after the end of the Bodoland movements or after the BAC accord, the last decade

of twentieth century, the time when the communal violence between Bodos and Muslim in Barpeta was at its peak. This drop back sets the tone of realism in the novel. The effects of communal violence, loss of faith, loss of lives are well depicted in the novel. These issues give rise to a volatile situation in the novel.

4.3.6 Division of Episode:

Similar to his other novel *Sanmwkhangari Lamajwng*, Katindra Swargiary's unique style of writing novels in dividing the novel in different episodes is also seen in *Khwmsinifrai Swrangthing* and accordingly there are altogether 18 episodes in this novel.

4.3.7 Storytelling:

The novelist's technique of storytelling appears to have been described as an omniscient narrator where he narrates the entire storyline as the one who has known and seen it all. In addition to this when it comes to his storytelling method it is found that it is a closed novel where there is a beginning, development and an ending of the story.

4.3.8 Abrupt beginning:

Sudden or abrupt beginning of the storyline without much introduction or background information is seen in his novel *Khwmsinifrai Swrangthing*. It is also a mentionable important artistic style and device which he uses in his novel. For instance the quote from the beginning of the novel –

“खामानिया गाहाम जागोन दा !”³⁴

English rendering –

Will it be a good idea/work!

Through this the novelist plainly depicts Rakheb's anti social activities.

4.3.9 Use of Soliloque:

The use of Soliloquy is also seen in the novel *Khwmsinifrai Swrangthing*, where the characters speak his or her thoughts aloud when they are alone. In the novel Soliloquy is seen through the characters Rakheb and Rwndao. In short, the self conversation where Rakheb talks to himself and expresses his thoughts occupies much of the novels space through which

³⁴ Swargiary, Katindra. *Khwmsinifrai Swrangthing*. P-9

his confusion, loneliness or mental disturbances becomes apparent. At the same time anti social acts committed by him is also known.

4.3.10 Use of Flash Back:

Again, one of the important ways worth mentioning in which he narrates the story is by using flashback technique. In the 11th episode of the novel when Shahjadi comes to know about the criminal activities carried out by her father Gofur Ali Khan and Kasem Ali, she starts to think about the matter and then somehow flies back to the point of her love relation with Bilifang.

4.3.11 Use of other words:

Apart from using English words in his novel, the novelist also makes use of Urdu words to bring resemblance to the characters. Likewise the words – आब्बा (father), आम्मा (mother), आजान (Azan), नामाज (Namaz), आल्लाह (Allah), कापेर (culprit), दवा (mercy) etc.

4.3.12 Rhetorical Ornamentation:

In his novel *Khwmsinifrai Swrangthing*, the novelist Swargiary has made extensive use of rhetorical ornamentation to enhance the beauty and express his thoughts. The quotes from the novel make it clear –

‘गफुर आलि खाननि गिबि फिसाजो शाहजादि । मुडा जै शाहजादि बिनि महर मुस्निआबो गमायैयैनो सासे समायना राजखुंग्रिबादि । गुफुर-गोजा, गन्थं लाउजित, बिखा फांदां, जानजि सेरे आरो गोलाइ सोमखोर बास्रो खानायजों गमायैनो शाहजादिनि महरआ हायना गोनां ।’³⁵

English rendering –

Gofur Ali Khan’s first daughter is Shahjadi. As her name implies Shahjadi’s beauty is just like that of a beautiful princess with fair complexion, slender nose and waist and jet black hair.

4.4 Alaishri:

4.4.1 Plot Construction:

Alaishri is one of the social novels by the renowned novelist Monoranjan Lahary. The novel is based upon the life incident of a college girl that happens during the Bodoland movement,

³⁵ Swargiary, Katindra. *Khwmsinifrai Swrangthing*. P-75

the incident which shatters the dream of a young girl which is that a college going girl named Alaishri is mercilessly raped and becomes the victim. The novelist plots Alaishri as the central character of the novel for which it can also be called as a feminine novel.

The plot of the novel is constructed considering the two families of New Titaguri and Old Titaguri. The main protagonist of the novel Alaishri is the oldest daughter of Mihir, a clerk of DC office who resides in old Titaguri. She is doing her honours in English from Kokrajhar College. She has a dream of becoming an IPS officer. But her dream goes in vain after Molen, the antagonist, who is the son of Badol, a wealthy man of Titaguri mercilessly rapes and victimizes her. Molen takes the chance of darkness to rape the girl Alaishri when there was no one in the road, while she is returning home from college. Molen not only rapes her but also tries to kill her. But Alaishri somehow possesses a good luck on that day because her father, uncle, brother and the villagers find her at the right time. She is found to be deeply hurt and unconscious and an old man named Anda brings her back to her sense. It is believed that the greatest wealth of women is their virginity. Once the woman gets raped and loses her virginity the society sees the girl or women with an evil eye. For that reason Alaishri too was shy to show her face in public but she did not lose heart rather she takes a great decision for herself to fight against the injustice which Molen does to her. She does not back off but makes a decision to marry the same person who rapes her. So that she can punish that man who ruined her dream and also to warn him not to make the same mistake that he had done to her in near future to any innocent girl. The decision that Alaishri made is one step towards the empowerment of women in society and to make women courageous.

Once Alaishri decides to marry Molen she does not change her mind and sticks to her decision. The family and villagers have to accept the decision of Alaishri after seeing her firm courage and true faith and help in her decision. Thus Alaishri marries Molen, though Molen and his family are not willing to wedlock them. But with the villagers' judgment they have to accept the decision of marrying Alaishri to Molen. Now starting off from marriage day Alaishri does not get any happiness from her in-laws. Molen along with Badol and Durjang treats Alaishri as a maid and makes a plan to get rid of her. But God's grace and blessings save Alaishri from the evil plan which Molen's family conspires to kill her. But instead Alaishri is somehow able to win the heart of her husband Molen. Her father-in-law Badol later regrets about how he treats her daughter-in-law Alaishri and kills himself unable to bear

the guilt. S.P. Chainary mentions that this novel has similar storyline with the renowned hindi cinema 'Raja Ki Ayegi Baraat'.³⁶

In her life Alaishri has to face many ups and downs. She even has to loss her mother. Though Alaishri faces many problems in life she comes forward to fight for herself and her rights and also to give some knowledge to the people of the society and reform it. From this point of view, the novel is one of the feminist based novel, where Alaishri has been taken as the example to show how the people of society see the female and their wrong though. The novel tries to end the partiality and bring equality in the society.

4.4.2 Characterization:

In the novel Alaishri there are more than twenty nine characters. Alaishri, Mihir, Sarala, Rebati, Rojee, Eli, Baleng, Khansai, Rwisumwi, Sayaram, Arun, Swibali, Anda, Molen, Badol, Khophathi, Ramnath, Durjang, Dorbasi, Gaojeng, Domasu, Thephen, Dr. S. Brahma, Hari, Biru, Sagu, Rabi, Alaka, Raben, Jamal, Rabilsan, Amal, Gosathi, Mala, Khanjana. Alaishri is the main character of this novel. Other then these characters there are some other characters like Durjang's mother, village social workman, Amal's daughter and other villagers. The novelist depicts the characteristics of both high class and middle class people in the society. Among these characters some help to build up the plot of the novel which are being analysed.

Alaishri: Alaishri is the protagonist of the novel. The novel starts with the character Alaishri and ends with Alaishri. Alaishri is a tall and beautiful Bodo girl. The novelist pictures Alaishri as the bold, good hearted, fearless, religious believer and patient girl. Alaishri is a simple and smart girl. She speaks aloud what is in her mind without fear. She is not a timid girl because of which her college friends and teachers loves her very much. Alaishri is also good in her studies and has a dream of becoming an IPS officer. It is her only wish which she wants to fulfil in her life.

Alaishri is a determined, courageous and educated girl. When Molen rapes Alaishri, she does not loss heart rather she becomes strong and more determined. She knows that the greatest wealth of women is her virginity, anyone without it the society sees the girl with an evil eye,

³⁶ Chainary, SP. *Boro Solomani Bijirnai*. P-125

does not socially accept the girl as normal and it becomes difficult for the girl to get married. For that reason Alaishri with her strong determination takes a decision which is to get marry Molen and punish him as he will freely roam around without any guilt even after committing a grave mistake and ruining the life of a girl. Alaishri wants to marry Molen to give him a lifelong punishment by binding him with a bond of wedlock for life and also to remind him not to repeat the same mistake again to any other girl. In the words of Alaishri-

“जाय गुन्दाया आंखौ जिनाहारि खालामनानै आंनि जिउखौ बरबाद खालामबाय, जाय गुन्दाया बारफुनाय बिबारनि रसखौ सोबख'नानै लरहाइहोबाय, दाग फोननानै होबाय, कलेज गारहोनांबाय, बि मलेन गुन्दायानो आंखौ हाबा खालामगोन: बि आंखौ हाबा लायाब्ला आंनो बिखौ लागोन, थामहिनबा आंनो बिखौ हाबा खालामगोन । बेनो आंनि जोबथा गरन्थ' आरो बे गरन्थ'निफ्राय आं आसुगुर गावगासेबो दोरोदनाय नडा ।”³⁷

English rendering-

A hoodlum who raped me and made my life hell, a hoodlum who made the full bloom beautiful flower to wither, who stained my beautiful life, who made me dropout of college, I will marry that hoodlum, Molen. If he does not marry me, I will marry him by force. That means I will marry him. This is my final decision and from this decision I will not move an inch.

The above words of Alaishri expresses how bold and courageous she is and how good she is in decision making that has a deep effect.

Alaishri is religious girl too. Though Badol's family does not accept Alaishri as a daughter-in-law, but she firmly shows her integrity towards her in-laws. Alaishri prays to god by lighting earthen lamp in the morning and evening for the grace of her family and husband's well being. This characteristic of Alaishri shows the remembrance of real Bodo women of the Bodo society.

In all Alaishri is pictured as a bold, kind hearted, patience, courageous and religious women by the novelist by which novelist tries to show how women can fight for their right. Alaishri's character was shown as static in the novel.

Molen: Molen is a subordinate character of the novel. The novelist presents Molen's character as an evil minded and villainous person. He is alcoholic and loves gambling. Molen

³⁷ Swargiary, Katindra. *Khwm sinifrai Swrangthing*. p-110

is an evil minded gangster and a rapist. He is illiterate as well as useless person. He gambles, parties around and sexually exploits young girls to quench his sexual desire by showing the wealth of his wealthy father Badol and proves himself as a rich spoiled brat. The gambling, partying around and love making is his daily routine. As usual, one day when Alaishri while returning home from college and is already in the late evening there is no one around at the road in that hour. So, Molen takes the opportunity and rapes her mercilessly and to hide his act he even tries to kill Alaishri.

The novelist establishes Molen as a prideful person. In the judgement of villagers, Molen has to marry a girl whom he rapes. But he is very arrogant does not accept the marriage. As for example when Molen has to marry Alaishri he does not give respect to the family of Alaishri and does not even put vermilion on the forehead of Alaishri. Vermillion (sindoor) is generally regarded as a sacred powder in the Hindu religion. It is believed to be associated with colour of love and marriage. This unauthorized and unacceptable character of Molen depicts the picture of own self-centeredness, who does not respect and obey anyone. This character shows how the patriarchy male dominated society does not respect women and treats women as if she is nothing. For example –

“एइ, एइ, रुवाथि. जॉनो ओंखाम लाबो । सालि बैथालि माबार लाबो ।”³⁸

English rendering –

Hey you, yes you, maid. Bring us our meal, you slut. Bring it up, Hurry!

Overall, it can be said that Molen is an evil hearted person. He not only treats Alaishri as a maid, but also plans to kill her with the help of his father and sister-in-law. Later, he realizes about his sinful deeds he asks for forgiveness. From the point of view, the character Molen is seen as a static character.

Badol: Badol is also a sub character of the novel. He is an egoistic, evil minded person, who takes pride of his wealth. He is rich and wealthy man from Titaguri area, who dislikes and humiliates the poor, a falsifier and who dwells on money.

The novelist portrays Badol as a fake, corrupt, evil, villainous, fiddle character. He is a rich wealthy man of the village. He often identifies himself as wealthy person by being deceitful

³⁸ Swargiary, Katindra. *Khwm sinifrai Swrangthing*. p-

to others and by doing illegal business like supply of woods and timbers. Badol, in order not to get any trouble in his illegal business bribes the police and OC of his nearest police station and brings them in his favours. Since he lives dwelling on money, he thinks that all the settlements can be done through money.

Badol is not afraid of police and court but he is afraid of common people, the villagers and the judgment of the village people. He thinks that the court case can be withdrawn by bribing the police and the OC but the verdict of the villagers cannot be bribed to withdraw the case. In this case it is seen that Badol as a timid man but he shows himself as proud and egoistic person and thinks that Alaishri eyes on their wealth. Badol's character also shows the person who takes the worst advice from others and is being controlled by their words. In the novel his elder daughter-in-law Durjang manipulates and misleads him easily. From this point of view the character of Badol is weak. He even thinks of breaking up the marriage of Alaishri and Molen by bribing but he is not successful.

Badol is a misogynist and a heavy hearted man and does not accept Alaishri as a daughter-in-law. He treats her like a maid using harsh and slang words on her like slut, bitch etc. From this point of view it is seen that Badol is a man who does not respect woman. At last he realizes and admits his wrong deeds towards Alaishri and kills himself as he is not able to carry the guilt. The quote from the novel makes it apparent –

आंनो सुनि, दुइनम्बरि, सिखाव, थगाइसुला, मदारु, जुवारि, लम्पत एन्तिस'सियेलआ आंनो । आंनि एफा आखल आखु
गोनां बिहामजोखौ टिल टिल सास्ति होबोसे होबोनानै, दाय गोयै फोदो गोयै ननि लखिखौ आं इनाय बुथारबायाआं
मानसिया थानानै थानो जेबो अधिखार गैया ।³⁹

English rendering –

I am a sinful man, corrupt, thief, liar, drunker, gambler and a hatful man. I am the antisocial person. I tortured my genuine, good moral character daughter-in-law always without any mistakes. I have killed the goddess Lakshmi of our home. I have no right to live on this earth.

The novelist portrays Badol's as a corrupt, prideful, thief, liar, and stone hearted man but towards the end of the novel Badol's realizations of his own mistakes is shown. But he does not have the courage to face the reality so he kills himself. Therefore, it can be said that the

³⁹ Swargiary, Katindra. *Khwmsinifrai Swrangthing*. p-262

character of Badol is very weak. Being a father he was not able to teach and give his children a good virtue, integrity and moral values, instead his elder daughter-in-law manipulates him easily. The character of Badol is static.

Durjang: Durjang is also a subordinate character of the novel and portrayed as evil minded woman. The novelist portrays Durjang as a villainous, illiterate, scheming, self-centred, heavy hearted and envious woman. The character of Durjang is opposite to Alaishri.

Durjang is a manipulative person. She manipulates her father-in-law Badol and brings him in her favour. She does not like Alaishri and does not accept her as a member of the family. Durjang is the main culprit for Alaishri being not liked by the members. The reason is that she wants to marry her younger sister Alaka with Molen and make her the daughter in-law of Badol's family and take over the property of her father-in-law. She wants to share the property of his father-in-law with her sister. But her dream of taking over the property fails as Alaishri marries Molen and destroys her plan. She often plans false statements against Alaishri who is later scolded and beaten up by Badol. Not only that, she also tries to kill Alaishri by manipulating Molen and her father-in-law. From this point of view it can be said that being a woman herself Durjang does not love and respect other women and thinks only about herself. She is also shown as a clever woman but her cleverness is not for good, she only does worst deeds and tries hard to fulfil her dream by hook and crook. From the time of fixing the date for the marriage of Alaishri and Molen, she tries to break the marriage. She even gives an idea to her father-in-law to bribe Mihir with money. But Durjang is not able to successful in her plan. At last her husband Ramnath himself drives her away from home because of her evil deeds. Even though she is driven away from home because of her prideful nature she even did not accept her mistake.

4.4.3 Dialogue or Conversation:

Monoranjan Lahary's one of distinctive style of writing novels is to have a concise, rustic and direct language. As for example the quote from the novel –

“मा नुखो नों ?
गांसे जेकेट ।
सोरनि जेकेट ?”⁴⁰

⁴⁰ Lahary, Monoranjan. *Alaishri*. P-34

English rendering –

What did you see?

One jacket.

Whose jacket?

Furthermore, when her father-in-law attacks Alaishri with a bottle on her and is seriously injured she is taken to a hospital. After getting the news her father Mihir inquires to Molen about the incident and proceeds to go to the hospital –

“: बेसे गोबाव जाखो लाबोनाया ?

: कुरि मिनटसो जाबाय आफा ।

: एक्सिदेन्तआ माबरै जाखो ?

: बतलनि जखम मोनदों आफा ।”⁴¹

English rendering –

: How long has it been since she is brought?

: About 20 minutes father.

: How did the accident occur?

: Injured with a bottle father.

Besides these the novelist also sometimes uses lengthy conversations and is found through Alaishri’s words when a village court is conducted in Badol’s house to inquire about the incident of Alaishri. She describes her ordeal and announces her decision in the village court.

Along with this poetic or dramatic conversation is also seen in his novel. When Molen rapes Alaishri and shatters her dreams, she stops appearing in the society and expresses her ordeal in front of Roji –

“उनाव बुजिगोन नों लोगो । आंसो मिथिगौ आंनि देहा, मोदोम आरो सोलेर सिडाव अर्गे हाजो बादि दाउ-दाउ खामदों ।

बे अर्गे हाजोखौ आं खोबथेनानै दिन्नो हानाय नडा, आं आंनि सान्नायखौ थाब मावफुंनंगोन ।”⁴²

English rendering –

You will understand this later. Only I know how my body, mind and soul are burning like the volcanic lava. I will not be able to hide this volcano and I will have to act quickly to achieve my goal.

⁴¹ Lahary, Monoranjan. *Alaishri*. P-266

⁴² Ibid. P-49

Towards the end of the novel when Alaishri saves her husband Molen from the snake bite, he then realizes his mistake and hugs her tightly asking for forgiveness. Likewise the quote from the scene –

: आले ! आंनि लखि नों आंखौ खेमा होबायथ ?

: माखौ खेमा होनो ?

: नोंनि सायाव आंनि इनाय, बेभिसार, जिनाहारि खालामनायनि दायफोरखौ ।

: नोंहा मा दाय दं ? मलेन, मा दाय दं ? बेफोर जादों खाफालनि रिफिनाय । आंनि खाफालावनो आनान गसाया लिरना हरखादों बिदि-बिदि जागोन होननानै । नडाब्ला आं मा जानो थांखि लादोंमोन दा आं मा जाखो ?

: जा जा जानांगौ जानानै थांबाय सना । बेफोरखौ बुरखांफिननानै जोंनि मिलनखौ दुफाय होनो नालिया । बुं आले ! नों आंनि दायफोरखौ खेमा होबाय होननानै नोंनि गोदै रावजों ।⁴³

English rendering –

: Aale, my love, have you forgiven me?

: What should I forgive?

: All the crime I have committed against you.

: What charges do you have? Molen, what charges? All these are fate. The almighty have already written what will happen to me. Otherwise what I have planned to become what have I become now?

: Bygones have already happened. Do not bring back those and disturb our beginning now. Tell me Aale ! That you have forgiven me with your sweet voice.

The use of deep and meaningful conversations is also seen in his novel when Molen rapes Alaishri and shatters her dreams and destroys her life and future she expresses her ordeal with deep and meaningful words in front of Roji such as –

“र जि ! देहायाव जेब्ला खनसे कलंख फैयो बेखौ रावबो सिखोमानो एबा खोमोरनो हाया । मोदोमाव हांगार नांब्ला साबोनजों हुगारनो हायो नाथाय जिनाहारिनि दागखौ सिखोमानानै दोननो हाया, साबोनजों एबा वासिं पावदारजों सुनानै साफा खालामनो हाया ।”⁴⁴

English rendering –

Roji, when there is a scare in the body it is difficult to get rid of it. If there is any dirt in the skin it can be easily cleaned with soap and water but the scar of being raped can never be hidden, and can never be cleaned with any soap or water.

⁴³ Lahary, Monoranjan. *Alaishri*. P-259

⁴⁴ Ibid. P-48

4.4.4 Theme Selection:

The novel *Alaishri* is a women centric novel and is written with a high priority given to the lead female character or characters. The novel's theme is that the women of the modern times are no longer backward and down trodden and dependent upon men like the old times. They possess a strong willpower, are fearless, the ability to deprive of one's rights or a strong belief on oneself in fighting for one's rights and equality. In the novel the gangster Molen rapes the lead character *Alaishri* and in order to punish him for his conduct *Alaishri* decides to get married to him. She fights for her rights and later on she wins her fight gets what she wants. She manages to win her battle because of her fearless nature, sheer determination and deep faith in herself.

4.4.5 Setting or Expression of Situation:

The novel is set in the district of Kokrajhar at the village of New Titaguri and Old Titaguri. As a social setting the novelist portrays about the lifestyle of the rich and middle class family, their thoughts, beliefs, the social differences and the incidents of rape and justice. Material setting the novelist has presented things used by the common villagers in their day to day life and clearly presented the picture of house. The time setting of the novel is set during the Bodoland movement, the time when the situation was volatile. Common peoples do not know when the situation turns into chaotic and violence. The shootout, bomb blast and many anti social elements occurred under the very nose of public. During the day time there are a few vehicles are ply but at the night not a single vehicle can be seen.

4.4.6 Division of Episode:

The novel *Alaishri* has 19th chapters. Every chapter has the character of *Alaishri*. The incident of rape that is taking place among human society is represented through this novel. This incident is one of the social issues of the society. Though the novel is of dramatic style but the plot depicts a realistic picture of the society

4.4.7 Storytelling:

The novel has a fixed beginning, development and an ending which starts from the Kokrajhar College to *Alaishri* being raped, the judgment day, the decision of wedlock etc. till *Alaishri* and Molen being together. From this point of view the novel is a closed novel. The novelist narrates this novel from the perspective of an omniscient narrator.

4.4.8 Abrupt beginning:

One of the notable artistic styles of storytelling is that the novelist in *Alaishri* writes it with a sudden beginning without proper introduction. It suddenly starts with *Alaishri* returning late from college and the rest incidents following up.

4.4.9 Use of Slang words:

The use of slang or informal language is seen in the novel *Alaishri* when her in-laws and husband mistreats her and pours heap of slang words upon her on countless instances.

4.4.10 Rhetoric ornamentation:

The use of literary ornamentation in the novel by the novelist to express his thoughts and make it more beautiful and scenic is one of the commendable style and device. In the same way the use of metaphors and similes is witnessed in the novel *Alaishri* in accordance to the situation such as –

“दाग नडा रजि, बि पिसास अरनानै खालामनाय जखम । मोसाफोरबादि आंखौ अरखुबनानै जाब्लासो आं बदनामनिफ्राय रेहाय मोनगौमोन । हौवा जातिया बेदत जाग्रा मोसाफोरबादि रजि ।”⁴⁵

English rendering –

It is not a scar *Roji* but bitten and made a wound by that vampire. I would have been at much ease had I been eaten by lions. Men are like carnivorous animals *Roji*.

In many of the novels of *Lahary* the description of sexual topics is seen. In other words use of sexual topics in his novels is a technique of writing and expressing his novels. Similarly in the novel *Alaishri* too, expression of sexual relations between men and women is seen. For instance –

“आलाइस्रिनि सिजोमखौ बियो बोखारबाय । सिगाडाव गोदोनायाव लाग्रा गोब्बा रिखाउ – जायखौ दपात्ता बुडो । बिनि सुरिदारखौ खुजुबंबो हायैआव दाब दाब जायगायाव बिसिबाय । बिनि सिमिस आरो ब्रेसियारखौ बोद्लाबाय । उनाव बिनि जाडीया । बिनिफ्राय बे पिसासया आलाइस्रिनि खावलाय, गुस्थै, खखाब, खाफाल, बिखा आरो गुबुन गुबुन सुबु र्बु, लेफे लेफा, गुरै अंगफोराव आखायजो बिलिदबाय, गावनि गुसुथैजो आरो खुगाजो सुनजोबाय । बिनिफ्राय बियो आलाइस्रिनि सायाव बारस्रोमनो गावनि लंपेन आरो आन्दार उइयार खुबाय ।”⁴⁶

⁴⁵ Lahary, Monoranjan. *Alaishri*. P-47

⁴⁶ Ibid. P-8

English rendering –

He forcibly began removing Alaisri's dress starting with the thin filmy cloth called dupatta. When he finds it difficult to remove her churidar he began tearing it along with the inner garments. After that he began kissing and licking her body and finally to rape her he removes his own pant.

4.5 Dainee? (Witch craft):

4.5.1 Plot Construction:

The novel *Dainee?* which is a social novel. The novelist has curated two plots. The main plot of this novel is based upon the witch craft hunting, ruthless murders and other abomination which the people have to go through and that is often seen in the Bodo society. The belief in witch- craft is something which has dominated the Bodo society since a long time. In this case, the women of the lower classes are suspected of practicing witch- craft and are victimized and ruthlessly murdered on a regular basis. This is a serious social problem of the Bodo society. The plot of the novel has been constructed based upon these realistic circumstances of the society. In this novel the main character Durmao has faced a similar circumstance where she is Shaman (oja). The sub plot of the novel has been constructed based upon the love relationship between Arongbir and Nijira, which has also helped in the development of the main plot.

The plot has been taken from the forest areas of Betmari and Jharbari which is located to the north of Patgaon, Kokrajhar; the areas which is still underdeveloped and backward even to this present day times. These areas still suffer from the lack of basic facilities like education, health, electricity and a proper market due to which witch- craft and other superstition beliefs have dominated the society. The main character of the novel Durmao is from the village Betmari. The death of her husband has taken a toll on her and to take care of her two children Ajor and Nijira and to fulfil household needs she had taken up to be an exorcist or a Shaman. She has learnt this art from her late husband by watching him as to take a particular herb to prepare a medicine and cure a particular disease or illness and slowly she became famous in that area. But this boon for survival becomes a destroyed to her life and her family where she has to lose her life in the end. Bilasu from Jharbari suspects her to be a witch and causing harm to the people in the village. The reasons are that one evening when he was returning home he saw a ghost which resembles Durmao, which made him to suspect her to be a witch;

not only that when Bilasu's son died of incantation spread in the house; giving charming medicine to Arongbir to make Nijira fall in love with him, all these made Bilasu suspect and believe Durmao to be a witch. He then began to spread the word among the people in the village that Durmao is a witch and harming the village. The illiterate villagers too began to believe Bilasu and begun to suspect her and blamed her for any deaths in the village irrespective of any disease or reasons. The hate and fear of her being an exorcist grew so much for her that in once such incident she was attacked and tortured ruthlessly by the villagers that her limbs are cut off and she was buried alive. In this way violence, murders, and other atrocities caused to grief - stricken and innocent women in the society forms the plot of this novel.

The sub plot, i.e. the love affair between Nijira and Arongbir helps in the development of the main plot. Nijira is Durmao's daughter and they are lower class people and follow Bathouism. On the other hand Arongbir is the only son of a rich money lender Sandrwp who belongs to the upper class family from Jharbari village. Their religion is Christian. Unlike Arongbir's family Durmao has no objection to their affair. Sandrwp has an illegal timber business and also makes money cheating the poor in the village. He also discriminates religions and hates the lower class people and for which reason he does not favour and accept the affair between Nijira and his son Arongbir. He thinks that Durmao has given charming medicine to Arongbir and made him fall for Nijira. This belief and suspect against Durmao has helped even a little bit in the construction of the main plot of the novel.

If the construction of the novel is observed it is seen that it is a novel with an Organic Plot where one event has connection with the other. The author clearly presents how superstitious belief dominates the minds of the people. These characteristics of the novel clearly establish itself as a social novel through which the reality of the society is displayed.

4.5.2 Characterization:

The novel *Dainee?* is a social novel where the main protagonist is a woman named Durmao, who is encircled by the other characters of the novel. The author creates various characters and among these characters some are positive, some are negative, some are men and some are women. Some character takes a major role in the plot development, while some has no role to play, some plays a little role but is not clearly recognized, and some are just being mentioned

by the actors of the novel. Durmao, Ramsreng, Nijira, Ajor, Bilasu, Jarmani, Laobwr, Sandrwb, Arongbir, Swibali, Gobda, Jakhor Oja, Lantha, Johan Basuamtary, Dabali, Anaram, Joyraj, Rangini, Mili, Mularam, Birtung, Dilsrwn, Joisrwn, Mathbar, Samsing, Meli, Urao Oja are the characters in the novel. Besides them there are some more like – the ghost, driver, forest guard, Mularam’s wife, Dewani of Betmari village, Samsing’s wife, Dilsrwn’s wife, Jakhor Oja’s wife, public announcer, and Sabkhata’s forester - one who proposed Nijira for marriage, Bilasu’s servant, maid servants, villagers and police personnel. It has been already mentioned earlier that only a few characters gets major role in the novel. Some of them are –

Durmao: Durmao is the protagonist of the novel where all the events of the novel revolve around her. Durmao is a strong and positive minded, truthful, courageous, religious and a social serving widow. Even though being a widow she has not resorted to begging instead tried hard to make both ends meet through hard work. Even though being illiterate, she had tried to educate her children where she sent her daughter to her brother’s house for studies. This character of Durmao resembles Dr. Rita Boro’s character Theleb from the novel ‘Thwisam’, where even after her husband’s demise she educated her son even by working in the industry.⁴⁷

Durmao is a strong and a courageous widow. After her husband’s demise in order to meet the household requirements and to take care of her children, she has resorted to making medicines from special herbs by collecting from the forest which is believed to be witchcraft according to Bilasu and others. Even though she has to come across many hurdles in her strive for survival she did not give up easily. She often travels long distance to cure illness of people with her home prepared medicines and returns home by dusk anyhow. She does not fear any ghost, thieves and dacoits for which many people from her village suspects her to be a witch. When there is an inquiry about her by the villagers she stands strong for herself without any fear as she believes that she has done nothing wrong. The fact that she does not even fear death can be understood from her own lines –

“नोंसोरनि खोमसि फोथायनायखाय आंखौ नानान बानान बुंनानै दाय फुन्देरनानै दाइनि साजायनो नाजाथारबायाआं
सैथोनि थाखाय थैनो गिया।आं दाइनि नडा । आंनि नखरनि निखावरि । बोराय थैनानै आरगाजिसिन जाबाय । एफा एनै
बेज – बेजालि खालामनानै बोथिसे खुनुरखम जादों।अखनबा रसानांदों।आं हागौमानि रायजोनि उफखार खालामदों
बेमार – आजार सोखानानैनोंसोर बुंदों आंनि बारनांभ्लानो लोमजायो, साजायो, खिसे गोबासे जायो।बिदि जायोमोनभ्ला

⁴⁷ Baro, Dr Rita. *Thwisam*.

आं जायनाव जायनाव थांदों आंनि बारनांनानै मुरुन थैजोबसिगौमोनाधिक नोंसोरनि साननायाधिक नोंसोरनि आसार बिसार !! धिक बर' माहारि !!!”⁴⁸

English rendering –

It is because of your belief in superstition; you have put false allegations against me and tried to accuse me of being a witch. For the cause of truth I am not afraid to die. I am not a witch. My family is poor and after the death of my husband it has been to worse. I have managed from hand to mouth with my small earnings. Sometimes we have to sleep with an empty stomach. I have done as much as I can for the village by helping the people to recover from their diseases. You say that people get sick and fall into different diseases wherever I go. If it is so, whosever house I have visited till now, they would have by now completely finished facing their death. Cursed be your thoughts! Cursed be your customary laws! Cursed be the Bodo Community!!!

Durmao is a social and religious woman and serves the people and the society by curing from different illness. She visits the places where there is lack of transport facilities and health facilities and is successful in curing many diseases. She does not demand any charges for her service and accepts whatever is offered. This can be indirectly said that she is serving the society in the form of a doctor. She is also a religious lady and with deep heart and soul prays and believes in Bathou religion.

The character formed by the author in the novel is based upon realism in the Bodo society. The character of Durmao is static and has represented a loving mother, strong hearted, courageous, social servant and self employed poor widow where she has to struggle a lot to survive. But in the end she is ruthlessly murdered is suspect for being a witch. This kind of character can be often seen in the Bodo society.

Bilasu: Bilasu is a sub character n the novel and is the antagonist and villain in the novel. He is the main culprit who spreads rumours that Durmao is a witch. Bilasu's character in the novel a taken a very important role in developing the plot of the novel.

Bilasu is a rich man from Jharbari village. He is very cunning and negative minded and is a small time contractor. He presents himself to be a very rich man but his wealth and money is

⁴⁸ Lahary, Monoranjan. *Dainee?*. p-82

earned through illegal and unfair means. He cuts valuable timber from Aronbari forest and sells them illegally and earns a lot of black money. He even earns money by cheating and blackmailing the poor and helpless. The becomes clear from Durmao's words –

“बुं दंफां सिखाउ, खुलिमुजुरि, गरिब गुन्द्राफोरखौ सुसिनानै जाग्रा । नों गावखौनो मोजां सानथारदों थगायसुला । दंफां ठीखादारफोरखौ थगाय थसि खालामनानै नों धोनि जादों, लाकपथि जादों । बुं आंखौ नों मासानबावदों । जब्रा बेमारिफोरखौ फाहामनानै, सोखानानै जा गरफा गरनै रां मोनो बेखौबो नों मेगन सालायबाय । बुं आं नोंनि मा खहा खालामदों? गामिनि रायजोनि आं मा बेरेखा हाबा मावदों ?”⁴⁹

English rendering –

Speak up you cheat, you thief. You think yourself to be a great man. You have cheated the honest timber cutters and earned a lot of money. Tell me what ill fate have you thought about me. Just because I earned a few rupees with my honest and hard labour by curing so many diseases of the people you are now jealous. What ill have I done to you? Have I done anything wrong to the villagers?

As a matter of fact, Bilasu is really a villain as without any proof he has spread rumour and brought ill fate to a poor widow just because of his superstitious beliefs and ill thoughts. He was the first person in the village to suspect Durmao as a witch and spread rumour and also gave a complaint the village head. In order to conceal his illegal activities and prove himself to be a great man he has victimized Durmao. From this character of Bilasu it becomes clear that how the rich class in the society always dominates and victimizes the poor people.

Bilasu's character in the novel is static or flat and is based upon the realistic characters in the society. There are many people in the society like Bilasu who conceal their own illegal activities and put the blame onto others, who cheats others and takes away their hard earned money to present himself as rich and powerful. This character has true resemblance to the Bodo society.

Arongbir: Arongbir is Sandrwp Narzari's son, a very rich family from Jharbari village and Bilasu's nephew. He is a sub character in the novel. Arongbir and Nijira studied in the same ME school during childhood. After that Arongbir went to St, Anthony's college in Shillong to

⁴⁹ Lahary, Monoranjan. *Dainee?*. p-44

study BA degree. In this way their childhood friendship turned to love affair when they grew up.

Arongbir is a kind and good hearted modern young man and does not believe in discrimination on the basis of class, religion, caste and creed. His love for Nijira is true and pure. Speaking of highly educated individual in the Jharbari – Betmari area, Arongbir is the only person but still he does not boast of his qualities and achievements unlike his family members.

The novelist depicts Arongbir's character as a weak character in the novel. Even though being highly literate and educated he cannot bring any changes in the society. The expectations of the society from a highly literate and educated person like Arongbir could not be fulfilled by him. In fact even Arongbir knows that the belief in witch- craft is a superstitious belief but still he does not stand against it and stays silent even after knowing the consequences. In Guna Kanta Barua's translated novel by Baburam Brahma's named as "Aang Dainee Nonga", a group of young educated girl together and opens an organization to create awareness and eradicate superstitious beliefs from the minds of the people in the society.⁵⁰ But Arongbir is seen to be completely contradictory where instead of creating awareness through his education he just fulfils his wishes. This presents a weak character of Arongbir. His character is seen to be static and is based upon real characters of the society.

4.5.3 Dialogue or Conversation:

In the novel the author has shows the use of both descriptive and conversation through which the thoughts, feelings, happiness and sadness are expressed. Like the novel *Alaishri*, in this novel *Dainee?* too short, simple, rustic and poetic conversation among the characters is seen as well as deep and meaningful conversations is also observed in the novel because of which the author is able to attract the mind of the readers.

For instance the quote for short and simple conversation from the novel –

: दुर्माव !

: मा ? मा जादों ?

“ मा जादों नडा, जानानै थांबाय ।

: मा जानानै थांखो ? रोखायै बुं, नों मा सोंनो सानदों ?⁵¹

⁵⁰ Brahma, Baburam. *Ang Dainee nonga*.

⁵¹ Lahary, Monoranjan. *Dainee?*.P-6

English rendering –

: Durmao.

: What? What happen?

: It's not what happened, already happened.

: What has happened? Tell me clearly.

Poetic conversation from the novel –

“फिसा, नोंफा गैयैआव जों बेसाहारा जाबाय । साहारा बुंनो दा नोमाइल'सै नोंदाखौबो दाहोना दोननांबाय । आंबो बुरिबोनो हमबाय । नोंहाबो संसार खालामनो बैसो जाबाय आइ । नोमाइ आरो नोमानैमोना जाय सेंग्राखौ पसन्द खालामदों बिखौनो लादो आइ । अरंखौ बावदो...”⁵²

English rendering –

We have become now helpless without your father. Your uncle is our only hope and help. Your brother is also sent to work as a servant. I am also growing old. You are also old enough to get married. Forget Arong and get married to whomever your uncle and aunty choose.

Deep and meaningful conversation from the novel –

“दुर्मावा गोबांनो रुगि फाहामबाय, सोखाबाय । फिसानि मोखां नुयै बिसि-फिसायनो मुलि होनानै फिसा मोनहोबाय । लोमजानाय, साजानाय दहायहैबाय, निदान सुंहोबाय । सुबुंसेवा खालामग्रा निखावरि दुर्मावनि सायाव मानो दाइनिनि मार्का बुदों ।”⁵³

English rendering –

Durmao has treated a lot of illness and diseases, gave medicines to conceive for childless couples. Treated fever and chronic diseases and brought happiness. But a social worker like Durmao is coined a witch in the society.

Through the analysis it becomes clear that the conversations matches the characteristics of the characters, even if the conversations are short they are meaningful by which the readers are attracted to the story line. These conversations reflect the realistic conversations of the villagers and the community.

⁵² Lahary, Monoranjan. *Dainee?*. P-66

⁵³ Ibid. P-80

4.5.4 Theme Selection:

In the novel *Dainee?* the novelist has adopted the theme from the superstitious beliefs that is well spread among the people in the Bodo community, the belief which is spread even in the whole world. The most fearsome superstitious belief that has dominated the entire Bodo society is the belief in witch – craft or exorcist. If such beliefs in witch – craft have dominated the minds it is very difficult to get rid of it. It has become like a cancer disease of the Bodo community. Due to such beliefs the practice of witch – craft hunting and allegedly murdering innocent men and women are common incidents in the Bodo community since long time ago. Due to the lack of education, inability to accept scientific methods, economic crisis and lack of health care facilities such beliefs in witch – craft hunting has constantly been able to dominate the minds of the people in the Bodo community and has become a grave social issue. The theme of the novel is based upon this kind of critical social issues. When any individual is suspected of being a witch then without any proper and valid scientific proof the person is mercilessly tortured and murdered. The people in fact take the law into their hands. The novelist gives a message to the people through this novel to become aware of the importance of education and social problems and to make proper judgment of whatever rumours they hear. Literary analyst Ardaram Basumatary in his literary work *Thunlai Saorainai (Vol II)* has expressed his views about the novel *Dainee?* in this way –

“दाइनि सल’मानि आयदाया जादों गामियारि मानसिफोरनि खाना फोथायनाय । बेतमारिनि रान्दि हावरिया दुर्मावआ ओनसोलनि रायजोफोरनि सन्देहनि मैहुर जानांदोमोन । गामि गफानि हावरिया मानसिफोरखौ एफा एनै मदद खालामनायजों गरफा गरनै मोननाय रांजोंनो बियो गावनि नखरखौ दैदेनलांदोंमोन । नाथाय बिलासु आरो दिलसोन मोननि थांखि खानाय खाना फान्दाय्नायजों गामि बोरायनि बिसारजों दुर्मावखौ दानग्लि – सुग्लिअयै बुथारनाय जायो ।”⁵⁴

English rendering –

The theme of the novel is based upon the superstitious beliefs of the village people. The widow from Betmari village named Durmao has become the victim due to the villager’s rumours. She has somehow managed the household requirements by extending her little help and earning some money in this way. But the hatred towards her by Bilasu and Dilsrwn and with the help of judgment by the village head she is tortured mercilessly and murdered in the end.

⁵⁴ Basumatary, Adaram. *Thunlai Saorainai*, voll-ii. p-88

4.5.5 Setting or Expression of Situation:

The setting of the novel *Dainee?* is taken from the areas of Jharbari forest which is to the north of Patgaon which is under Kokrajhar district. The villages in this area do not have sufficient access to basic facilities like education, health care facilities, market, electricity, communication infrastructure etc. The life of the people, their struggle for survival, religious faith, and blind faith to rumours which results in violent situations, merciless and ruthless murders has taken a major part in the novel. The time setting of the novel is taken from the time of communal clash between the Bodo and the Saothal. At that time there existed openly murdering of people, destruction properties and mass setting of houses and villages on fire, looting and robbing household and various violent activities. In these areas during the day time few vehicles like motorcycles, scooter, cycle and jeep ply through the road but when the sun sets not a single vehicle or an individual can be seen. The setting of the novel develops through these violent scenes. Witch – craft hunting also forms an important picture in framing and developing the setting of the novel. This indicates that the setting of the novel is purely based on rural areas and village life as blind faith and superstitious beliefs takes a prominent place in the novel. The author is able to create a proper environment by which he has conveyed a clear message to the readers and the people in the society about the violent and restless situations that is created because of superstitious beliefs.

4.5.6 Division of Episode:

The novel has 12 parts; beginning with Bilasu being frightened by ghost, followed by Arongbir and Nijira's affair. Bilasu's house spread by incantation, then Biringung being bitten by snake (which further develops the plot), and Dilsrwn's son death forms the climax of the novel, Durmao's murder takes the shape of falling action and in the novel ends when the culprits are caught and jailed.

4.5.7 Storytelling:

The novel has a beginning, development and a fixed ending which indicates that it is a closed novel. One of the notable artistic styles of storytelling is that the novelist in *Dainee?* writes with a sudden beginning.

The novelist narrates this novel from the perspective of an omniscient narrator that is narrating the storyline of the novel from the perspective of a third person.

In many of the novels of Lahary the description of sexual topics is observed. In other words use of sexual topics in his novels is a technique of writing and expressing his novels. Similar to the novel *Alaishri*, in his novel *Dainee?* also the same is seen. For instance –

: दासो आं बिसोर सानैखौ मोदोमजो मोदोम फोनांलायनानै रायलायनाय नुबोदो गायोनसेरजो फैब्ला, बिलासुआ बुडो ।

: हनै नोसाला मोजांडा बेतबारिनि सासे सेंग्रिजो लेद-फेर जादो नो ।⁵⁵

English rendering –

: I have just seen the two of them sitting closely and talking when I was passing by the river bank, says Bilasu.

: Look, your good son has an illicit relation with a girl from Betbari village.

4.5.8 Abrupt beginning:

The novel suddenly starts when an individual from Jharbari village named Bilasu is sacred with a ghostly figure of a woman as he was returning home one dark evening. The woman tells Bilasu –

“बिलासु, बिलासु, आंखौ लांफा गामिसिम । बिसमुरि हाथायनिफ्राय फैफिननो गोबाव जादो ।”⁵⁶

English rendering –

Bilasu, Bilasu kindly take me along till the village. I am late returning home from Bismuri market.

Even though Bilasu could not recognize the woman he thinks from her voice that she is Durmao from the nearby village and takes her along in his bike. At that time the forest guard vehicle coming from behind sees them and the driver says to the officer –

“: नाइहर नाय, नाइहर । मटर साइकेलनि उननि सितआव सोर गाखोनानै थांफादो ।

: बिथ’ मानसि जानो हाया, माबाफोरसो । दखना गानदो; नाथाइ बे हाथाय हारांगा-हारांगि, आसुगुर नै-थाम इनसिसो गोलाउ, खानाय गसंखोनाय जाखुमा मा, खोमा मोननैबो थ’ला-थ’इलि, नै इंसिसो गोलाउ जागोन, मेगन थायनैनिफ्राय अरखि बारननाय नुनो मोनो । थारैनो बे पेतनि जागोन । नडा ना?”⁵⁷

English rendering –

: Look at that, look. Who is seated behind that bike.

: That cannot be human being, it is something different. Wearing a dokhona; but has long teeth, nails are two or three inches long, straight upward spread hair, has big

⁵⁵ Lahary, Monoranjan. *Dainee?*. P-23

⁵⁶ Ibid. P-2

⁵⁷ Ibid. P-3

ears, might be some inches long, the eyes seems like big fire balls. It really must be a ghost? Isn't it?

4.5.9 Use of Slang words:

The use of slang and crude language is seen in accordance to the situation and characters. For instance the quote from the novel –

“नों आंखौ बाजारिआनो सानगारदों ? हाथाय-बाजार हर थौजासे फिल-पलां बेरायनीनै बाद फेल जाब्ला सोरबा हौवानि मट्ट साइकेल गाखोफानानै न 'सिम फैफानाय ।”⁵⁸

English rendering –

Do you think that I am a whore? Roaming around the markets till late evening and when I miss the bus come home with some unknown men.

4.5.10 Use of peculiar words:

Besides this, in his novels the use of a variety is unique and peculiar words is observed as for example – सेंग्रा-सेंग्रि (youngsters), हाजिर (appear), रथायनाय (conspire), रुकथानो (stop), सुथुर-सुथुरि (enemies), मुकुल (empty), मारफ' (through him/her) and many more.

4.5.11 Rhetoric Ornamentation:

In this novel of Lahary the use of rhetoric ornamentation to make this novel attractive to the readers is seen. He beautifully describes the beauty of Nijira through proper use of literary ornamentation. Likewise the quote from the novel –

“गन्थडा गोलाव, बिजौ थिडै जजिद । मेगन थाइनैआ बेरसां-बेरसां, गोथौ, गोगो । मुसुगुर जराया रोजा । बिजौ थिडै जंफात-जंफात जेन सोरबा महरगिरिया गावनि थुलिजों दांमोन दांमोन एरखांदों । खानाया रुंबांबां, रोजा, गोलाव, जानजि मोनहैलायो, जौसां सां बालेब लेब ।”⁵⁹

English rendering -

Her nose is slender and pointed. She has bright, deep eyes and lush eye lashes as if sculpted by the Gods for themselves. Her hair is long and thick reaching below her waist with a tall and fit physique.

⁵⁸ Lahary, Monoranjan. *Dainee?*. P-6

⁵⁹ Ibid. P-11

Besides the use of rhetorical ornamentation the use of similes and metaphors is also seen in his novel. The example for similes -

“मोदोमनि गाबा फामि बिबार बादि जारां रां ।”⁶⁰

“मैया जैरे गावनि मोदोमानो सुथुर, हिनजावनि फिसाआबो गावनि देहा मुस्त्रिआनो सुथुर ।”⁶¹

English rendering –

Her complexion is bright like the lotus.

Just the deer is its own enemy for its own body; women are also enemy in its own form.

The example for metaphor -

“फुख्रि एबा बिलोनिफ्राय थुमेन गावदां नुजानाय फामि बिबार ।

बिबार बारियाव बार गेवलां बारनाय गलाप बिबार ।”⁶²

English rendering –

Lotus flower blooming bright in the lakes.

The rose blooms beautifully in the garden.

4.6 Thwisam (Blood Clot):

4.6.1 Plot Construction:

This novel is constructed by the novelist based upon both main plot and sub plot. The novel is based on the contemporary situation of the Bodo community, intense circumstances, new generation and the character of the middle class Bodo community. The main plot of the novel takes the story of a woman named Theleb, who leads a saddening life after the death of her husband due to intense circumstances of the community, with her Ansai, who falls into the trap of modern influence and bad company, devastating the hopes, aspirations and dreams of his struggling mother. After stealing the money obtained for rehabilitation after his father's death Ansai has to lead a very difficult life away from home often getting drunk and gambling, and later out of shame and remorse, he becomes a bus conductor ashamed of revealing his identity to anyone, even to his school friend. The life story of Ansai has a close resemblance to social reality where quite a number of youths face similar circumstances in their daily struggle of life.

⁶⁰ Lahary, Monoranjan. *Dainee?*. P-11

⁶¹ Ibid. P-15

⁶² Ibid. p-11

The sub-plot of the novel takes the friendship between Ansai and Thulunsi which also helps in the development of the main plot. Ansai and Thulunsi are childhood friends and both takes science stream in the Higher Secondary section. Ansai belongs to a poor family but on the other hand Thulunsi belongs to a rich and prosperous family. When they were in HS Final year their school goes for a picnic in Bhairabkunda. In that picnic brawl erupts between Ansai and Aron for the sake of Thulunsi due to a misunderstanding when Aron said that he will never get Thulunsi in his life. Since then a gap starts in Thulunsi and Ansai's friendship.

4.6.2 Characterization:

In the novel the novelist has created some characters. The characters are both female and male, some are good and bad. The characters of the novel are Theleb, Sikhiram , Ansai, Nafathi, Gobla, Anjan, Ranjan, Anla, Golo, Jabrang, Nagen Daimary, Alaishri, Thulunshi, Dipali, Romai, Gabsuli, Jogendra Basumatary, Laheram, Robet, Argeng, Bimal, Milan, Sonasri, Anaru Basumatary, Mina, Sabjarang, Aron , Bibari, Anjima, Rumbang, NarenManaj, Roben, Horen, Khwisi, Ongi, Nayana, Angkur, Neelesh, Swolen, Rwimali, Prabha, Nibi, Hablang. Other than them there are lot more characters like women of Aijw Afad' President of Bodo students union, Theleb's father, step mother and those ladies came to attend Robet's party. Among these Theleb and Ansai is the main character of the novel.

Theleb: Theleb is the main character of the novel. The novelist has pick up the character from the real world. In Theleb we find a complete picture of a Bodo woman. The novelist presented Theleb as a concern, kind and caring mother, strong who can bear any struggle, and who always comes forward to help others, a country lover, who stands for herself and belong to a family background.

Theleb is a strong woman who stands on her own self. She had to faces a lot of troubles after her husband's death. Though Theleb is a poor widow she did not have to beg to others. After the death of her husband to run her family and to fulfills the dream that she had for her son she waved clothes for and sells it to earn her livelihood. Later when her son grew up and she needs also increased she chose to working in Alaishri industry and also selling clothes as the source of income. Though she lost her husband she never let her son grow hungry. She always believes the truth. Alaishri Daimary seeing the faithfulness of Theleb gave all the responsibilities of waving and selling clothes to her.

Theleb is a strong minded woman. Once a situation arises that she had to give a deep thought about her son Ansai because with the flying of time Ansai's behavior also changes. Ansai doesn't talk well with his mother, he starts asking bike, money and on that he also quarrels with his mother. But strong and straight forward Theleb did not accept her son's demand, as she knew that Ansai would need much money if he studies B. Sc. That's why she cannot waste money on buying bike. Theleb says –

“अनसाय नों बेफोरखौ मा सानदों ? आनजादखो नों मोजाडै हो ग़ोलाय । बि.एस.सि फ़रायनो नोंनोथ' गोबां रां नांगोन ।
बे बाजिरोजा राडालाय मा जानो ? बेनिखुय बांसिन थाखा फैसा नांगोन । सोलेंथाइ लाग्रोनो हायोब्ला बेफोर गासैबो
जालांगोन ।”⁶³

English rendering –

Ansai, what are you thinking, all these? You first write your exam well. You will need lots of money to continue your B. Sc course. Rs. 50,000 will not be enough, we might need lot more. After completion of your education all will be possible.

Theleb could understand the step her son had pact on to. That's why she had prepared herself strongly. She is also not that uneducated. Though her step mother let her get married while she was studying at class x, she still understands the value of education. Theleb might be poor but she did not step back in giving her son the best education to her son. She is a good, honest and kind mother.

Theleb is a religious and respectable woman. She always helps the other people in sorrow and pain. Her neighbor Nafathi who wants to change her life style of selling local wine came to her once to sell her golden nose ring to Theleb. But Theleb who always wish for others betterment instead of accepting Nafathi's offer she give her a loan of Rs. 2000, the money she got as a donation in the name of her husband. Not only that she also has love and respect for the Boro culture. Therefore she is scared of the upcoming generation of the Boro culture. Because the Boro women like to wear the Dokhona's produce by the Muslims boys in the mills and at the same time the Boro ladies are showing no interest on the Dokhona's that are hand woven by few other Boro ladies. Theleb feels that if it goes on in this way the Boro culture and the tradition of waving clothes with various designs will live no longer.

⁶³ Baro, Dr. Rita. *Thwisam*. p- 29

Theleb is a religious woman. She is also one of the women who always respect and honors the nation. She tried to make her son an educated person but she failed. She had a lot of dreams on Ansai, but when Ansai left home Theleb's life filled up with sorrow and pain. In this way with all the pain and sorrow she lived five years long and before she dies she donated her property in the name of Bathou Ashram, so that the homeless people get a shelter. Theleb is really a broad minded person.

In the novel the author presents Theleb as static character. She is a loving mother, who stands on her own, a worshiper of the nation and its people and also a woman who is very concerned like Theleb in Boro community.

Ansai: Ansai is a sub character in the novel. The novelist portrays his character as arrogant, shallow and a weak minded non - compassionate, ill guided paths of life and a hopeless character.

Ansai is Theleb's son and lead a two member small family. She has big dreams with his son and to make him a big man some day and to educate him she works hard in the Alaishri cloth industry. But as he grow older his attitude changes to a selfish personality. He comes under the influence of bad company and began to feel ashamed of their poverty. He becomes arrogant, non-compassionate and does not have any concern for his mother's love and sacrifices. He has no more interest in studies but roams around with his friends till late night. The result is that he fails in the HS final examinations and out of shame he decides to procure a fake certificate illegally. So he steals Rs. 30,000/- that they got after the death of his father for rehabilitation and flees from home after which he has to go through a lot of trouble. He starts working in a cement factory in Delhi to fill his stomach where he picks up the habit of drinking and gambling and fulfilling his sexual desires and after getting into a brawl his enemies throws acid on him. A few years later he somehow gathers Rs. 10,000/- and wants to present this amount to his mother. So he catches a train but unfortunately on the way some miscreants intoxicants him and loots his money and later dumps him in some unknown station. His childhood friend Aron meets him in the station in a senseless state and by recognizing him he brings in his house. Only then after he meets Aron he realizes his mistake, feels ashamed of his own deeds, feels his mother's concern, sacrifices and failures and deeply remembers her and longs to be beside her. By this time it was too late and he lost a very precious thing from his life, i.e. his mother. Later he feels concerned that his parents

might even lose their self respect so he does not introduce himself to Aron and becomes a bus conductor.

Thulunsi: Thulunsi is a female sub character in the novel. She is a good hearted, an obedient, courageous and a disciplined girl.

Thulunsi is a kind hearted, one and only loving daughter of Nagen Dwimary and Alaishri. She is also a friend of Ansai. They are childhood friends and went both to the same school and college. Even though she grew up in a rich family dearly loved by everyone she has no attitude or pride in her riches and does not dislike Ansai even if he belongs to a poor family and takes him as a close friend. She always wishes the good for him and that is why she always helps in his studies. But the incident of Bhairabkunda forces her to think about Ansai otherwise and talks to him about the incident. But when she sees his behavior she decides to console and explain the matter to him as she does not want their childhood friendship and devastate his mothers dream. Thulunsi thus says –

“अनसाय, मादैआ नोंखौ लानानै बेसेबां सुमां नुदों । नों जदि मोजां फरायाब्लानो नंखाय खोथाफोरखौ खोमा होयोब्ला मादैनि सिमाडा बोरै जाफुनो ?”⁶⁴

English rendering –

Ansai, your mother has a lot of big dreams for you. If you pay heed to the silly things and lose your concentration from your studies how will the dreams come true?

The above narrative from the novel tells that Thulunsi is a good hearted and a true friend who wishes the best for her friend. She is a soft and loving girl, very good in her studies. So everyone loves her. She scored letter marks in a couple of subjects in her HSLC examinations. In the HS final examinations too as her teachers and well wishers expect she shines with good marks and 1st division. She aims to be a doctor and with her hard work and dedication she becomes successful in it. From this it becomes evident that Thulunsi is a target oriented hard working and a dedicated girl.

She is obedient and respectful towards her parents, elders and her teachers and does according to their good will. She does not neglect any of her parent’s words and gains courage to fulfill her dreams. Other than this she also respects Theleb like her mother.

⁶⁴ Baro, Dr. Rita. *Thwisam*. P-22

She is a strong willed and a disciplined girl and tries to mingle with the environment. Growing up with tremendous love and care from her parents she moves to Guwahati to study and become a doctor. But grown up in a village life, Guwahati is a big city for her which is not so easy to adjust to the living conditions of Guwahati. So she gathers all her courage and determination to fulfill her parent's dreams and tries hard to adjust to the life in Guwahati. She does not lose her heart like the other students and steps forward with proper discipline, courage and dedication.

Thulunsi's character also has a close relation to the reality. She character in the novel is static.

4.6.3 Dialogue or Conversation:

Dialogue or conversation with prosaic language in the novel *Thwisam* is seen where the character in the novel converse with each other in short and simple speech. In the first episode, when Nafathi comes to Teleb's house to pick up Sephali flowers. She speaks as she picks flowers –

: नौनि माबा मोजां खबर मोनदों माथो ?

: मोजां खबर ?

: औ ।

: माखौबा बुंखो नौबा ।⁶⁵

English rendering –

: Heard some good news about you, is it true?

: Good news?

: Yes,

: I don't know what you mean to say

In her novel dramatic or poetic conversations is seen specially in the 3rd episode, the conversations between Ansai and Thulungsi is worth mentioning as –

: फै, फै आनि बिखानि अन्नायखौ बजबना लाफै, लौफै आनि सोमखोर बेरेमोदै.... ।

: ऐ, थुलुनसि, नों बेयाव हारसिं मा खालामदों ? मालाय बयबो हाजो गाखोनो थांजोब्बाय ।

: अनसाय नों आंखौ बबेयाव हारसिं नुखो ?

: हारसिं नडाबा सोर थो दं नोंजोलाइ ?

: जाम्बा नों, आंजों एथ'बां समाइना लोगो मिथिंगा थानानैबो नों आंखौ हारसिं नुनो ? दावमा-दावसा, दैमा-दैसा, :

हाजो-हाला ।⁶⁶

⁶⁵ Baro, Dr Rita. *Thwisam*. p-2

English rendering -

: Come, come and receive the love from my heart.

: Hey Thulungsi, what are you doing here alone? Everyone has gone to climb the mountains.

: Ansai, where do you see me alone?

: If you are not alone then who is with you?

: You idiot, I have this beautiful mother nature with me and you see me alone? Birds-animals, lakes-streams, hills-mountains are all with me.

In episode 5, Laheram reveals to Theleb, about the sanction of rupees fifty thousand in the name of her husband Sikhiram. Then Theleb says –

“होयोब्लाथ मोजांआनो । आनि निदान नि नखरा सुंसगोन । नाथाय अब्लाबो आगै, गोसोआ सानो बे रानि सोलाय सिखिराम नि जिउखौ मोनफिननाय मोनब्ला ।”⁶⁷

English rendering –

If it is possible, it is good, My helpless family with get little relief, but brother-in-law, my heart feels that it would be better if in place of money, I get back Sikhiram's life.

Rita Boro uses some deep and meaningful conversations in her novel *Thwisam*. In the 2nd episode such is seen through the conversation between Theleb, Dipali and Romai. As for instance –

“थेवबो आब’, गात्रि कुवालितिनि जि फोरखौ दाम बारा होना बायना गान्नायव जौनि आखायनि गोबां रानि ख’हा जादों लोगोसे हारिमु आरो जौनि ननि दिहुनथायनि हाथायाबो गुसेब जालांदों ।”⁶⁸

English rendering –

Whatever be it Sister, buying and wearing bad quality clothes from the market has taken a toll upon our family income as well as impacted our local and cultural markets.

4.6.4 Theme Selection:

The novel, *Thwisam* is a social novel. The novelist has depicted the condition of the present society; where mothers are not honoured and supported, trying to attain the impossible,

⁶⁶ Baro, Dr. Rita. *Thwisam*. P-15

⁶⁷ Ibid. P-24

⁶⁸ Ibid. P-9

leading to destitute and helplessness in the way of life, is taken as the theme of this novel. The main character of the novel, Theleb has been defeated by the situation of the present society. On the other side, her son Ansai, who, with the impact of the present situation is not able to honour and listen her mother, instead goes looking out for something impossible which further leads to his helplessness and nowhere in his life. Therefore, the novelist has given the message that in the journey through life, in every step there should be the thought of to and fro in the journey. There should be satisfaction in whatever we have.

4.6.5 Setting or Expression of Situation:

The expression of setting or situation of the novel is from Bathakushi village of Tangla region, Bhairabkunda and Guwahati city. Its social setting is the livelihood of rural Bodos, their belief, artefacts like weaving, political parties scenario held and urban scenario is also depicted. With regards to material setting, the materials that are used in the Bodo rural society and the beauty of nature are clearly reflected in the novel, but have not clearly portrayed the picture of family structure. The time setting of the novel is present prevalent situation, where the underprivileged classes of people strive to fulfil their dreams coming across various hardships and troubles. On the other side, those having political power taking the way of the lifestyle of high profile and the youth of underprivileged section, on trying to follow the footsteps of the high profiles and privileges, leading to downfall and helplessness are clear evident.

4.6.6 Division of Episode:

Rita Boro's unique style of writing novels is by dividing the novel in different episodes like Episode 1, 2, 3 etc. and accordingly there are altogether 23 episodes in her novel Thwisam.

4.6.7 Storytelling:

Every writer or novelist has their unique style of setting the storyline and expressing it to their readers. In this novel Thwisam, one of Rita Boro's particular ways of writing stories and expressing herself is to narrate the stories in a dramatic manner as for example –

“फुंबिलि । सानजा अखरां खनाथिं सान रोदाया लाजिगुसु महरै नुजाबोगौ ।

हरसेखौ दालाइयाव मेगन मेसेबना थानाय दावमा-दावसाफोरा साननि बिलिरनायखौ गुमुग मोनदोंसै । गावबागावनि गां फारनैखौ एरसानानै गावनि थांखिनाय थावनिसिम बिरलांदोंसै । हरसेआ बे बिफां बै बिफां एमफौ-एनला नागिरबायनानै

फेसायाबो साननि सोरांखौ खनसे खेब मोखेबनानै गावनि बासायाव एरसोबायदोंसै ।”⁶⁹

English rendering –

Dawn. In the eastern sky the sun’s rays have become more radiant.

The birds and animals that have been sleeping the whole night have now woken upon the warmth of the sun. They flap their wings and flies away to their destination. The owl that has been hunting for food the whole night snuggles back to their nests with the dawn of the sun.

One of the most notable artistic styles of storytelling is that the novelist in Thwisam wrote it as an open ended novel, where the novel has no proper ending and ends without a clear resolution and leaves the fate of the characters in the imagination of the readers. The novelist further narrates the storyline from the perspective of a third person.

4.6.8 Use of Dialect and Regional language:

The novelist makes uses the local dialects like – खबर (news), जुमाइ (rice wine), बावला (crazy) etc. to make his expression more familiar and bring resemblance everyday life.

4.6.9 Use of Slang words:

The novelist also makes use of slang words or language to express the thoughts and feelings of the characters in certain situations such as –

“साला, हारामजादि, आं गैयाब्ला हौवा फोरजों लाइन मारिग्रा । हो... हो... हो... । आं रिक्सा बोयै-बोयै फैयो नों आरो बेयाव रंजाबाय थायो, हारामजादि, रेन्दि, धेमनि, बिमा जेरै फिसाजो... हो... हो... हो... ।”⁷⁰

English rendering –

You bastard, if I am not here you flirt with other men. I work hard all day by pulling rickshaw and you enjoy all day. You demon, whore, like mother like daughter...

4.6.10 Code Matching:

At the same time use of different languages or Code Matching by the characters during conversations is also seen in the novel such as –

⁶⁹ Baro, Dr. Rita, *Thwisam*. P-1

⁷⁰ Ibid. P-40

- : ऐ अनसाय, नोंहा मानो एसेबां लेत? आं नोंखौ बेसेबा नागिरगासिनो ।
 : ए नोंगौ नामा ? अनसाया इसे थादना फिनो ।
 : नोंदि मा मानसि अनसाय ।
 : आंनिखौ दोन, रिजाल्टआ लाबाय नोंना ?
 : औ लाबाय ।
 : मा डिभिजन ?
 : फास्त डिभिजन ।
 : कंग्रेसुलेसन थुलुंसि, नाथाय आंनिया ? आंनि रुलनंखौथ? मिथियो नों ?⁷¹

English rendering –

- : Hey Ansai, why are you so late? I was looking for you.
 : Oh! Is it so?
 : What kind of person are you Ansai?
 : Forget about me, have you taken your result?
 : Yes. I have.
 : What division?
 : First division.
 : Congratulation Thulungsi, what about me? Do you know my roll number?.

4.7 Swmaosarnaini Orgeng:

4.7.1 Plot Construction:

Swmaosarnaini Orgeng is a social historical novel by Rita Boro. The plot of the novel is constructed based upon on the Bodoland Movement and its situation. The incident faced by the Bodo people during the movement is portrait in the novel. To safeguard the nation or the Bodo community the Bodo people tried in different ways by different movement and also faced different difficulties. Many Bodo people had lost their son, parents, relatives and the own family members, many ladies were raped and many because disabled physically due to the movement. This novel is based on this realistic social dispute and the pitiable conditions of the Bodos. The story of this novel revolves around a girl named Agoli who grows up and become a leader of Aaijw Afad. Through the novel the novelist portrayed the condition of the bizarre social situation, Bodo community and political issues during the Bodoland movement. All the incidents have been presented based on character of Agoli where Agoli is also one of

⁷¹ Baro, Dr. Rita. *Thwisam*. P-51

the social worker and participant of the Bodoland movement. The novelist succeeds in presenting the bizarre situation of the Bodo community through the story of protagonist Agoli. The novelist draw the picture of those Bodo people who had faced the struggle of the movement, how the people were fighting against each other, setting fire on house, schools, torture of police and militaries, raped, killing etc. For this many Bodo people sacrificed their life, they lost their property and faced all sorrows and pain and at the same time they were unable to live in their own home and had to live in the forest to safe themselves. Along with all these band of wine and marrying two women and about the militants also occupied place in the novel. It can be says that the novel is like a dollil giving proof of the conditions of the Bodoland movement and the socio-political condition of the days. Whereas the novelist has also brought up the topic of a few leaders who actively participated in the Bodoland movement and how the Bodo students and local people has participated. She had also show about the gathering and meeting on the lead of Aaijw Afad broadly. That is why it can say that it is the novel of social realism and a precious novel of Bodo literature. Through which it can get the historical source of social and political condition of the Bodo.

4.7.2 Characterization:

The novel Swmaosarnaini Orgeng has more than 150 characters in it and only a few characters among these plays a major role in the storyline. Some of them are - Agoli, Mwnbaru, Saoli and Mithisar. Besides these major characters the others include Lukhri, Nanda, Swithi, Khada, Joimoti, Dharitri, Dubi, Hambu, Lothai, Jiten Saikia, Khela Gendra, Deepak, Biren Das, Aowa Budao, Laosum, Gaosab, Gala Kochari, Bethal, Subashi, Jabrang, Narayan, Khonsari, Meblao, bangbur, Mongkar, Majen Boro and many more who are worth mentioning.

In the novel the author draws the characters from rural village life and is quite realistic to the Bodo society. In other words, the main characters like students, farmers, young boys and girls, Bwrai Bathou etc. which the author draws in his novel are from his familiar places like rural Bodo villages from Tangla, Udalguri. Many characters mentioned in the novel are from students' organisation and quite many are from women organisations who take active participation in the movement for a separate state. Additionally, many leaders and representatives of the movement have appeared as important characters in the novel.

Agoli: Agoli alias Anita is the main character in the novel is a good hearted female character. The novelist portrays Agoli's character as a tireless hard working social and community worker who is ready to sacrifice her life for her motherland.

As their lives and families are centred in the rural village Agoli is quite expert in the daily household chores since childhood. She became expert in the daily household chores because of constant instructions and guidance from her mother as her family primarily depends upon agriculture for their livelihood. Her mother always remains quite busy in cooking, serving food in the paddy fields and other household chores for which Agoli also becomes quite expert in the household chores. She also likes studies and has passed on from her primary schooling to middle school. However, during this time her mother objects to her attending school but Agoli was quite adamant and does not pay heed to her mother. Thus despite all the hardships and the heat of the ongoing movement she completes her MA degree and engages herself to a nearby college. That is, because of her sheer determination and hard work Agoli becomes successful in her life and career.

Ever since her primary school to her college days Agoli has been quite a many times conspired and accused in various aspects by her friends. But because of Agoli's inner and broad conviction and patience she silently bears them all because she knows that it is difficult to talk and explain anything to people who does not have the ability to understand. Due to her friends' conspiracies and accusation even their parents dislikes her.

Agoli is a fearless and a good hearted girl and understands her parent's hardships so before leaving for her school and college she completes all the household chores to help her mother and at the same time she also devotes herself to social works. When Agoli reaches college for her higher studies the Bodoland movement also becomes coincidentally more intense and she too takes active participation in the movement from the women organisation. They take quite many activities to prevent and make the people aware about the harmful effects of preparing wine, superstitious beliefs and second marriages in the society. In this way Agoli becomes the Secretary of the women organisation – Aijw Afad. But unfortunately her father demises shortly after and gets into trouble. On the one hand she has her family issues and on the other hand is the social issues. But besides all these issues she becomes determined to fulfil her goals. As a matter of fact as Agoli began to grow she has devoted herself to social works. Thus under the leadership of different prominent social workers after the BAC the BTC

formed a post-bank agreement on the sacrifice of many innocent lives, murders, rape of innocent Bodo women etc. Accordingly, just like the entire Bodo community Anita also feels that peace will finally prevail in the community. But even after the agreement, the incidents where the Bodo militants are constantly attacked by the armies deeply sadden Anita and do not bring peace to her mind. Different questions arise in her mind as to why are these incidents happening? When will people love, understand and live happily with each other in the society? Her heart cries in agony upon the condition of the Bodo community and the lives of innocent civilians. Thus it becomes clear that Anita is a hard working social worker and a true nationalist character. Her character is a static/flat and realistic nature. During the Bodoland movement many young girls like Agoli came forward to create awareness and remove social evils in order to preserve the beauty of the Bodo community.

Mwnbaru: Mwnbaru is a sub character in the novel. He is a good hearted, polite and a hard working farmer. He is the father of the main character Agoli alias Anita. He leads a happy family with his wife and two children. Even though he is illiterate he works hard to provide proper education to his children. But his elder child, his son Khada is not interested in studies even after getting the opportunity. But his daughter Anita is opposite to his brother and quite interested in studies. Mwnbaru does not object to this instead supports his daughter in her studies.

Mwnbaru also took active participation in the Roman script movement along with the community. He was arrested by the police and thrashed cruelly which injures him critically and remains crippled for the rest of his life and since then he stays alert to the intense environment of the movement. He longs for the peace of the community and is known through his words in the novel –

“बर’फोरा बड’लेण्डखौ मोनमारनायबा हामगौमोनलै बिमा । उपेन ब्रह्मआसो मा खालामोसै बर’फोरखौ ।”⁷²

English rendering –

It would have been better if the Bodos gets Bodoland. I do not know what Upen Brahma will do to the Bodos.

Mwnbaru desires to live for a long time but it is a fact that no one can change one’s fate. He was quite reluctant to treat his disease so he goes everywhere wherever he hears there’s any

⁷² Baro, Dr.Rita. *Swmaosarnaini Orgeng*.

Ojha or Kobiraj, but remains unfruitful. On the other hand due to financial hardships he could not afford to go to any good doctors or hospitals to diagnose his disease. In order to diagnose his disease he mortgages half of his 15 bighas of land. He begins to fall ill quite often and his health begins to deteriorate significantly and unfortunately demises before reaching 50 years of age.

Mwnbaru's character portrays a realistic character of the society. In fact, Mwnbaru is a good hearted, child loving, social worker and a community loving person where he is able to feed his family and provide proper education to his children despite the intense environment of the Bodoland movement.

Saoli: Saoli is the female sub character in the novel. She is Agoli's mother. She is a simple illiterate woman residing in the rural Bodo village with a good and kind heart. The novelist describes the character of Saoli as a typical rural Bodo woman who remains primarily engaged in doing household chores like cooking, cleaning, upbringing the children, managing the house servants etc.

Saoli is an illiterate woman and keeps herself busy in doing the household chores. The way in which the illiterate villagers fail to understand the importance of education and object their children going to school, Saoli too fails to understand the importance of education and objects to Agoli going to school. When Agoli passes her primary school and informs her mother the same, Saoli reacts to this by saying as –

“दे थोसिगोन । दानिया मावनाय – दानाय फारसे गोसो होदो । हिनजावनि फिसा ।”⁷³

English rendering –

Ok, it is sufficient. Now concentrate in learning household works as you are a girl.

Similarly when she comes to know that Agoli has decided to go to upper primary school Saoli reacts to this by saying as –

“बे एसां गोजाननि इसकुलाव नों मा मोननायनि फराय हैनो नागिरदों ? लामा-सामा बांगाल सिमसा ब्लिउ-ब्लिउ फोराव । आरो फरायनानैबो मा मोननो ? नवाव ओजों सोंर हाबा मावनो ? रुवाथि मोना, भिन्ना मोना एसां खस्त जायो आंसो मिथिगौ ।”⁷⁴

⁷³ Baro, Dr.Rita. *Swmaosarnaini Orgeng.* P-65

⁷⁴ Ibid. P-66

English rendering –

Why do you want to study in that school so far away? The road is so dangerous. And what will you get by further studying? Who will do all the house hold chores? We do not get servants easily; do you realize how difficult it becomes for me to do all the work?

Through the above narratives of Saoli lack of understanding on the importance of education as well as the love of parents for their children is seen. Besides this, as she alone has to do all the household activities it becomes really difficult for her and she also wants her daughter to help her in doing the household chores. Besides bearing all the daily hardships and primarily during the intense environment of the movement they also have to face punishments and thrashings from other rebel organizations. Saoli, who always remains absorbed and busy in doing household chores later, realizes the importance of education and began to feel shy when occasionally she has to sign with her thumb and soon she joins the night school to learn how to read and write her name. The novelist portrays her character to be static which has a close resemblance to the realistic rural village life.

Mithisar: Mithisar is also one of the sub characters of the novel who is a good hearted, social worker and a community builder.

Mithisar is Agoli's friend. They met at an exhibition which was held in the field of Banargaon, which is located towards the south of Udalguri town, where they have attended it as volunteers from their respective places. He is a BA 2nd Year student and likewise since student life he has been taking active participation as social reformer and the Bodoland movement. In this way he becomes a social leader and due to various meetings that he has to attend he could not appear in the final examinations and complete his BA degree.

Mithisar is a social reformer and a true nationalist and while was continuing his activities he began to come across some problems such as Political clashes, lack of unity and compassion, selfish nature, conflicts and clashes among the different associations and the leaders of different organizations of the same Bodo community etc. which creates a heated and intense social environment. A sense of fear and tiredness engulfs Mithisar's heart when he sees such problems among the people of the same community and cannot decide as to who is right and

who is wrong. To save the community against such issues Mithisar decides to take a tough and a dangerous decision. He shares his idea with Anita through a letter as –

“अनिता, बेनो आंनि जोबथा लाइजाम नॉनिसिम । मिथिबाय अनिता, दिनैनि बे समाजनि थासारि, जेंना बेफोरखौ नायै-
नायै, नुयै-नुयै आं मेंग्लि लांबाय । आंगायनाय मोनबाय । बे समाव सोर सैथो आरो सोर नंखाय आं आरो सायख'नो
हाया जाबाय । बेखायनो आं दिनै ओंखारबोबाय मोनसे जेथो गोनां लामाजों ।”⁷⁵

English rendering –

Anita, this is my last letter for you. Listen Anita, by observing and seeing all these problems prevalent in our society I have become extremely tired and fed up. At this time I cannot decide anymore as to who is right and wrong. That is why I have come out today towards a different and difficult path.

Mithisar has a sister and his mother as his family and is deeply saddened because his sister is unfortunately raped by the Assam police later becomes mentally ill due to this incident and on the other hand his mother goes to depression thinking about his son and sadly later she also dies.

Many young people like Mithisar has taken active participation in the Bodoland movement and during this movement some are encountered by the police forces; some got arrested and punished by the police while some others takes up arms and ammunitions hoping to solve the problems of the Bodo community. Such characteristics of the Bodo community have been highlighted through Mithisar's character and truly it can be said that his character is realistic to the society. In the novel his character is portrayed to be static.

4.7.3 Dialogue or Conversation:

In case of conversation, the novelist Rita Boro makes use of Prosaic or direct and short conversations. As for example –

: बांबुर, नों लेखा फरायनानै मा जानो हासथायो?

: मोजां फोरोंगिरि सार ।

: मोजां खोथा ।⁷⁶

⁷⁵ Baro, Dr.Boro, *Swmaosarnaini Orgeng*. P-188

⁷⁶ Ibid. P-24

English rendering –

- : Bangbur, what do you want to become after studying?
- : A good teacher, Sir.
- : Ok, very well.

Like her other novel *Thwisam*, in this novel too poetic or dramatic conversation by the characters is seen. In the 34th episode of the novel, when Agoli and Mithisar discusses about the prevailing situation, she enquires about his sister who was then raped by the Assam police and at that moment Agoli says –

“सासे आइजोनि थाखाय बिनि गोथारथियानो बयनिखुइ देरसिन । बेनो जदि गोमाबायब्ला बियो आरो बोरै सुबुंजों मोगा-मोगि जानो ? समाजाबोध’ बेनो, जाइफोर आइजोआ दिने देहानि गोथारथिखौ खोमानांदों बे दुखुखौ बे आइजोआसो मिथियो । आं जदि बेबदि खैफोदाव गोग्लैयोब्ला थैनानै थांगोन खोमा ।”⁷⁷

English rendering –

For a woman, her virginity is of greatest wealth. If that is snatched away from her how will she face the society? The society is also cruel, only those women will understand the pain if her virginity is forcibly taken away. If it would have happened to me, I would have died.

In the novel the use of Assamese language according to the situation is also seen as during that time many had to take admissions in Assamese medium schools and also talks in Assamese language at home too. As for example –

- : ऐ सुवालि, तुमि एफाले आहा सुन ।
- : तुमार नाम कि?
- : आग’लि ।⁷⁸

English rendering –

- : Hey girl, come here.
- : What is your name?
- : Agoli.

⁷⁷ Baro, Dr.Rita. *Swmaosarnaini Orgeng*. P-140

⁷⁸ Ibid. P-14

4.7.4 Theme Selection:

One of Rita Boro's most popular methods of writing novels is theme selection. Her selection of themes in her novels is quite different from the other novelists. In her popular novel *Swmaosarnaini Orgeng* she has elaborately used the tense social conditions created during the Bodoland Movement, depicting events such as mutual clashes, burning of houses and educational institutions, constant raids and clashes by army and police forces, rapes of innocent women, formation of militant groups and revolutionary organizations.

4.7.5 Setting or Expression of situation:

The setting of the novel *Swmaosarnaini Orgeng* is based upon the inhabited Boro villages of Tangla and Udalguri region. The social setting in the novel reflects the daily lifestyle, beliefs, customs, discrimination, rapes, loss of life and struggle for one's rights that are regularly faced by the community. The time setting of the novel is taken from the beginning of the Bodoland Movement whereas an intense social environment was created, the innocent villagers lost their lives and their dear ones, innocent women were raped, people lost their houses and properties, frustrated Bodo youth joined militant groups and other revolutionary organizations etc.

4.7.6 Division of Episode:

Just like her novel *Thwisam* in the novel *Swmaosarnaini Orgeng* also style of writing the novel by dividing it in different episodes is seen. Accordingly there are altogether 53 episodes in her novel *Swmaosarnaini Orgeng*.

4.7.7 Storytelling:

Every writer or novelist has their unique style of setting the storyline and expressing it to their readers. In this novel *Swmaosarnaini Orgeng*, one of Rita Boro's particular ways of writing stories and expressing herself is to narrate the stories in a dramatic manner. As for example –

“बोथोरा थाडो खोन्दो खोन्दो
सोलाय लाडो महर मिथिंगानि
आवगाय लाडो मानसिनि जिउ नि आगान ।”⁷⁹

⁷⁹ Baro, Dr.Boro, *Swmaosarnaini Orgeng*. P-157

English rendering –

The weather changes in phases
Changes the beauty of the nature
Human life steps forward with nature.

Rita Boro's novel *Swmaosarnaini Orgeng* features the story as a third person or an omniscient narrator where the thoughts and feelings of the characters are described through narrative or descriptive methods. It is also one of the artistic styles of writing the storyline of her novels.

If the structure of her novel is observed it is found that her novel is a closed novel where the storyline has beginning, reaches its peak in the mid episodes and its climax towards the end of the novel. In short it can be said that her novel has a beginning and an end.

4.7.8 Use of Dialect and Regional language:

Along with this in the novel the use of regional language or dialect by the novelist is also seen in the 9th episode through the conversation of Anita and Urvashi –

“नोंलाय मैया हराव मानो मुर्तिखौ नेनो फैयासै ?
थ'मेस्वरिमोना नोंखौ बिरात हामा मोनदो बास्सा ।”⁸⁰

English rendering –

Why did you not come yesterday to wait the statues?
Thomeswari and the others felt bad about your absence.

Further in the 11th episode it is also seen through the conversation between Anita's mother Saoli and her son-in-law –

“दे, जोंनियाव फैबाबो मोनबो मोनलों लाडा ।
ऐ खेंखि, बे ज'खाय सिरनो थाखाय बै मायहुंनिफ्राय जिगाब मुथासे लायफै लाय ।”⁸¹

English rendering –

Ok, you do not get to drink any even if you come to our house.
Hey Khengkhri, bring some hay from the hay stack to drain the wine.

⁸⁰ Baro, Dr.Rita. *Swmaosarnaini Orgeng*. P-59

⁸¹ Ibid. P-76

4.7.9 Use of Slang words:

The use of slang words is also seen in Boro's novel such as –

“ऐ बैथालि, फिसाइ थानानो बे दाहोनाखौ बम्ब्रायदों नों ?”⁸²

English rendering -

Hey whore, even after having a husband you are leeching after the servant now?

4.7.10 Code Matching:

One of the writing techniques or style of Boro is the use of Code Matching, that is, use of different language while conversing with someone. In the 36th episode such conversation is seen between Phulmoti, Anita and Pranita such as –

: लाउदुम फिथाखौ सासे पानजापीया ये सफेद सफेद गुल गुल वाला क्रिया है ? होन्ना सोदों ।

: अब्ला मा होनखो नोंसोरलाय ।

: ये लाउदुम फिथा है होनबाय ।⁸³

English rendering –

: About the Laodum fitha, a Punjabi has asked what is this white round shaped item?

: What did you say then?

: I told that it is a rice cake called Laodum fitha.

Furthermore –

“एथनिक आपराइजिं जेराव जादों बेयावनो भात्रूघाति संघर्ष ।’ नाथाय बिदि होन्ना जों आंगोफोरखौ बौरै खोमाना लानो?

बिदि आप राइजिंखौ मानो नांगौ ।”⁸⁴

English rendering –

Wherever there has been ethnic uprising, there's communal clash. But why should we lose our dear ones because of this? If it is so why do we need any uprising?

Summing Up:

Artistic styles and devices are an important part of creative writing which makes a creative literature attractive and interesting to read and without which any literary work becomes dull and boring. Every litterateur has their own strategies and style at the heart of their creation so that the readers can enjoy reading them. In the same way Katindra Swargiary, Monoranjan Lahary and Rita Boro's techniques of writing, expressing and presenting their creative works

⁸² Baro, Dr.Rita. *Swmaosarnaini Orgeng.* P-48

⁸³ Ibid. P-150

⁸⁴ Ibid. P-176

in such a way that attracts the minds of their readers. Their use of appropriate language and literary ornaments are highly appreciable. One of the important styles of Swargiary worth mentioning is that he writes the novel in an open novel structure and using flashback technique. Lahary writes his novel using a closed novel structure. But he uses quite a number of unique words and frequent use of open sexual words is seen in his literary works. In case theme selection the works methods of Rita Boro is quite appreciable. As a whole, the language that is spoken by each of the novelists is observed it is found that it is spoken by the people in the rural villages which are plain, rustic and sweet and the characters are mostly from rural villages.