

THE DEPICTION OF SOCIAL FIDELITY AND HUMANISM IN SHORT STORIES OF MANOJ DAS: A REVIEW ANALYSIS

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ABSTRACT

As shown in Manoj Das stories, the Odisha Conventions have gained relevance in Indian artistic cultures. Using a literary and social lens, their short stories allow the reader to immerse themselves in Indian culture. This research study explores Manoj Das's second-generation short story writers in Indian English Literature because of these crucial social and literary aspects: (b.1934). An attempt is made to understand the many ideologies, social fidelity and awareness of social consciousness in India since independence. An additional benefit of the study of Manoj Das short stories is that it sheds light on the modern Indian social consciousness, helping to establish a link between society, literature, and culture.

Keywords: short story, social fidelity, depiction, Indian artistic cultures, social consciousness

1. INTRODUCTION

Since the beginning of time, humans have been telling stories. One of the first forms of oral storytelling was folklore, which included fairy tales and fables. Short stories were recognized as a distinct literary form for the first time in 1933. It might be difficult to define what defines a short story because each author's work offers the reader a unique point of view. Because of this, short stories are so popular and widely read (Choudhary, 2014).

Writing short stories is a fun hobby for many authors. Each author's short stories have a repeating theme that is usually centered on a certain component (Chatterjee, 2012). To put it another way, the author is attempting to include some of his or her own feelings and experiences into the work (Sonu, N, 2015). Some contemporary authors, for example, characterize short stories as being born from a single point in time, an experience, or an observation; others may use the phrase "a short narrative is an imaginative work that is largely private."

1.1. The evolution of the genre in Indian English writing

During India's pre-independence freedom struggle, short stories were an important medium for expressing the wrath and misery of repressed voices. Before India's independence in 1910, historical, mythological, and Indian mannerism-based short stories were prevalent. In the past, Indian English authors composed the Kathasaritasagara, Panchtantra, and Jatalca stories. It is impossible to deny that Western and English literary traditions have affected Indian short stories.

The English literature of India dates back to before the turn of the century. Indo Anglian Literature refers to the body of work written in English by authors of Indian descent. Before the mid-20th century, Indian English literature lacked novels, short tales, and plays. Bankim Chandra Chatterjee was the first novelist from India. Rajmohan's partner (1864). Both S. K. Ghosh and S. B. Bannerjee penned works of English prose fiction in their own nation.

In India, short stories have evolved throughout the past century. In India, Kamala Sathianandan's English short stories were the first of their sort. In 1945, two volumes by K.S. Venkataramani and a book by K. Nagarajan followed. The early 1900s were crucial for the Indian short story. It seems as if they have captured a nation's anger and despair. The initial few short stories featured women who had abandoned patriarchal and romantic notions of femininity. Mulk Raj Anand, Raja Rao, R.K. Nurayan, Manjeri Insvaran, K.S. Abbas, Khushwant Singh, G.D. Khosla, Antia Desai, Manohar Malgonkar, Sashi Deshpande, Chaman Nahal,

Bhabani Bhattacharya, Vikram Chandra, and Gi are among the distinguished authors who have contributed to India's literary scene (Bishnu Charan 2012).

1.2. Social Fidelity in Manoj Das Short Stories

This section examines the social realism in Manoj Das short works. His short stories revolve around the interactions between characters, their attitudes, and their actions. Reading his realistic portrayals of human connections makes it easier for the reader to understand human nature. Wistful imagery permeates his stories (Bal, K.C. 2001). A nature poet, he approaches his craft. He recalls his boyhood as “endowed with weird, lyrical surroundings.” My beachside hamlet was inaccessible to bullock carts because of sand dunes. Between the settlement and the sea, there were two lotus-filled lakes. To reach the rainbow arching across the meadow's length, I ran across the grassy meadow one cloudy afternoon. Even if a widow was penniless, her house would have a garden, pond, and evergreen trees (Choudhary, 2014).

The call of nature tormented Das since he was a child. In his novels, nature serves as a realistic backdrop. In *The General*, he characterizes it thusly: “Our valley experienced an over exaggerated spring that April.” Our town's trees went a little overboard with their holiday decorations, and they now seem confused. Because of the brilliant moonlight, thousands of people's sleep was disrupted by the nighttime cacophony of cuckoos (Das, Manoj 2012).

The stories of Manoj Das illustrate India's religious diversity because the country is so religiously diverse (Gandhi, 2001). As a result, Manoj Das works will allow readers to gain a better understanding of the many religious traditions and practices that used to exist in India. At times, he argues for rejecting superstitions and idolatry, while at other times he argues for exposing religious hypocrisy for what it really is: an attempt to showcase the good in all religions. His imaginary world does not have any natural or physical laws, but this does not mean that Manoj Das ignores reality (Chatterjee, 2012). As a means of exploring the boundaries between the natural and the supernatural, life and death, and the real and the surreal, he mixes aspects of human experience including thoughts, emotions, dreams, cultural myths, and imaginations into his fiction. The depth and accuracy of his portrayal of reality surpasses that of realistic fiction in his exploration of the mystery and richness inherent in the very nature of being (Daiya, Krishna, 2008).

1.3. Humanism in Manoj Das's Short Stories

Manoj Das short stories are explored in this section to see how social attitudes influence the lives of individuals (Das, Manoj 2007). He draws heavily on Odias's cultural, political, and religious traditions for inspiration in many of his tales. Bio-lingual novelist Manoj Das hails from Odisha, where he was born and raised. Das, a writer whose work is driven solely by inspiration and inspiration, feels compelled to give his work an Indian flavor in order to do justice to his country of origin (Mishra, N. K. 2002). Consequently, he made this assertion in an interview.

“It's rare to identify an Indian writer's Indian's unless the writer makes a conscious effort to showcase their Original culture or strives to establish a viewpoint that appears strikingly distinct from mainstream literature.”

His short story “The Different Man” is an attempt to provide an answer to that topic. As the story's central character, Pratapsing plays an important role. He is a change agent. Makes a difference in the lives of others. He lacks the ability to recognize people personalities, moods, and psychological traits. Nevertheless, he is ridiculed as a result of this. He intervenes when he sees three teenagers buying cigarettes (Pradhan, 2012).

“Since when have you been a regular smoker? There is a good reason why you put your trust in the tobacco vampire. Self-described brilliance is something you take great pride in. That's not true, do you? Having seen that cartoon, isn't it evident that smoking cigarettes is harmful to your health? As long as ancient sages and seers have warned against sexual activity, what's the point of being married? The group inquires.”

A humanistic approach is taken by the protagonist and Manoj Das. No one in the story changes despite his attempts. Pratap Singh, the protagonist, has a profound effect on the fabric of human existence. He sought to change people's lives by eradicating their vices. Short story “The crocodile's Lady” by Manoj Das depicts the human belief in God's existence the

author's depiction of outsiders' enthusiasm for "Indian Mysticism" is a major theme in this novel. Since India has such a strong cultural aura, the globe understands that life pulsates throughout the country (Padhmanabhan, A., 2002).

2. RELATED WORK

Biswal and Jayant Kumar (1982). Suggested that the research is definitive in nature and it demonstrates how these three writers' short stories mirror modern Indian culture through their social concision and multidimensional interactions. After evaluating the many cultures represented in these three writers' short stories, we learn that India is a multicultural country. There are a wide range of social customs, beliefs, superstitions, and levels of government. The current era's literature reflects the current era's culture. Almost every culture is built on a foundation of deeply ingrained beliefs and practices that are held to be both timeless and transcendent. The values and traditions of each civilization are implemented in accordance with their own demands and circumstances. Irrationalities and faults are universal in human relationships and impulses. A wide range of Indian life's themes, aspects, and humorous ironies are conveyed by Khushwant Singh. In the Mark of Vishnu, the Memsahib of Mandla, and Death Comes to Daulat Ram, Singh explores the esoteric and mythological. The Great Miracle, Karma, Mr. Kanjoos, and the Voice of God are only a few examples of his ability to portray human nature with empathy and sardonic humour. We learn that he sits and chooses Indian characters for his stories. Charters and Ann (1990). In this study the humanism expressed in Khushwant Singh's realism is not a theoretical socialism. Numerous philosophical and structural breakthroughs lend credence to this hypothesis. In addition, this study offers a new viewpoint on Khushwant Singh's evaluation. Despite Khushwant Singh's criticism of his humanistic philosophy, they overestimated the expense. It's reasonable to assume that Khushwant Singh's art deals with more than just sex and violence, though. What appears to be true isn't what he thinks it is. As a writer, Khushwant Singh has a wide spectrum of personal experiences that he draws from. Humanistic stories by Das can be examined extensively. Humanism is the lens through which to perceive his stories. Reading the stories of Manoj Das reveals his humanitarian outlook. The filthy has been elevated to the level of the human by his writing. His work on human qualities stands out because of this. His stories, in addition to making individuals more accessible, also make nature more relatable. In addition, this study offers a new viewpoint on Khushwant Singh's evaluation. Despite Khushwant Singh's criticism of his humanistic philosophy, they overestimated the expense. It's reasonable to assume that Khushwant Singh's art deals with more than just sex and violence, though. What appears to be true isn't what he thinks it is. As a writer, Khushwant Singh has a wide spectrum of personal experiences that he draws from. Humanistic stories by Das can be examined extensively. Humanism is the lens through which to perceive his stories. Reading the stories of Manoj Das reveals his humanitarian outlook. The filthy has been elevated to the level of the human by his writing. His work on human qualities stands out because of this. His stories, in addition to making individuals more accessible, also make nature more relatable. His work is heavily influenced by the idea of mediaeval humanism, which he defines as the development of specialized organizations for the benefit of humanity. "The Different Man" shows the need of moral standards in maintaining a healthy community. "The Murderer" depicts the human traits of devotion and honesty. In "The Crocodile's Lady" and "The Mountain," nature is shown to be the only source of serenity and solace for humanity. Chatterjee and Aditi (2012). The goal of this research is to uncover the essence of Indian-ness in Manoj Das literary works, which are unmistakably Indian in their vision and wisdom but international in their appeal. His literary works depict the macabre, enigmatic, mystical, and occult Indian spirit, like Raja Rao and R.K. Narayan. Manoj Das, his bright giant, is in touch. His unusual sensitivity can perceive the spooky, unearthly darkness of Indian villages and the basic Indian sense and awareness. In his fiction, Indian mysticism is present. Manoj Das's literature exposes the dread, anxiety, belief, sentiment, queerness, and eccentricity of Indian masses and analyses the nature of Indian-ness. His works bring a fourth Indian ethos that is half real, half fantastic. Their reality straddles fantasy and dream. Manoj Das uses this technique to emphasize the Indian sense of reality. He's invented characters from ancient, mediaeval, modern, and beyond time. Manoj Das's writings lacked appreciation until now. This dissertation examines the primary quest of his writings, the search for Indian-ness, and places him in the illustrious tradition of Indian literature in English. The current study aims to promote Manoj Das as an Indian English writer. Jitendra Kumar Samal (2015). In this study, the authors of *The Mystery of the Missing Cap*, *A Letter from Last Spring* and *Laksmi's Adventure* will be examined, as well as additional works by these authors. But their purpose was truly global, so they chose a local setting and topic. Natural Indian accents in both Malgudi and Manoj Das Odisha contribute to their considerable Indian influence. Using descriptions of their characters, they conclude that way. In many ways, they're much like everyone else in our neighborhood. Both authors' works have a striking resemblance in terms of topic matter and writing style. Through personal experience and direct education, these individuals pass on their knowledge to next generations. R. K. Narayan and Manoj Das write on human experience in their work. Through their stories and heroes, they have been able to successfully portray the cultural ideas of their time and culture. Cole, Adrian (1979). He is tried to illustrate

Manoj Das's spectrum of abilities and dexterity here, particularly in his philosophical literary works. This essay explored his work's philosophy and psychology. His books combine history, psychology, and philosophy. Many hours were spent showing how he holds the reader's interest throughout and after reading. Manoj Das' work is more intricate and attention-grabbing due to his alter ego. This section proves the assertion. He's a good storyteller. He finds jewels, life, and cultural consciousness in inanimate and biological objects. The psychological dimension of his writing involves both the characters' and the reader's psychology. His compositions may captivate audiences. The author's style and manner also influence the reader. Shri Das, a historian, philosopher, psychologist, and humanitarian, tells a riveting story from many angles.

3. THE SOCIAL RURAL LIFE IN MANOJ DAS SHORT STORIES

3.1. Trespassers

In his short works, he recalls his youth. He has a total of 1604azaars1604zin. The narrator of "Trespassers" recalls his adolescence thirty years ago. Rather than comparing rural life to urban society, the author focuses on the difference between the two. The main characters are Roy Sahib, Baboo, and Saboo. It is a source of pride for children living in thatched huts to see the palace of Roy Sahib, the ruler of their village. Durwan and the wall. Children and their guardians are not allowed to enter. Roy Sahib's boys' artificial, regulated upbringing is contrasted with the natural, plain life of destitute country children. Compare. Fathers and uncles would chastise us for doing things like swimming in the river or climbing a date palm tree without learning from the Roy guys (Choudhary, 2014).

Elders were rarely ignored and tell them the Roy brothers don't need to climb trees to get dates because they can get sweetened dates or toffees with their magic signature on them instead. The light was subdued by the sounds of the radio and comic books (Bishnu Charan 2012).

Narrator is fond of the Roy boys. Saboo's father was Baboo. Frames made of gold. Disciplined and well-behaved. The author slams Roy's strictness. Elders were rarely ignored. Tell them the Roy brothers don't need to climb trees to get dates because they can get sweetened dates or toffees with their magic signature on them instead. The light was subdued by the sounds of the radio and comic books. They were born with photo-like looks and glasses, he says.

The narrator spends time with Baboo and Saboo while staying at Roy Sahib's house. They won't let him in, says Durwando. In the morning, he crosses over to Durwan's compound and enters. While dressed to impress, he introduces himself as a friend of Roy Sahib's lads. When Roy Sahib asks if he has an appointment, he's being polite. Is Roy Sahib telling the narrator what he wants? "Listen to me, lad. Is it a crime to trespass? Come on, you two!" he responds. The narrator feels degraded when he realizes the evening's significance of "1605azaars1605."

When Roy's sons grew up, they moved out to find work in different towns. Both Roy Sahib's wife and he fell ill at the same time. They accept Baboo's invitation to join them in their new home. They're packing their bags and heading out the door. You can count on their being back in trunks in two weeks' time. It's been six months since they've seen Saboo. They are ejected from their long-time house by their loyal and orderly offspring in their old age. Mr. Roy is hurt when he is subjected to harsh punishment. He bans his children from playing with other youngsters and keeps them cooped up in the house. As the community grows, it becomes more affluent.

These buildings conceal Roy sahib's residence. There's no longer any need to worry about your safety at home. With Roy sahib, the narrator's son enjoys a game of baseball. Introspective Roy sahib undergoes a major shift inside. His demeanor softens as he begins to play with the neighborhood kids (Das, Manoj 2012). The author has a strong interest in rural life. He is enamored with the simplicity and navete of those living in the country. According to him, modernization has a major impact on people's values and lifestyles (Das, Manoj 2007). Rural and urban citizens' lifestyles are compared in the story.

3.2. The Submerged Valley

In "The Submerged Valley," Manoj Das depicts the fast transformation of Indian communities as a result of early twentieth-century science and technology. It offers a glimpse into rural life. Throughout the book, the main character rails against

societal expectations (Piciucco, 2002). It's in a small town. Father and son are the focus of the story. Modernity is symbolized by the father of an engineer. The child's son carries on the rural heritage. In the town, you can hear him.

The story's location evokes a sense of rural realism. The story opens with a description of the narrator's hometown: The headmistress of Class 3 assigned an essay on the topic. We took the village for granted, like air and a mother's affection (Pradhan, 2012). It wasn't until then that the woods and lakes, Shiva temple, and the neighboring hill appeared more authentic. It begins with a stunning image of the outdoors. Trees with personalities that have been given names According to the narrator, the trees resemble Lord Shiva's wandering bull. One of the trees took a knee and prayed for the others. There were two more that were incessantly chatty. They appeared to be having a good time whenever they disciplined or punished us. They talked about how much fun they were going to have as soon as they started their vacation (Padhmanabhan, A., 2002).

The government's dam will flood the village. Peasant and storyteller heard it. Then they're depressed (Raja, P. 2006). They tried to use the narrator's father's influence to stop the scheme. The narrator describes emotional attachment to birthplace: "Mama wept. Several reputable guys from our neighborhood visited us, and none of them left without crying."

They treasure the "original place." A close bond to the land defines rural culture. They resist being kept from "God-given territory." Father ignored villagers' cries. He explains the dam's benefits (Shukla, H.P. 2005). Why is he unaffected by the passionate recounting of his village's history? he asks. Time licked them away for advancement. If our land is removed, it will be for a larger population's benefit. Our loss will be repaid, and the government will help us recover, so we shouldn't disregard this (Karunakar, 2015).

He describes a government compensation and rehabilitation scheme. The locals agreed after much consideration (Karunakar, 2015). Half the alternate site is in an 18-mile valley. Most who received cash recompense looked for jobs in 1606 bazaars and cities (Pradhan, 2012). The locals departed the village loving their land. On the day of their departure, they reportedly sobbed, bashed their heads on the ground, and smeared themselves with dirt. Five years since the dam's construction (Daiya, Krishna, 2008). Author describes dam's benefits in detail:

Three wards no longer face flooding. Regulated irrigation boosted agriculture, but population increase rendered it worthless. Residents of the flooded community never received the promised aid. Five years have transformed the neighborhood (Meheta, 2004). Two well-kept cottages flank the embankment. Small buildings will house the dam's administrators. There's also a bazaar. This renovation changes the village's look. Peasants gave up their homesteads to make this shift.

In the summer, the peasants visited their ancestral home. They met narrator's parents. Abolkara (roughly, "disobedient") refused to leave (Bal, K.C. 2001). Water level rose suddenly. All tourists left via boat or launch, except Abolkara. Abolkara's father risked his own safety to save the orphaned, disobedient boy. Despite being pragmatic, he respects the village's founders. He loves his hometown (Choudhary, 2014).

This anecdote illustrates how change can lead to the loss of traditional culture. Manoj Das discusses rural culture in an interview with Nandini Sahu. Yes, he says that. Every temple, forest, river, and hill was encircled by legends (Choudhary, 2014). For example, the fable of the Fox or the Vulture is a local legend in this area. The ravages of time have ruined waterways and hills. Ancient trees have been swept down by strong winds. They rarely come to the borders of Hamlet, where there are jackals and vultures can be found. "The legends go away with them."

In rural India, for Manoj Das, life has always been a tangle of natural and man-made forces. Rural Indians are depicted in this story as a result of industrialization. Reading this book will leave readers with a lasting impression of rural life as it is accurately portrayed in the story's setting, characters, and overall storyline (Bishnu Charan 2012).

4. A THEORETICAL APPROACH TO THE NOVEL, NOVELLA, AND SHORT STORY

Fictional formats include novels, novellas, and short stories. In terms of length, the novella comes in second to the short story (Das, Manoj 2012). There is a connection between the novel and the novella despite the fact that they are distinct works. As a general rule, novels are the most expansive genre of storytelling. European literature, mainly Italian, is where novellas were

first developed. Despite the fact that short stories have been around for a long time, novels were popular in England in the 15th century (Daiya, Krishna, 2008).

Short stories are included in the genre of fiction. It has remained popular throughout history, from the ancients to the present (Das, Manoj 2007). People enjoy reading short stories. Reading or listening to a short narrative should be done in one sitting. According to this definition, short stories can be defined as either true or fictitious. Moral lessons are imparted in several stories. It is short stories if it can be finished in one go (Das, Manoj 2003). Indian short stories are derived from the RigVeda and Upanishadas hymns. These books are morally resonant. Short stories were compiled by India's ancient scribes. In Vishnusharma, you'll find the answer. The morality tales collected in "Panchatantra" are revered all across the world. Dantin's best-known work is Dasakumara Charitha. The Kathasaritsagara of Somadeva, the Hitopadesha of Narayan Pundit, and the Jataka Tales of the Buddha are also noteworthy.

In India, there is a rich heritage of short stories. The Panchatantra, Katha Saritsagar, Dashakumarcharitam, Hitopadesh, Upanishads, and Jataka stories are some of the greatest works of literature ever written (Meheta, 2004). They are still widely read and admired, not just in India but all across the world. Some great Indian short stories have blossomed in the 'desert air' and faded away due to a lack of translation of those regional short stories, which have practically all of the salient qualities of a successful short story, but are often overlooked due to a lack of translation. In today's world, Indian English writers are highly regarded. During this convention, female authors shine (Pradhan, 2012).

While new poets are striving for literary greatness in poetry, the modern short story is overlooked in both fiction and poetry. Delicate saplings and mature trees are used in the process of degradation. As a result, writers of Indian English literature must constantly protect, irrigate, prune, and mature them in order for them to reach their Himalayan heights and get the beneficial traditional cultural and social context of old stories (Padhmanabhan, A., 2002).

5. CONCLUSION

Manoj Das is a humanist, not a socialist. Conceptual and structural discoveries lend credence to this point of view. Manoj Das is seen in a fresh light in this work. Some people have criticized Manoj Das depiction of sex and violence, but they have failed to recognize the depth of humanity in his work. Manoj Das is a writer of social fiction as well as sex and violence. My distrust for him stems from the fact that he's dishonest. Manoj Das has a broader view of the world than most social critics. Das tells the stories of people he knows. Humanism is the greatest way to understand his stories. A humanistic perspective can be seen in Manoj Das stories.

Because of his pen, the inhuman became human. He stands out because he has a deep understanding of human characteristics. Infused with heart and a humanized vision of the world, his stories are enjoyable to read. Mediaeval humanism can be found in every narrative he wrote about human-centered communities that was mentioned in this research. Both "The Different Man" and "The Murderer" stress the importance of moral ideals. In "The Mountain" and "The Crocodile's Lady," nature is the sole refuge.

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