

THE ARTISTIC WRITING STYLE OF BHABANI BHATTACHARYA, KHUSHWANT SINGH, AND MANOJ DAS: A STUDY ON SHORT STORIES

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ABSTRACT

Throughout history, telling and listening to stories has thrived. Despite the storyteller and stories have changed, the underlying aim of telling or reading stories has not. Everybody who writes serious literature in India has a moral obligation. This partnership benefits society and culture. Sometimes the author's work releases his deepest, unspoken emotions. He occasionally plays the role of a social reformer by sharing with readers his observations of social and cultural structures. An author can be a natural interpreter. This difficult duty defines an author's success and brilliance. If a writer is considered a great artist, it is only because he is a genuine interpreter of life and reflects its pleasures and sorrows, ups and downs, tranquillity and unease in his work. Great authors have tried to do this since time immemorial. The focus has switched from the physical to the psychological, from the outside to the inner, due to the significant changes in every aspect of life—social, cultural, political, and economic. Science and technology are perhaps at their best. The purpose of this study is to briefly review the short story writing style of Manoj das, Khushwant Singh, and Bhabani Bhattacharya.

KEYWORDS: Author, post, Novels, Independence, Indian, Short, Stories, English, Literature, Etc.

1. INTRODUCTION

The term "Indian English Literature" refers to the collection of works written in English by authors from India whose native or co-native tongue may be one of the many languages spoken in India. It is also associated with the

works of people who were born in India but grew up in other parts of the world. The very meaning of the term "Indian" cannot be precisely located in this context. A good number of these authors neither live in India nor are citizens of that country. This type of writing is considered to be part of the larger canon of

postcolonial literature, which encompasses writing from nations that were formerly under colonial rule, such as India. In spite of the fact that the existence of such writers in India can be traced back a century, the dominance of Indian writing in English as a literary force has only emerged within the past few of decades or so. The short story is the literary genre that is second only to poetry in terms of its suitability for conveying the complexity and variety of the Indian experience. The fact that Indian life is regulated by tradition means that there is limited room for individual dictates inside it.

The end effect is that whatever experience it bestows upon you is predictable rather than being exceptional or exciting. Within this pattern, the intricacies provide the opportunity for variation. Rather of a continuous experience, there are therefore dramatic, lyrical, or tragic moments of intensity that reveal insights into human nature. Because of its focus, shortness, and sensitivity, the short story is better able to depict these fleeting moments than the book, which has a far bigger canvas to work with.

The Indian short story published initially in English is a subgenre of the short story that has been mostly ignored by critics. This is one of the many subgenres of the short story. This is the case despite the fact that the short story has a number of benefits over other types of literary works and despite the fact that it has achieved a significant amount. There are a number of books of criticism that have been written on other forms of Indian writing in English such as the novel, poetry, and drama; nevertheless, there is very little criticism that is significant that focuses on the short story. Something presents itself as a challenge as well as an opportunity.

2. INDIAN ENGLISH LITERATURE

The term "Indian English Literature" (also known as "Indo Anglican Literature") or "IndoEnglishLiterature" refers to works of literature published in English by authors of Indian descent. It stands in stark contrast to Anglo-Indian literature, which was written by Englishmen in India who were enthralled by the romantic and exotic allure of the country. They centered much of their writings around the subject of India. It is "basically just English literature with a bit of Indian flavor sprinkled in here and there." Indian writing in English started a very long time before the British established colonial rule in India, and it has continued on even after the Empire has fallen apart. Both the high adaptability of the Indian mind to Western education and the provision of an English education by Christian missionaries in the nineteenth and twentieth centuries are major contributors to the perseverance of Indian writing in English. Indian writing in English was able to adapt by mixing typically Indian "feeling," "emotion," and "experience" with the "discipline" enforced by English. This allowed the writing to evolve. The union of two rich cultures, Indian and English, has resulted in the creation of a new literary genre known as Indian English literature. It is the literary work produced by Indians both before and after the country's independence. The term "Indian English literature" refers to the body of work produced by all authors of Indian origin who have used the English language in their writing, beginning with Raja Ram Mohan Roy and continuing up to the present day. It naturally and passionately portrays various shades of emotions, thoughts, and sensations that are representative of the ingenuity and spirit of India. "A peculiar native eruption," Indian English literature is a manifestation of the practical and creative talent of the Indian people. Indians have written in English, and

they continue to write in English, in order to communicate with one another and with the outside world, and in order to achieve artistic self-expression, using English when it is necessary or when it is absolutely important, in an Indian way. The English language, which has been tamed and nativeized in India, is considered to be one of our own languages along with Kannada, Punjabi, Marathi, Bengali, and so on. So, works of literature published in an Indianized or nativized form of English are considered to be examples of Indian English literature. It carries the unmistakable hallmark of Indianness, which may be interpreted as "life attitudes," "modes of perception," "life patterns," "behavior of the people," and "traditions that have developed through the years in India." According to Gowri Deshpande, it is correct to say that the two of us are Indian poets who write in English. Our thought is shaped by our country's political, social, economic, and philosophical situation, and our terrain is uniquely Indian. Indianness and the Indian experience of life cannot be confined to precise criteria because their expression differs from person to person, writer to writer, poet to poet, and novelist to novelist. The literature written in Indian English is colorful and beautiful as a result of the country's historical and cultural diversity. It exemplifies the Indian sensibility that has been passed down to us from the time of the Vedic literature.

In the context of Indians writing in English, as with many others writing in their regional languages as well, the process of coming to terms with tradition and the contemporary in order to develop an indigenous sensibility has in fact been a large and complex historical process, which has evolved through a variety of phases. This has been the case both in the context of developing an indigenous sensibility and in the context of developing an indigenous sensibility in general.

3. CONCEPT OF INDIAN SHORT STORY

The narrative prose fiction known as a short story is significantly shorter than that of a novel. There is no standard length for short stories. Some of them are hardly more than five hundred words lengthy, while others are upwards of forty-five thousand words. The key literary elements—plot, setting, and characterization—are utilized in short stories with a greater degree of compression than they are in lengthier fiction, such as novels. This is the primary distinction between short stories and longer forms of fiction, such as books. In most cases, the focus of a short story is either on the presentation of a character, the creation of a narrative that is intricately planned, or the exploration of an idea or theme. In general, a short story will have fewer characters and less action than a longer work. In most cases, it focuses on one particular event. Some features of a short narrative are brevity, unity or singleness of effect, economy (of words and conversation), and economy of words. It would appear that the most significant component of a short narrative is the theme.

Short stories produced in English by authors of Indian descent are referred to as Indian English short stories. These stories are distinguished by the fact that they are told in English and by the fact that they center on topics, viewpoints, and experiences that are indigenous to India. Short stories written in Indian English frequently investigate a diverse array of topics, such as cultural identity, colonialism and postcolonialism, modern social and political challenges, and the intricacies of modern Indian life. They may also draw from a long and illustrious legacy of Indian storytelling, combining elements of Indian folklore, myth, and traditional Indian genres such as the fable or the allegory.

Authors such as Rabindranath Tagore, R.K. Narayan, Mulk Raj Anand, and Khushwant Singh are among the most renowned Indian authors to create short stories in the English language. Short stories written in Indian English have garnered significant recognition and appreciation in India as well as around the world, and they continue to be an essential and vibrant form of literary expression in India even in the modern period.

Short Stories Written in Indian English because literature is so subjective and reliant on individual preferences, there is no such thing as a "great" short story writer in India.

4. SHORT STORIES WRITING STYLE OF BHABANI BHATTACHARYA

One of the oldest generations of surviving Indian writers, who write in English, Bhabani Bhattacharya is a native speaker of the language. The critics didn't appreciate his brilliance until much later in his career, despite the fact that he was very talented and had a wide range of skills. His versatility is demonstrated by the fact that he has written not only a number of novels and collections of short stories, but that he has also translated and edited some of Tagore's writings, that he has written popular accounts of episodes from Indian history, and that he has produced an insightful study on Gandhi as a writer. It is an interesting fact that he may not be as well-known in this country as he should be, but that he is read and admired more in countries outside of this one. This is evidenced by the number of translations of his works into a variety of different languages, which is a clear indication that he is read and admired more in countries outside of this one.

Before considering Bhattacharya's achievement as a writer of fiction, particularly as a writer of short stories, it would be appropriate to highlight his well-considered and judicious views regarding various aspects of the art and

craft of this genre, his vision of life, and the sources of his inspiration that shaped his creative insight. This would be done before considering Bhattacharya's accomplishments as a writer of longer works of fiction. These perspectives may be deduced from his own declarations, which he has provided in interviews, as well as his stray comments, which are scattered throughout his publications.

He began his career as a creative writer by translating Tagore and contributing a few short sketches to *The Spectator*. This was the beginning of his writing career. Yet, it was the great famine that swept through Bengal that generated emotional "stirrings" in him, which ultimately proved to be "a mere drive to creative." The finished product was a book titled *So Many Hungers*. With regard to his guiding principles as a writer, he has this to say:

Writing just for the purpose of writing is not something I have ever believed in. I didn't think out my stories' structures very often. In a sense, each narrative developed in the subconscious part of my mind. After it had reached the appropriate size, I was required to give it shape. Even after I had established how the characters were going to act, they still moved of their own free will, which often prevented me from doing what I had set out to do.

He believes that if a piece of creative writing that contains an appeal for moral principles is classified as propagandist literature, the author has no right to be offended about it and there is no reason why they should be. He asserts quite clearly that:

With its vivid representation of life, art must impart knowledge without seeming didactic. Art is required to

propagandize, but it can do so only by virtue of the fact that it conveys the truth. If what you are hearing is propaganda, there is no need to shut yourself off from the rest of the world.

His unwavering belief that a piece of fiction needs to be concerned with social reality is as follows:

In my opinion, a book absolutely has to be about something relevant to society. It is necessary to provide something to the reader that is seen from the perspective of society. The creation of art is not always done just for its own

sake. Art and literature that serve no discernible purpose yet are now very fashionable strike me as lacking in validity as an aesthetic assessment.

This assertion does not apply to his novels or lengthier works of fiction, but it does apply to his short stories and works of fiction in general. According to him, the objective of the writer should be to represent the truth in the way that he perceives it. Nonetheless, he should present the truth not in an impersonal and forthright manner like a philosopher, but rather "in terms of life," and he should make it alive by using the technique of dramatization.



Figure 1: Bhabani Bhattacharya

Bhattacharya is of the opinion that a writer should not let the label "propagandist" bother him or cause him to feel disheartened or anxious. It is possible for readers to have the sense that a writer is a propagandist if that writer condemns injustice and wrongdoing and advocates good causes; nevertheless, the writer does not have to see the label in a derogatory manner. If an artist's dedication to a cause does not diminish the worth of the artist's work as art, then the artist has every right to advocate for social change and to strive towards its realization.

According to Bhattacharya, a real creative writer, and especially a writer of fiction, should

deal with subjects relevant to mankind and the difficulties that it faces. The creative process of art should have a stronger connection to human existence than it does to natural phenomena.

Since, in Bhattacharya's view, the writer is tasked with documenting the social reality of the period in which he or she is writing, the individual in question is required to possess good perceptual skills and sound judgement. Bhattacharya does careful self-observation of the world around him and then faithfully documents his perceptions of those things:

I have trained myself to do this, and I have not let a single chance of

witnessing events or situations from which I can glean anything useful for the writer that resides inside me pass me by. The majority of my characters have taken their inspiration from the world around them.

When it comes to the method of writing fiction, Bhattacharya has not made any significant contributions to the field. When it comes to his art, he adheres more closely to established norms than he does to pioneering new approaches. Despite this, he is not completely opposed to the emerging styles and methods of fiction writing. In spite of the fact that Bhattacharya "writes quite objectively," Sudhakar Joshi observes that the author "does not look down upon the new approaches and trends in prose writing." Since he holds the following beliefs, Bhattacharya does not recommend a certain writing method or style to other authors because he believes that:

A writer will choose a style that, taken along with his or her talent, is the best fit. For me personally, I've always had the need to write in the style that I write in today. As it is up to Narayan and Malgonkar to determine how they should write, it is impossible for me to provide my thoughts on any of them.

In a nutshell, Bhabani Bhattacharya is an educated and cultured writer who writes with honesty and a feeling of loyalty, both to his work and to his nation. He adheres to a certain creative writing philosophy, which he applies to the works that he has produced himself. As a direct consequence of this, he has created works that are pertinent to the way of life in modern India. In addition to his forward-thinking thoughts and his optimistic outlook on the future, he has a deep respect for the spiritual and cultural traditions that have been passed down through the land.

From the perspective of narrative technique, the short stories written by Bhattacharya may be roughly arranged into three categories: "objectivity as approach," "I" as protagonist," and "I" as witness." Each of these categories is referred to throughout the stories. Notwithstanding the fact that one is likely to agree with the following assessment of Bhattacharya's works:

When he addresses a serious issue that people face in real life, like homelessness and criminality that is caused by extreme poverty, Bhattacharya is at the top of his game. Only when there is a serious topic does his creative compassion get awakened, and only then does his narration seem authentic... The stories provide light on Bhattacharya's wide range of interests as well as his great capacity for observation.

Nonetheless, one has the impression that the following assessment of Bhattacharya's short stories made by the reviewer is not completely fair and critical when he goes so severe and harsh as to comment:

However, the other components of good stories, such as arresting, witty, and humorous dialogue, narratives of structural innovations, and the capability to reveal character in a few telling phrases - these and other characteristics that mark a top-ranking short story writer are uncommon in Bhattacharya's work. If one is required to evaluate Bhattacharya's abilities as a short story writer on the basis of his actual output and not on sympathetic speculation regarding what he might have accomplished if he had cared to cultivate this genre more earnestly and consistently, then one is compelled to

say that his talent does not appear to lie in this area. This conclusion is reached because his output does not suggest that his talent lies in this area. At this point, it is possible to state without equivocation that Bhattacharya's claim to distinction in the field of Indian literature in English depends only on his novels, and not on his short stories.

Although though his productivity is relatively low, Bhabani Bhattacharya's short stories demonstrate that he is an experienced and capable storyteller. This fact cannot be overlooked, despite the fact that his output is quite low. There is no ignoring the reality that not every one of his stories is of the same calibre, and there are certain efforts in which, as a fictional artist, he fails and flops. This is a truth that cannot be denied.

Bhabani Bhattacharya as a short-story writer should not be denied his due and should be accorded proper acclaim for his contribution to the genre. His most remarkable achievement is that he imparted "greater inwardness" to the short story, which is what distinguishes the works of post-Independence Indian writers writing in English and in other regional languages. This is why he should be accorded proper acclaim for his contribution to the short story genre.

5. SHORT STORIES WRITING STYLE OF KHUSHWANT SINGH

Khushwant has established himself as one of the most prominent Indian authors writing in English since the country gained its independence. It is almost impossible to deny the undeniable truth that he has a wonderful talent for weaving captivating stories. In

addition to possessing a solid understanding of the intricacies of this literary genre as it is performed by the masters of this form in the West, he has also impressively succeeded in achieving a comparable compactness and conciseness in his short stories.

The approach that Khushwant Singh takes to life is one that may be described as intelligent. The seedy concepts he used in his writings are clear evidence that this is the case. Khushwant Singh, in the role of an objective observer, paints a picture of the modern-day environment in India that is brutally truthful. In point of fact, there isn't any Indo-Anglian author who can criticise Indian ways of life with as much audacity and candour as he does. His outlook is one that is not too idealistic and more grounded in reality.

However, Khushwant Singh is best known for his work as a short story writer. Although he has published a number of novels, including *Train to Pakistan*, *I Shall Not Hear the Nightingale*, and *Delhi*, all of which have been commercially and critically successful, Khushwant Singh is, at heart, a provocative journalist and a gripping novelist. In point of fact, he didn't begin his career as a writer until 1950, when he had his first collection of short stories titled *The Mark of Vishnu and Other Stories* published. This piece of work received positive feedback from both the British press and the Indian press once it was published in London by Saturn Press. His mind "was set on trying his hand at the profession of writing," despite the fact that at the time he was working as a Press Attache at the Indian High Commission in London. His short stories started appearing in periodicals published in the United Kingdom, Canada, and the United States.



Figure 2: Shri Khushwant Singh

One can see the influence of the short story writer that he is in all of his journalistic pieces, despite the fact that he has earned a great reputation as a journalist. Even in his editorials, which have delighted many readers, sometimes provoked them, and at other times infuriated them, one can discern the impact of the short story writer that he is. In these, Khushwant Singh recounts an occurrence or an experience to illustrate a point, to offer an abstract thought or an uncommon position, or to explain his unconventional stance on subjects of public importance, which makes the whole thing entertaining and drives home his argument.

Khushwant Singh, a prominent proponent and practitioner of this style, has outlined a set of guidelines that, despite their complexity, "should still be plain enough to anybody who desires to communicate his views in a short tale." The following is an enumeration of the rules that he has outlined:

→ It goes without saying that a short narrative should be brief. It is impossible for it to be a short book, just as it is impossible for a novel to be a lengthy short story... In my opinion, the maximum number of words that should be included in a short narrative is 3500.

→ A short narrative has to revolve on one event or a sequence of events that illustrate one topic, represent one character, or show the relationship between that one character and other characters.

→ As long as they have the ring of reality and a "message" to transmit, a short story's characters and events may be as fantastical as the author wishes to make them, and a short story's setting can be as fantastical as the author wants it to be.

→ A beginning, middle, and an ending are essential components of every short tale.

→ A curlicue that summarizes the narrative has to be included at the end of a short story, much like the thread that a scorpion includes in its tail.

While Khushwant Singh considers these criteria to be subjective and arbitrary, the majority of the world's most accomplished short story authors have adhered to them in the past and likely continues to adhere to them now, maybe without even realising it. In addition, in order to demonstrate his point, he uses Somerset Maugham as an example since, in his opinion, Maugham is the best short story writer

that has ever lived.

Khushwant Singh is of the view that the short story is the most popular form of literary expression in India, in contrast to the Western world, where the popularity of the short story is on the decline. He says-

The only literary form that could take use of the immense potential made available by printing and the fast-growing demand for literature was the short tale. This was because the short story was the only literary form that had its origins in tradition.

In light of the fact that he is both a fervent supporter of Indian short stories and a significant contributor to the genre, he maintains that

Also, Indian short stories are deserving of additional attention. In contrast to the situation in the West, where the short story as a literary form is on the verge of extinction, the Indian short story continues to be written in the conventional format based on the *Latifa*, although with some psychological subject matter infused into it. There are really too many talented short story authors to mention them all.

He provides an explanation for why this pattern is occurring: -

As a genre of literature, the short story is dying out in the Western world, although it is flourishing in India. This is due to the fact that the short story requires strict adherence to a predetermined set of guidelines. Indian authors adhere to these standards, although contemporary authors writing in Europe and the United States do not.

The short stories written by Khushwant Singh are evidence of the fact that he, as a short story writer, adheres to the set of principles that he has specified for other people who engage in the practice of writing short stories.

It is now possible for us to assess the significance of Khushwant Singh's contribution to the Indian English short story by taking into account the many distinguishing characteristics of his short stories and doing an in-depth analysis of those characteristics.

The short stories written by Khushwant Singh are characterised by a deep and varied sense of humour. His outlook on life is profoundly influenced by the comedic spirit, as was pointed out by Shahane, who was correct in his observation that happiness and merriment seem "to be the main purpose of Khushwant Singh as a writer..." Chirantan Kulshrestha is probably fundamentally incorrect in his belief that "humour is not really Khushwant Singh's forte."⁴¹ In contrast to this perception, Khushwant's humour gives unadulterated laughter.

The sole result of Khushwant Singh's creative efforts are not always laughter, gaiety, or pleasure. His comic style was chosen for a reason that has to do with society. According to the viewpoint of S.C. According to Harrex, "Khushwant Singh's desire to perceive life in sociological and moral perspective, of course, is an essential aspect of his fiction." According to Shahane, the comedy is related with social and moral critique in Khushwant Singh's fiction as well.

Because of his concern for society, Khushwant Singh is attracted towards writing in a sarcastic style. As a result of his disdain for the cant, hypocrisy, vanity, and snobbery that are prevalent in contemporary Indian culture, he has essentially become a satirist. His sunny

disposition, in conjunction with the comedic tone he uses in his writing, has enabled him to develop into a funny satirist. His stories provide him the required framework to uncover a variety of shortcomings in a variety of people. He makes fun of a lot of respected organizations. The vain anglophile and the institutions formed according to the pseudo-Western style only to be effectively mismanaged incurs his wrath, and he comes out sharply against them in some of his stories. He also comes out against institutions formed according to the pseudo-Western style only to be effectively mismanaged. He also makes fun of the politicians' systemic corruption, the commercialization of marital alliances, the illusion of Indian religiosity and other worldliness, the communal fanaticism of religious leaders, the sanctimonious and hypocritical nature of Indians living outside of India, the superciliousness of anglicized Indians, and the inefficient and vulnerable bureaucrats.

As a result, Khushwant Singh's comedic method encompasses all nuances and subgenres of humour, such as satire, farce, burlesque, and so on. With the following wonderful observation made by Shahane, we may bring our conversation about the comedic mood that runs throughout Khushwant Singh's short works to a conclusion:

The essence of the comic is imaginatively transformed into essence in his short stories, which express parts of experience in which darkness is transformed into brightness.

After R.K. Narayan, Khushwant Singh is widely considered to be among the most talented humorists who have contributed to Indian literature written in the English language.

Khushwant Singh has every right to hold a major position among the modern practitioners of the art of shorter fiction. He is a skilled storyteller and a skillful fictional artisan.

6. SHORT STORIES WRITING STYLE OF MANOJ DAS

Manoj Das is a famous bi-lingual fiction writer who has written a large quantity of shorter fiction both in Oriya and in English. His works may be found in both of his language's literary canons. Also, he is the author of two other books. In addition to his more straightforward works of creative writing, he has also made a major contribution to the field of writing for children. In addition to being a prolific fiction writer, he is also a writer of non-fiction. He is the author of two works that are on Sri Aurobindo. Apart from this, his contributions to India's main publications have been very well received by the country. As a columnist, he contributed his writing to one of the most prominent English daily for a considerable amount of time.

Manoj Das is known for his work as an author of short stories written in English, and he has around a dozen volumes to his name. If he has won several awards for his short stories written in Oriya, it is because of his stories written in English that he has received international acclaim. His stories in English have been published in notable magazines and anthologies in the West, and they have received praise and appreciation from well-known authors and critics such as Graham Greene, H.R.F. Keating, and A. Russell. K.R. Iyengar, who was a pioneer in the field of fiction in Indian English literary criticism, has gone as far as to say that Manoj Das belongs to the same class as other great story authors, such as R.N. The members include Tagore, Munshi Prem Chand, and Mulk Raj Anand.



Figure 3: Shri Manoj Das

Manoj Das is one of the few talented Indian writers who uses both their native language and the language that they have learned to write in simultaneously for the purpose of their creative endeavors. These two languages are known as the mother tongue and the language they have acquired, respectively. He writes in both Oriya and English with the same fluency, ease, and proficiency in both of those languages. He is known as a prolific author with more than thirty volumes to his name, including both works of fiction and non-fiction.

When he was just fourteen years old, he published his first book of Oriya poetry, which was the beginning of a long and magnificent literary career. Nevertheless, his first creative attempt in the field of fiction was a short work named "Samudra Kshyudha" ("The Hungry Sea"), which carries a definite imprint of Marxism that impacted his thought in the early period of his life. He was a talented spinner of stories. It wasn't until 1965 that he published his first collection of short stories in English, titled *A Song for Sunday and Other Stories*. Since that time, he has written and published a number of collections of short stories, including: *Short Stories of Manoj Das* (1969), *The Crocodile's Lady* (1975), *Fables and*

Fantasies for Adults (1978), *The Man Who Lifted the Mountain and Other Fantasies* (1979), *The Vengeance and Other Stories* (1980), *The Submerged Valley and Other Stories* (1986), *The Dusky Horizon and Other Stories* (1989), *Bulldozers and Fable* (1994). In addition to these collections, he wrote a novelette titled "A Tiger at Twilight" and one full-length novel titled "Cyclones" in 1987, both of which garnered a significant amount of critical acclaim for him.

The author Manoj Das explores a diverse array of topics in his collection of short stories. There are stories with extreme realism, convincing and entertaining fantasies, stories with psychological significance, satires in the guise of folk stories, fables, and stories of man's interaction with supernatural forces, as well as stories dealing with birds and other animals. His imaginary universe is permeated with a sense of mystique and mystery. Some of his stories focus on eerie and fantastical occurrences, such as hallucinations, dreams, reveries, and occult encounters, such as having a tryst with a Baba, Tantrik-astrologer, exorcist, or necromancer, or seeing a ghost, an apparition, or some other kind of enigmatic phenomenon.

Before identifying some major themes that are dealt with by Manoj Das in his short stories, it would be worthwhile to take into consideration the nature of the operative creative sensibility that Manoj Das possesses. This would allow for the identification of some of the major themes that are dealt with by Manoj Das in his short stories. It is quite clear from his writings that he does not write like a foreigner who is imagining and picturing India to himself. Instead, he writes like an Indian with a wholly Indian view of things that originates from his native Indian ethos, and he expresses himself through the typically Indian idiom. This is quite evident in his writings. Over the course of one of his interviews, he openly discussed his beliefs as follows:

I believed that since I was raised in a rural, born at the cusp of India's freedom, and so saw the process of change at an impressionable age, I could convey a portion of authentic India via the medium of English. One is allowed to have trust in themselves, regardless of whether or not such faith is justified.

Regarding this characteristic of 'Indianness' in the works of Indian authors, he makes the following statements openly:

When an Indian writer is naturally Indian, his Indianness is barely pronounced; however, when an Indian writer makes a conscious effort to highlight his Indianness or does the opposite - tries to consciously cultivate a stance that should appear dazzlingly different from the traditional writing - his Indianness becomes grotesquely pronounced. When an Indian writer is naturally Indian, his Indianness is hardly pronounced; however, when an Indian writer is naturally Indian, his

Indianness is hardly pronounced.

The India of Manoj Das, which finds its expression in his works, has two faces. One of these faces is a mostly rural India that remains unchanged in the middle of a world that is always changing. This India is the classic India, the country of mystery and wonder. It is so deeply rooted in the legendary cradle of its dormant past that it casts a curious gaze onto the world that has become more civilised.

The other India that emerges from the stories of Manoj Das is the India that is in transition. This is the realistic India, the socio-political India, the historical India, the early post-independence India with the rise of patriots, politicians, ministers, mayors, city-fathers, and professionals such as doctors, lawyers, engineers, brigadiers, police officers, and headmasters. Manoj Das's stories have been translated into a number of different languages.

The passage of time and adaptation to new circumstances is a common motif in Manoj Das's works. Because to the fact that India is a country steeped in mysticism, mystery, and occultism, Manoj Das's creative ethos is infused with all of these elements. A number of his stories focus on spectres, fairies, apparitions, and occult encounters, as well as weird and bizarre occurrences such as hallucination, dream, reverie, and trysts with tantric astrologers, exorcists, and necromancers. The ghost stories told by Manoj Das each have a unique and captivating quality. Both his use of the supernatural and the way he blends natural and supernatural elements into his novels are distinctive aspects of his writing, and this is especially true of the former.

His stories also explore love topics, which may be found throughout the collection. All of these romantic stories illustrate not just the depths to which love may go but also the myriad of ways

in which love always leads to deception and lying.

Manoj Das has a deep and abiding affection for young people. There are stories that he has written in which he portrays the subtle intricacies that make up a child's emotions. What he has been attempting to demonstrate via these stories of delicate representation is that the world of adults is defined by complications, hypocrisy, treachery, deception, and brutality, which he contrasts with the world of children as being a creature of beautiful and purity. In several of his works, the issue of the gulf that exists between generations is also given a poignant expression.

Realistic elements may be seen in all of Manoj Das's stories, despite the fact that many of them have a fantastical bent. In spite of the gloomy mood and the abundance of fantastic elements, his works have a strong foundation in the actual world. The fact that the stories included in *Fables and Fantasies for Adults* are either a commentary or an in-depth study of human existence and the natural world is evidence that this is the case.

In his works, Manoj Das not only projects the social awareness or the reality of the world, but he also exposes the psychological truth and the realism that comes along with it. It is clear from the majority of the stories he has written; his main preoccupation is with the psychic man and psychic reality. In "Birds in the Twilight," "A Song for Sunday," and "Miss Moberly's Boys," he has shown the process of psychological development, including alterations and aberrations, in a very lovely way.

It is interesting to make the observation that Manoj Das's visions are not entirely exercises in mysticism or abstractions in and of themselves. They are grounded in the actual world and fall within the realm of what is

realistic in terms of one's ability to conceive of and imagine things. It is impossible to deny the indisputable cogency and logic of probability that they exude. His imagination does not go into abstract territory. Nor are they the product of his wild fantasy and vivid imagination; rather, they are the result of his creative brilliance. They are metaphorical in the sense that they comprise a twofold frame of reference and are endowed with a deeper meaning than what is first apparent.

His language is unquestionably austere and charged, yet there is none of the stiffness that is seen in formal standard English. It satisfies the requirements of the Indians in terms of its freshness, delicacy, and attractiveness.

His writing is straightforward yet deep, similar to R.K. Narayan's, and it has a lighthearted quality to it. The naturalness that we see in Raja Rao is there here as well. He is selective in the language that he uses. The sentences do not adhere to any kind of uniformity. They are saturated with the connotative significance of many associations. The humorous, ironic, and satirical undertones in the narrative are harmoniously reflected in his use of rhetorical methods. He selects the language, visuals, and even structure and mood for his story that is most suited to the requirements of its content. For instance, the whole of "Prithvirai's Horse" is an outstanding demonstration of the different stylistic elements that he employs. Metaphors are woven into the fabric of the language to give it a satirical and hilarious quality. The narrative is written in a style that is reminiscent of an epic. While the vocabulary of "Bhola: Grandfather and the Tiger" is neither authentic or very vivid, the way in which the words are juxtaposed throughout the story makes for an extremely comedic and dramatic impact. In the short stories such as "The Crocodile's Lady," "Farewell to a Ghost," "The Tree," and "The Owl," etc., his language and style are infused

with an eerie and uncanny touch to suggest the supernatural. For example, "The Crocodile's Lady" is about a woman who marries a crocodile. In the same way, in order to make a situation humorous, he not only makes the humour out of the unusual collection of words, comic or laughter-provoking names like "Bald breast," "Miss Chi-Chi," or "Mrs. Younghusband," but also by the use of certain odd sounding words such as "nincompoop," "goblin," "funk," "dunderhood," "numbskull," "brigand," "non-pareil," " Samal has indicated, very correctly.

The following evaluation of Manoj Das is worthy of citation since it simply demonstrates his singularity as a creative artist:

Here is a writer whose vision and wisdom are really Indian, yet whose appeal is also worldwide. With a true blend of humour and compassion on the one hand and insight and the ability to expose on the other, the author brings each character to life—whether it's an innocent kid or an interesting politician—and makes each circumstance unerringly natural and yet meaningful. His range is broad, but his style is unique; there is an aristocracy in his English... which is unusual.

In light of Manoj Das's rich and major contributions, it can be said with confidence that he deserves a prominent position not just among the masters of short fiction in Indian English literature, but also among the renowned personalities of this genre in global literature.

7. CONCLUSION

The most frequent characteristic of these authors is that they haven't received the credit they deserve since their abilities and potential haven't received the right accolades or

recognition. There are several causes. The critics have ignored the claims of writers of short stories like Arun Joshi, Chaman Nahal, and Bhabani Bhattacharya due to their meagre output of short stories, as well as the fact that they are better known as major novelists and have made a significant contribution to the longer form of fiction. Khushwant Singh has written several collections of short stories, however that is not the case with him. He has gained notoriety as a prominent journalist and as the author of books on the Sikh people's history and religion. our argument is that these authors should be given their due respect, and their potential and qualities, as well as their contribution to the growth of Indian English Short Story, should be fairly assessed and acknowledged. In addition to their work in other literary genres, their important contribution as a writer of shorter fiction has improved Indian English Literature. They are endowed with a true Indian ethos, a great creative sense, and a comprehensive mastery of the fictional art and method.

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