CHAPTER - 1

MODERN SHORT STORY : ITS TRAITS AND DIMENSION
CHAPTER - I

Modern Short Story: Its terminology and its scope and meaning

Of all the branches of literature perhaps short story has the quickest momentum. The quickly changing world conditions gives rise to many complexities and oddities. Study of history is no longer lineal, so in the present context a journey from one point to another is fraught with uncertainty, it is not axiomatic. As the expressions of the broken images of life may be very illuminated at times, so also they may be infested with complexities. This may spoil the continuity of the story and at the same time its scope becomes contracted and limited. In this context short story finds out the hint of an unprecedented pole allocation in the world of reality. Quite naturally the style of expression undergoes a change. How the duality of the inner and the outer world is active in the depth of time, becomes the sole objective of the short story writer to express. "chatagalpen jagat sabceye beși asthir; samaen swabhāv galpakānden kāche jaṭil galakdhṣyādhā hisābe pratipanna hacche."¹

Their points of view are constantly changing since the significance of theme is uncertain, the shadow of doubt falls upon the style of expression. In the matter of distinctive quality and technicalities we always find a relative freedom of the short story. As the world of man is coming more under attack, externally and internally, the short story prepares itself just as much as is necessary to face the challenge.

It is now admitted by all that fiction is the most important branch of modern literature. In modern times the main stream of current literature
has flown parallel to the stream of poetry, and then after the novel only short story brings the feelings of man face to face with his social and historical situations directly. In the path of its development and progress short story has left poetry and fiction far behind and has proved its significance and influence. At every turning point in its journey of progress the most insignificant event of life, the most negligible, the rude social maladies have been found to have been portrayed in a dramatic fashion and with deep significance in short story. There is but little doubt that short story has been successful in relating the role of the writer with the contemporary events very trustfully, when at the same time it has portrayed the changing values of life in the most lively manner. Within the very limited scope in its journey of progress short story has portrayed different problems of contemporary life and has earned the epithet of successful creative literature.

The reason why the realistic Bengali and Hindi literature has acquired immense importance is the awakening of modern thoughts and feelings. The desire of the awakened modern thoughts and feelings is involved with that significant awareness of the contemporary age which gives the self a clear insight and at the same time establishes the values of life; which flowers in its own social and historical perspective. It also acknowledges and welcomes new thoughts and changed values of life and at the same time shows the society a new horizon. Besides this it lays emphasis on the originality of expression and assumes its own distinctive place in literature through characteristic understanding, through expression of feelings in the medium of thought, language and style. It is very much necessary to have a comprehensive idea of this significant aspect of
literature and society.

1. A survey of the opinions of learned scholars on modernism

The word Modernism is very much controversial. Different critics and scholars have tried to discussions about modernism with the English word Modernism. But ‘ism’ indicates the Bengali word ‘Bad’. So Modernism translated into Bengali should be ‘Adhunikatabad’ but not ‘Adhunik’. The Bengali word ‘Adhunikata’ is the Bengali translation of the English word ‘Modernity’. This modernity is seen in the thoughts, in the thoughtful mind of the artist. Modern thinking lies in seeing modern values and dignity with a new outlook. This modern feeling rejects the age-old tradition and brings in a new awareness. When the intellectual awareness will come then only the age-old tradition will make its exit. And in this way modernity will not be an external imposition but will be a medium of expression of the feelings of the time and the people. But we know that modernity inspite of being closely related to the time and the people, defies all restrictions. Because the form of this modernity constantly changes with the change of times and world conditions. Rabindranath in his essay “Adhunik Kavya” in the collection of essays, “Sahityer Pathe” has given a proper definition of modernity. “নদে সামন্নর দিকে সাজাতি কালে হাত হাত বাঙ্ক পহেঁ। সাহিত্যে তেমনি বাঙ্কাবার সিদ্ধে কালে। জাকান সে বাঙ্কের নেই তাকান সে বাঙ্ক তোকে বালে হুবে মাদে। বাঙ্কালী বলে জাক অধুনিক। এই অধুনিকতার সময় নেই নয়, মাজি নেই।” In other words, those who have studied the characteristics of a modern minds are more or less agreed that, self-awareness is the most important characteristic of the modern mind. Sri Bhudeb Chowdhury has elaborated this point in his discussion, “াধুনিক মাজির সার্বদৃশ কাল সাধ্যান প্রভাবনাতে তিলা হালা
mānuṣer sattā o sambhāvanār amea rahasya sampaṭke abical 
pratyaer ṭūne sarbātiśaye mānabik kautuhal ebaṁ jigyāsūtai ekānta 
bhāve jaṭie pāṭā."\(^3\) And that is only possible when the continuous 
inventions and discoveries of science can bring awareness to man. So it 
can be said, "ek kathāi baigyaṇik dīśti sādhita amiśra mānabik 
jigyāsā ādhunik cetanār utsa."\(^4\)

Once when Rabindranath was asked about modernity he said, 
"āmi ke jadi jigyāsā kara biśudha ādhunikatā ṭā ki, tāhale āmi balba, 
biśwake bektigata āsakta bhāve nā dekhe biśwake nībhikār tadgata 
bhābe dekhā."\(^5\) As it is in life so it is in literature modernity manifests 
itself in the body and soul of the creation. In the history of Bengali literature 
a totally new form of modernity with its own characteristics, has grown 
and developed around Rabindranath.

The word “Modern” is a terminological word which is not bound 
by time. So, if can be said that though the word “Modern” is related to the 
present, it is not rigidly bound with the present. Since the present is always 
changing the form of modernity also changes again and again. As an 
illustration we may say that the age of the Buddha is quite ancient, but 
onece it was quite modern. We say this because what is considered as 
modern to-day will be sidetracked in future as old.

Reformation of the old and the outdated in conformity with the new 
values of the new times, to rouse the desire for the new values of life, to 
create indifference to the dead traditions and arousing love and respect for 
the development of the new values of life and to encourage if, to create 
taste for the development of scientific way of thinking and the progress of 
art and culture, to unravel the mystery of human existence with a new
outlook, etc., - all these are the characteristics of modernity. So, respectable Sri Ramdhari Singh Dinkar of Hindi literature has said, "ādhunikatā ek prakṛtiyā hei. yeh prakṛtiyā andhāviśwās se bāhar nikalne ki hei. naitikatā me udārata lāne kē hei. budhivādi banne ke prakṛtiyā hei. dharm ke sahi rup tak pṛahucne kē prakṛtiyā hei." 

In the opinion of Dr. Shambhu Nath Singh, ādhunikatā pratyek avasthā me swayam ka punarṣaṅga hit evam navēn kanti calū hei. 

It is not possible to sever it in the middle to bring if in conformity with the time. It moves forward continuously developing itself, when this forward movement gets obstructed by old beliefs and tradition then the awareness of the contemporary age removes the obstruction and helps the stifled flow to move forward. To keep faith in human values and to grow gradually our intellectuality is the sign of modernity and that is the merit of the age. Modernity is not any movement, it is a personal feeling which finds expression through the medium of literature.

The word 'Modernity' is always used as an antonym of 'Old'. It may be that the old social values confined within narrow limits are not found suitable to the modern times, but they are not altogether unsuitable. In fact, that only is old which does not suit the present times, But those old idea, refined with modern thoughts, rejuvenated with new energy and power, may become modern. In his essay, "Adhunikatar Swarup Aaru Rabindranath", Md. Nurul Huda said, "ādhunikatā hal atitak jāgnata nākhē abyāhata bārtamānaḥ saite calā. bhaviṣyatabādi sakalar 'continuous present' bō abyāhata bārtamānat āche atitar bānātsār āru bhaviṣyat samparke ekanacchā purbābhās. ādhunik šilpi bō kahir karma ei trikālık sāmanyak bārtamānaḥ bhitarat pratyakkha karā."
Though the word ‘modern’ can be made understandable but to give it a terminological name is the most difficult task. Its definition is very complex. According to the opinion of Ramswarup Chaturvedi it may be said that to reform one’s own thought and ideas according to the demands of the age is modernity. An established critic of Hindi literature Dr. Bechan said about modernity, “ädhunikatā ta hamārī us pariṣṭhitī kē upaj hei, jis pariṣṭhitī me wah hame ākarṣit kāriti hei. pariṣṭhitī ke pariṣvaṁtaṁ ke sāth sāth hē ädhunikatā me vicār bhi badal jāte hei. isliye ädhunikatā kē paribhāṣā ta ek kāl ke prasāṁga me hē kē jā sakti hei.”

The famous western scholar Mack Iwar said that modernity is not totally art off from the past. Only he can be a modern writer who does not cut himself off from the past though he is perfectly aware of the present. Hence Dr. Ganga Prasad Vimal has shown modernity as the carrier of modern thoughts and feelings. In fact, modernity is the manifestation of scientific thinking and is controversial.

The process of modernity can never be stopped. But it is also true that as external ornamentation is not modernity, so disbelief in god or abusing religion without trying to understand them is not a mark of modernity. Modernity is such an outlook which helps us to develop properly.
2. **Short story and its theoretical analysis**

The place of short story as a definite branch of fiction in world literature is of recent times. Its newness lies in its inner self as lies in its external adornments. As time changes the taste of people also changes. Where there is social awareness, there comes a desire, a longing for new ideas. In many old and conventional branches of literature short story also appears before the readers with its novelty in taste and attracts them with its strangeness and beauty. Short story is an artistic product of the recent times and yet it has conquered the world with its great popularity.

The greatest product of the 19th century short story at the time of its birth, “upanyās, gītikātā, nāṭak, feval, navelā, enekdat - samasta kichuke kam beši grahan kare se sampūrṇa annya mūrti - tilattamā.”

The river is quiet in the mountains where it is born but as it comes down to the plain its current acquire speed. A tree born from the seed of the same tree may acquire new characteristics having been grown in a different climate. A short story is like that. It gets new shapes, new forms in the hands of different writers.

For this reason it is a very difficult task to give short story a fool proof definition. At different times different critics and scholars tried to define a short story viewing it from different view points. The person who has the ability to offer the world an ecstatic joy, but whose special characteristic is to keep himself beyond the ordinary judgement of man makes is difficult for us to explain his inner strength, his motive power. In the same way to find out a correct definition of short story, to asses its nature and characteristics is a near impossible task.
We may quote the comment of Hudson regarding the definition of a short story and its characteristics. He said, "A short story must contain one and only one informing idea and that this idea must be worked out to its logical conclusion with absolute singleness of aim and directness of method." In other words the critic wants to say that a short story must revolve round a single idea and that idea with its characteristic hint must move forward to a reasonable end in a logical manner and everywhere it will be directed to a single goal by the skill of its presentation. The objective of the writer is not to make his narrative long and elaborate its contents, but to catch the significant moments of life and express it impressively with intensity of feeling.

Alfred Ward had said while discussing the characteristics of a short story, "Both as a form of entertainment and as a channel for ethical instruction, the short story is almost literally as old as the hills. As a medium for the conscious exercise of literary art, however, it is the youngest among literary form." From the point of view of Ward the writer of a short story must study certain things very deeply. Firstly the value and importance of the subject matter of the story; Secondly, precision and speed in the orderly arrangement of the events of the story; thirdly, lucidity in the style of writing and a simple flow of these; fourthly, the portrayal of the characters of the story should be free from being unnatural and should be related to the realities of life, and fifthly, the story writer must be always aware whether in the choice of words and in language the flow of the narrative reaches the desired objective or not. This discussion helps to present the characteristics of a short story before us. A short story desires to reach its goal keeping itself free from all excesses. And for this reason
Ward says, “Every word directly promotes progressive movement toward the end appointed.” In other words every word in a short story must be used always keeping the sole objective in view. There shall be anything in it which does not help the forward movement of the story or what is unnatural. Brander Mathews in his book ‘philosophy of the short story’ has said, “The short story by its effect, a certain unity of impression which sets it apart from other kinds of fiction.” He has analysed the inner tendencies of the short story very beautifully in his book. In his opinion a short story is a unity of impression. This little comment but with a deep meaning has revealed the deep mystery of the art of short story. This unity of impression is the soul of a short story. There is no end of the difference in form and style, but the unity of impression shows the originality of the short story writer.

In a short story the broken images of life are studied. Some may say that short story deals with a slice of life. The comparison of Kipling that a short story is a ‘lantern at the window’ is quite suitable. ‘Short story is a peculiar product of the 19th century’, about this community of a critic Naraya Gangopadhyay said, “e ūniś sātakar ek sampurna niśwa sāmagri - jā etapūrbe antata eirupe bidyamān chilanā. e navel o nai ramāns nai. e kabitār mata aikya bhāvāśraṇi athaca kalpanā mukhyā nai, jēban nirbhār ābōr sei jēbaner sāmagrikatār pratēk chabi o ete nei - ete khāṅhatār byabahār. Sutanām e bastu spastai abhinab - e hala ekti ‘peculiar product’.”

Modern short story is a product of agony. Again in the opinion of others short story is ‘lonely voice’ or the weeping of a lonely heart in silence. While discussing this matter Dr. Swasti Mondal has said,
“chatagalpa ākyāıkā nai, kāhinē bā śudhumātra ‘galpa’ stany nai. ābār upanyās bā kṣhudra upanyās o nai. chatagalpa ek abhinav śilpakarma. ete kāhinē gun, galparas upanyāser matai jēbanāśnaē plaṭ racanāi naipunya sabi āche. chatagalpa eta satye o ek abhinav śilpakarma; tā dhērgha bilambita bibaran biślesan yukta upanyāx kṣhudra upanyās nai. chatagalpa samkṣhipta, sammata, parimita jēbaner khanḍāmiśake ālakita kare akhanṭar pratyāśā jāgāi. eti klimeks bā klimeks kei sucanā ebaṁ sese ākasamī camak bā niṣchita parinām racanā kare pāṭhak manke cira aṭripta jigyāśai ākul kare nākhāi chatagalper śilpa baiśiṭya.”

About a comprehensive definition of short story different scholars have different opinions. Famous writers and critics said different things at different times. Sometimes a critic said the opposite of what another critic said. The opinion of everyone is partially correct about a certain story. Yet it can be said that a clear definition of short story which is applicable to all short stories has not yet come up. In modern times a short story writer and critic of England H. E. Bates has said about a definition of short story in connection with this limitation of short story, “.... the story can be anything the author decides if shall be; it can be anything from the death of a horse to a young girl’s first love affair, from the static sketch without a plot to the swiftly moving machine of bold action and climax, from the prose poem, painted rather than written, to the piece of straight reportage in which style, colour, elaboration have no place, from the piece which catches like a cobweb the light, subtle iridescence of emotions that can never be really captured or measured to the solid tale in which all emotion, all action, and reaction is measured, fixed, pulled, glazed, and
finished, like a well-built house, with three coats of shining and enduring point. In that infinite flexibility, indeed, lies the reason why the short story has never been adequately defined.”

The above comment of Bates has been simplified by Bhudeb Choudhury in the following way. “Ye kana kichigue nie chatagalpa lekhā hate pāre; jagater sab kichui chatagalper bişay. ār sab kichunī chatagalpa hae uthe pārār pakkhe ekmatra aparihārya upādān hala sraṣṭār tēbra icchār ekak sakti preranā. jēbaner dhānā srāte pale pale chatagalper upādān bhese caleche, sraṣṭāke inār caitanyer āmule dhare tulte habe eder je kana ekītike. śilper cetanā o abadhāranār ālak phalakei bahamān jēban dhānā muhurter janya chatagalper rup dhāran kare.”

Short story is an impeccable art from of fiction inspired by the influence of the age. The source of this inspiration of the age lies, “byektir saṅge byektir ebam byektir saṅge sāmājik samparker bhitan. tāi samśay o bedānār yugen phasal chatagalpa ekādhāre byektinulak o samājmulak.” With the help of this discussion we can know the reason of the appearance of the short story. From time immemorial man has been listening to stories. So to tell stories or to listen to it, is as old as our civilization. From the beginning of human civilization people told stories and also listened to them. Many strange stories were told and they spread all around. Also in the hands of some writers of narrators the stories took a new shape, and in this way the youngest branch of fiction, the short story, appeared in a new form. So, Sisir Kumar Das has said in his book, “Bangla chotagalpa”. “Kintu chatagalpa biśes bhāve ekāler shriṣṭi. tāi galper saṅge tān ekṭi biśes pārthakya āche. e ke biśes rupṣṭiṣṭi.”
This variety and abundance of this particular form of fiction as said by Sisir Kumar Das is a thing to wonder at. In this world fast life and complexities there is very little time to read long novels, hence the demand for and popularity of short story, which can be finished in half an hour or so. It can give some entertainments and pleasure even to passengers of trams or buses or local trains, so it is truly felt, “Ei dhuta dhābamān yuger cāhidā met ānar sanbattam prakaran chatagalpa-swalpa samaer madhyeyā ānanda o silper dābi ekisange metāte pāre.”

By comparing short story with other branches of fiction in an analytical manner some aspects of the characteristics of short story may be found out. But if we wish to unravel the whole mystery we will be obliged to go deep into it. After the creation of literature comes up the question of enquiry about it. Fortunately the enquiry began at the early age of short story, and the person in whose voice the enquiry was first heard, he himself was a successful artist of the art. Edgar Allan Poe first tried to determine the characteristics and theory of short story. In the context of Hawthorn’s “Twice-Told Tales” (first published in Grahams in May, 1842) Poe gave his opinion on short story. Needless to say that in the later period the opinion of Poe became a matter of endless controversy.

He used ‘Short Narrative’ in place of short story as the correct terminology. The explanation of the word ‘Short’ as given by Poe is that story which, “requiring from half an hour to one or two hours in its perusal.” It may not be always possible to follow this time-bound rule rigidly, because literature is not a formula of Algebra. But if we don’t
take this explanation literally but pay our attention to its sense then we shall find that he wanted to point out the length of the narrative which should be small. He has also hinted that a short story is a narrative which can be finished in one sitting.

The short story is certainly a creation of the modern times. Rabindranath said, “ādhunik kāler maner madhye o tālā huṭa, samaer o abhāv. jebikā jenistā jēbaner ceye baṭa haye uthede. tālā lāgāna yantarer bhiler madhye mānusher hu hu kare kāj, huṭmut kare āmad pramad.”23 Short story has realised the hurry of modern fast life and the shortage of time and has shaped itself according to the situation. Hence Rathindra Nath Roy has said, that short story, “ek niśwāsei sēs karā yāi, trāme bāre lakāl trener yānider o yā alpa samaer madhye ānanda dite pāre.”24

From the very beginning a short story must proceed with a single aim. Events, characters even words must move towards this goal. This singleness of aim has made the flow of short story unstoppable. This restrained and compact quality of the short story is its characteristic. Hudson has said about this singleness aim of short story in another way, “Singleness of aim and singleness of effect are, therefore, the two great canons by which we have to try the value of a short story as a piece of art.”25 Short story must reach its goal unencumbered by any excesses and the resultant effect must also show this singleness of purpose.

At a first glance it may appear that the name short story only points to the length of the composition that the only mark of a short story is its small length. While giving a definition of short story Pramatha Choudhury said that a short story should be short but it should also contain a story.
But this definition does not explain the real character of short story. So, we can say that the smallness of a short story does not lie in its size but in its character.

What came in the mind of Rabindranath about short story has been revealed by him in the poem “Barsayapan” contained in the group of poem “Sonar Tari”, i.e., the true character of short story has been clearly expressed in the words of Rabindranath, “chaṭa praṇ, chaṭa byethā chaṭa chaṭa duḥkha kathā / nītāntai sahaj saral / sahasra bīmaṇī rāśi pratyaha yeteche bhāsi tārī ducārite aśrujal. nāhi bākanān ār chaṭā ghatanār ghana ghaṭā / nāhi tatta nāhi upadeś / antarē atriptī rahe sāṅga kari mane habe / ses hae haila nā ses.” An unassuming life and little pains should be the subject matter of an ideal short story. So, Narayan Gangopadhyay has said, “gaspade yeman ākāśen chāyā paṭe, temni ekṭukhāni kṣhudna citnapāteī madhyei biśāl byāpta mahā jēbaner chāyā paṭe. tatta thākbe kintu tatta kathā baṭa hae utbānā - phuler gūye gandher matai tā abicchinna hae bīrāj karte; kāhinē dḥup nibē yābe kintu tār bhāver saurabhīti maha bistār karte thākbe dhīne dhīne. ataeī lekhaker kalam yekhāne theme dṇāṭābe, seikhān thekeī pāṭhaker mane galpaṭi sancāniṭā hae calbe.”

According to Chekhov the ingredients of a short story should be called from life. Thus he has said more elaborately in a letter, “Do not invent sufferings that you never experienced and do not paint pictures you never saw, for a lie is even more annoying in a story than in a conversation.” As Anton Chekov spoke against writing something incredible, Rabindranath also held the same opinion. In different places he said clearly, “yā kichu likhechi, nije dekhechi, mārme anubhav karechi,
The great pioneering writer of Hindi literature Premchand also said, "kahānī ka ādhār ab ghaṭānā nahē, anubhuti hei. āj lekhak keval kai rācak dṛiṣṭya dekhkar kahānī likhne nahē baiṭh jātā hei. uskā uddyeśya sthul saundaryya nahē hei." It is surprising how very strange and various things can be chosen as the theme of a short story which will become more clear when we compare it with other branches of literature, and the question remains whether this variety is possible in the latter. So, the famous Russian writer Anton Chekov said that he could write a story about an ashtray. The world of short story is vast and within its vast fold it can hold the strangeness and variety of life and the world. So, Birendra Dutta said, "chatagalpa bujhibā ekdhārānēr elāstic ānt yān bīṣayer sthiti sthāpakatā atulanēa". Short story need not have any serious event or wise principles in it, "nāhi bārnānār chatā ghaṭanān ghanaghatā / nāhi tatta nāhi upadeś." The above saying of Rabindranath is thoroughly applicable to short story. That a story can be written without any serious event in it has been shown in the story 'Kabuliwala'. The story moves harmoniously with the frivolity and the childishness of mini and the language and movement of the story. In the words of Rabindranath when the writer saw the Kabuliwala, "kanyā ratner kizup bhābaday haila balā ṣakta, tāhāke urdhāswāse ḍākā ḍāki ārāṃbha kariā dila. āmi bhābilām ekhānī jhuli ghāṭe ekṭā āpad āsiā upasthit haibe, āmār saptadaś panicched ār ṣeṣ haibenā." As the story moves forward, Mini grows older her language also changes. The basic idea of the story is the universality of paternal affection.
which admits no geographical boundary and nationality. But if we wish to judge it from this viewpoint we shall find that Rabindranath has a lack of the sense of tone justice to a deeper philosophical understanding, “śudhu bātsalva raser aikya badh nai galpaṭi r mūl marmabōni hala - samay caleyāi, mānuṣer bayaś hāte śīśu bā bālikā mini tāi kiśanē hai, bālikā mini hāzie yāi - eibhāvei “biśeś samay” kāler ābar te hāzie yāi - purana smṛiti mānuṣer man āndalita kāre, byethita kāre, ānandita kāre. ei bedanā śudhu rahamat kābuliwalān nai, śudhu lekhaker manṭā keman byethita haiā uṭhila nai, rahamat, mini bā lekhak-galpaṭi paṭān par pāthaker kāche tānā upalakṣhyā hae yāi - pāthaker man o byethita hai tān nijer agacare - bhinna bhinna pāthaker ek ek rākan smṛitite.”33

This “Particular moment” is created in the story ‘Idgah’ of Premchand when the child hero Hamid brings a pair of tongs for his grandma Amina and not any toy from the fair as the other boys did. When the story begins the reader does not have any inkling that the coming of the “Particular moment is still far away.

Orphan Hamid goes to the fair receiving only three paisa from his grandma. There is abundance of toys and sweets in the fair. But those things are beyond the reach of three paisa so Hamid thinks, toys are “miṭṭi hē ke ta hei gīre ta caknācur ha jāyne” again he thinks about sweets “miṭṭhāi kaun baṭē nemat heī. kitāb me iskē kitnē burāiyīna likhē heī.”34 At last Hamid buys a pair of tongs for his grandma for it will help her to bake the breads better. So he explains to his grandma why he purchased the pair of tongs, “tumhāṁē aṅguliṅā tave se jāl jātē thē, isliye meīne īse le liyā.”35
Though it seems impossible to the reader that a five year old can think in this way, yet he gets thoroughly involved with the sorrow, pain and depth of feeling of Hamid. So, Ananda Prakash says that Permchand, "bacchha kē bhalē bahās dwārā pāthak ka us samāj samrācaṇā se wākiph karā sake ja cāuḍhuniyā, sēṭhā se lekār kaṇṭ - kācāhanē tak phyāli hai tathā jiskē lambē sakriatā ke pariṇām swarūp amēnā, hamid, hamid ke mā- bāp tathā anya lagiṇā kē hālat ītnē khanāh ha gai hei."36

The writer brings before the reader many incidents of man’s life through the artistic presentation in the form of a short story. The beauty of a short story is revealed through impersonal art form, restraint in dialogue and conversation, its smooth flow to its goal with a singleness of purpose, orderly arrangement of events avoiding all excess, and then if appears in a bright and colourful form, disseminates its charm through hints and subtle suggestions. At the end of the story the mind of the reader feels the taste of nectar after churning the sea of life. To see the ocean in a drop, to feel the whole in a short story. So after the reading of a short story the reader does not feel contented but his curiosity about life is aroused, even several readings do not satisfy him, he feels that the end does not bring the end. It arouses in the mind of the reader a strange hankering after life. The curious reader responding to the call of life wishes to go for another story. So in the words of Biren Dutta it may be said, "chatagalper bhādhuni khubi aṅt saṅt, ān ān madhiye ekī byekī mānaser ramāntik abhēpsā citramay hae uthān sujag pāi."37

In the fag end of his life Rabindranath commented about a short story, "sāhitīya bāla galpa bale ye sab pragalbha bānē bāhan dekhā
If we wish to put this comment of Rabindranath in a compact form it will stand like this, that a short story is small in size, though a short story has a broken form it gives a taste of the unbroken. The success of a short story lies not in the depiction of the external life of man, but when it gives a glimpse of his inner and unseen life and it is distinctly separate from the boredom of day-to-day life. Which is its theme.

Ordinarily it is true that a short story is small in size, but there are many writers whose stories have a sizeable length ‘Boule de soul’ of Maupassant, or, ‘Madam telliar’s establishment’, ‘The Rain’ of Mangham, or the famous ‘Overcoat’ of N. Gogol, none of these are very short, “Megh o Roudra” or “Nastancer” of Rabindranath are relatively linger than his other stories. Besides just smallness is not the chief characteristic of a
short story. In that case an abridged version of a big novel should be considered as a short story. To establish this point Sisir Kumar Das has said, “chatagalper kshedratta nishupita hai tān antāṛghaṭhaner dwārā. chatagalpa sandhān karche ekti bīseṣ muhūrta, ekti caram muhūrta. sekhāne pyache gelei tār siddhi, tār laksya caritra bistān nai, bibartan nai. dērgha kāl sēmār madhye kāhinār dhēn bibartan tāi chatagalper pakshe prayayan nei. seijanyai adhikānya chaṭagalpa ākāre chaṭa.”

The smallness of a short story does not lie in its size but in its nature. There are examples in world literature when a novel has been written in a single column of a newspaper, and a long short story like ‘Nastaneer’ of Rabindranath is not rare. So the difference between a novel and a short story is not only in their difference in size, the very nature of the two are different. In a novel the entire gamut of life is portrayed, whereas a short story deals with the broken images of life or a particular significant moment of life. It is not an analysis of the whole stretch of life, the writers pick up a small section of life and attempts to unravel the mystery of life or brightens it by subtle suggestions and hints. So every critic agrees on the compactness and solidity of short story.

The main difference between a novel and a short story is revealed in the ‘Singleness of effect’ that it produces. A big novel with its many characters and events sometimes distracts the attention of the reader. The different events, the strange development of characters through strange situations portrayed in chapter after chapter, may take the mind of the reader off the central idea. So we may say that though language and expression are the media of presenting the theme in both cases, they are far from each other in the matter of their artistic nature. It is not that the
length of the composition is a only accidental or deliberate ingredient which has no relation with their artistic nature. And because this is not so a short story writer cannot convert his story into a novel at will, or a novelist cannot present his work in the from of a short story by just abridging it giving a glimpse of the central theme, “yata baṭa tata mahat : eman bhāvān o kāran nei kana. brihat halei utkṛṣṭa hai nā bā kṣhudra halei akincitkar hai nā. upanyās ebam chaṭagalpa-duṭi kṣhetrei śailpik anibanyatā sabceye guṇuttarpūnna.”

A short story is a different kind of story, different from a fragment, or skit. It is also different from the novella or a short novel. The subtlety of this division depends only upon the creation of the climactic moment in a short story. The chief aim of the novel is the development of the events and the characters. We find the development of characters but it takes a great length of time. So Ananda Sharkar Roy said that a novelist continuously release the line and lets the fish struggle for a good length of time and then he brings it in his net. A short story flies like a rocket and goes out in no time. For a novel restraint of flow is time consuming there is twilight after it has gone beyond the horizon.

In a short story we get the taste of the ocean in a drop, see the sky in a puddle. In a single drop of water of the ocean we get the brackish taste, in soft soil the foot prints of cow make a small hole where a small quantity of rain water accumulates, but even in this the vast expanse of the sky is reflected. Though a short story portrays only a fragment of life it reflects the wider aspects of life within its limited boundary. The writers of short story use the minimum number of characters and events so that the chief protagonist or the theme may become clear and distinct and unambiguous.
The theme of a story should be unidirectional. The writer takes the minimum and avoids unnecessary characters and events. Since all excesses are avoided a short story is naturally short and is found to be unidirectional.

While discussing the different ingredients of an ideal short story Dr. Samaresh Majumdar said, (k)"chatagalpa hala ādhunik, pāribārīk sāmājik, nājnaṇītik, arthanaitik ∅ ātmik ye kana saṃket janit. lekhak byéktilīyē bicitra ranjita bikāś. yā riju, saṃhata abayab dhārā tēbna ekmukhēn gadya kāhinēr ātāle abhibyekta. (kh) bipul bicitra jagat ∅ jēban theke galpa bastu hisebe lekhak ekti mātra prātit samagnatār saṇḍhān dibā paṭhaker mane. (g) galpa kāhinē ekmukhē haār janya tēkna samlap ∅ bhāvgarbha saṃhata bākya bīnyās ekānta darkār (gh) saṃkhipta parīsare galparas unmacaner janye pratēk, chitrakalpa prabhēti byebahār kanā yete pāre. (n) chaṭagalper kāhinē ekādhik caritra bā ghaṭanā bahul habenā. (c) saṅhapaṇi chaṭagalper suṇu ebaṅ samāpti aṁśa habe camakprada bīsay anusāre ya cakite paṭhaker mane galper pātāl swarp pradaṅsaner kṣetra racaṅā karbe."

In the discussion what a short story should be we can say without any hesitation that in an ideal short story the particular signs as said by Dr. Majumdar above may be present. The following comment of Narayan Gangopadhyay about the nature and characteristics of a short story is significant, "chatagalpa nijēk ekānta baktabyati chālā ān kichui balbe nā. anābaśyak byāptir sujag tān nei — ahetuk caritrēn bhīle tāke bhāḷākrānta kanā calbe nā: aprayajanā baṛanā bilāser kana bhūmikāi sekhāne nei. tān prātiṭi samlāp habe dhārāla — bhāvgarbha; tān prātiṭi bākya thākbe āṅgitudharāṇā uḍhētī yagyatā.
A successful short story starts moving towards its end from the very beginning. As soon as he begins the reader finds himself at the centre of the story. With a few sentences and with the help of a few hints and suggestions the climax is reached. We enter into the story of Rabindranath ‘Dan Pralidan’ in this way, “bala ginni ye kathāgula baliā gelen tāhān dhān yeman tāhān bis o temni. ye hatabhāginēr upar prayag kariā gelen, tāhān citta puttali ekebāre jaliā jaliā luṭite lāgila. biśeṣata kathāguli tāhān swāmēr upar lakṣya kariā balā.”

In the very beginning the story assumes compactness. The reader does not find it difficult to understand that the misunderstanding in the family which has flared up will not go out easily, and the end result must be surely unfortunate. Because the humiliated woman will not easily tolerate the abuse hurled against her husband, so the entire form of the story is suggestive, not descriptive. The story “Thakur Ka Kunwa” of Premchand puts us in the centre of the story at the very beginning, “jakhu ne laṭā munha se lagayā ta pānē se sakhi badbu āyē. gaṅgē se balā-yeh keisā pānē hei. māre bās ke piyā nahē jātā. galā sukhā jā rahā hei aum tu saṭā huā pānē pilāye detē hei.”

“Thakur ka kunwa” is a heart touching story of dire and terrible poverty and classes of castes. Which compels the reader to think seriously about this problem of the society. The heroine of the story, Gangi, belonging to a low caste, tries to bring water from a well whose water could be drawn only by the higher caste people. Though the rebellions emotion of the heroine proves to be fruitless, yet her protests against such unjust customs
in that age indicates to the internal conflict with subtle suggestiveness. So, Victor Balin has said “*is prakār, uskā hiśadhi svicārit sāmājik upadhāran kartā hei.*”

This hard reality of life and its preconceived end are indicated in the first few lines of the story quoted above. The basic feeling of agony is intensely expressed in these few lines.

Again the story of Manik Bandyopadhyay ‘Sarisrip’ is faultless in its organism from the beginning to the end. This indicates to the efforts of the author to make it thematically unidirectional. “*galpaṭite abasādīryākhyāyikā āche, kintu tā mul bhāver kendā theke etatukā anābasyakatāi barjita habān yagya nai.*”

A successful artist in the world of Bengali short story, Achinta Kumar Sengupta has kept the theme of his story ‘Sareng’ unidirectional. The writer of the story knows well wherein the story the sympathetic reader may be brought close to the central theme and the chief protagonist of the story. So, in the very end of the story Nasim cries out, ‘Father’, being beaten cruelly with the charge of theft, when Sareng says, “*ki haechchī ko mārche āmār cheleke. cākar! mithye kathā! o āmār bier ghuder cheleke āmār mā - hārā santān oke māre ke?*”

The deep suggestiveness of these words ignores the event and fills the heart of Nasim with wonder, and from this the character of Sareng, a thorough family man, is revealed with a iridescent light, and here lies the climax of the story. In the portrayal of the character of sareng, the unidirectional character of the theme finds no obstruction or any diversion.

As a distinct form of literary art both the beginning and the end of a short story are important. In the hands of Maupassant and Chekov the end...
of the story comes in two different ways. Sometimes a short story gives the reader an unexpected shocking surprise in the end, such ending of a story is known as ‘whip crack ending.’ Magazinist writers wrote their stories with this type of ending. We find this type of ending in the stories of Poe, Manpassant and O Henry. Commenting on this type of ending in the stories of O Henry, Narayan Gangopadhyay said, “bise kare o henry e byapare samraat tar galpe sudhu whip crack - i nei - ache kick ebani sejanyai samalacaker raga kare balechen - ‘tini yena mader asare hathat uthe ese gaye ekta pracaanda thappar basie attahasi suru kare den.”

In most of the stories of Manpassant we find this type of ending. His story ‘La Perure’ is a fine example of such whip crack ending. A poor family has to pay a heavy price for losing a pearl necklace. But at the end of the story when the reader learns that the necklace was made of artificial pearls he gets a shock of surprise and is filled with great pity for the poor family. The chief objective of these stories is to shock the reader and leave a long lasting impression in his heart. The writer of Hindi literature Premchand’s story “Kafan” gives the reader such shocking surprise in the end, it moves the very root of one consciousness and feeling and he is overwhelmed. We see in the end that Ghisu and Madhab somehow arrange the money for the ‘Kafan’ (shroud) for the dead body of Budhia, but in the end they spend the money which was raised by donation, on wine and no kafan is bought. They drink heavily and become unconscious. Dr. Pushpa Pal Singh said about this that in the story, “manvzya pti ke trasadayuk aur hriday dravaak varnan” was described.

But writers like Anton Chekhov and Henry James do not like this
type of ending of a story. They like to let the story grow naturally and move towards its natural end. Anton Chekhov, better known as ‘The master’ does not end his major important stories with such shock or surprise which attracts a playwright. “tān galpe prāyaścī dekhi- dīneś āla yeman kare sandhiyān gadhī lī pān hae nātrīn gabhī re abataran kare, tenni bhāvei ekta ṣānta swābhāvik parināmer madhye tārā milie yāi - eikhānei mapāsā kimbā mam yātē a lekhakder sāṅge tān pārthakya.’

In the stories of Rabindranath we see the ending in the style of Poe and Manpassant and also that of Chekhov and Henry James comparatively the freedom of the writer is more limited in the end than in the beginning in the case of a short story. In this context Henry James wrote in a letter that “I begin short tales as if they were to be long novels,” In some stories of Rabindranath like, ‘Nastanir’, ‘Megho Roudra’, ‘Haldar Gosthi’ etc. we find this type of orderly arrangement, that is a slow and Sedate beginning. This is also found in some stories of Premchand like, ‘Mandir’, ‘Suhag ki sari’, ‘Mamta’, may be mentioned. In the conclusive part of these stories the reader tastes the feel of suggestiveness and singleness of effect, the expected thing in a short story, but from the beginning in the middle of the story the pace is rather slow. But though the story moves slowly the writer must be very much alert at the last part of the story, because we know that the freedom of the writer is limited in the last part of the story. The chief cause of this limitation of freedom is the greater importance of the end of the story than its beginning and the middle. However compact and solid its construction may be as an art form, a successful short story leaves a lasting impression in the mind only by its finishing. The end of the story remains in the mind of the reader as the
brightest experience. The comment of Civil Heart in this regard, ‘It is really the story,’ is perhaps not an exaggeration. In fact, the relation of the short story with its end is much more intimate than the beginning. If the beginning of the story is separated from the main body it may still some meaning, but this cannot be true so far as the end is concerned. There are such stories whose last line, if read separately, will appear to be odd or even meaningless, but after reading the entire story the same line will appear with uncommon brilliance. “biśwabiśrūta chaṭagalpakār kyathārin mansphilder “The life of Ma Parker” galaṃ ṣeṣ bākyaṭi hala “there was no where.” bichinna bhāve bākyaṭi prāi arthahēn śābda samaṣṭi mātra. kintu mā pārkāzer rikta āe baner karun kāhinēr prānta sēmāi pṇouche pāthaker kāche ai bākya ek āscarya biddyut - udbhāser ananyatā lābhi kare.”

The last sentence of the story of Rabindranath, ‘Jibita O Mrita’ is, ‘kādambinē mariā pramān karila, se mare nāi.’

At the first sight the sentence may appear to be quite separate from the rest. But if we read the story from the beginning to the end then we shall find that the sentence is not either separate or unclear. It contains a deep meaning which makes us very much curious about the whole story.

Here comes the question of suggestiveness of a short story which ‘ends and yet it does not end’. This proverbial comment of Rabindranath is echoed in the words of John Baily, “There is always something more to come”. As a short story ends and yet it does not end; i.e., as its ending shimmer behind the trapping of mystery. So its simple beginning and the inevitability of its end, brings to us a taste of the same mystery. ‘ye bhāvanāi rabindranāth lekhen āpnā ke ei jānā āmār phurābenā,
So it can be said that a short story should not only contain a story, it may have an impressive beginning which arouse the reader's curiosity and its ending may also show the skill of the writer. But so long as it does not have any suggestiveness, subtle comments on human nature, no strange light is thrown on any aspect of life or human nature, we cannot call it an ideal short story.

An important question comes in the context of suggestiveness, whether the story will move towards poetry? Will story and poem come very close to each other? Whatever may be the amount of events a writer may keep in his story, he creates the suggestiveness basing it on particular point or language in the story. The poet also writes with a certain realization or feeling. In both cases there is realisation and feeling. As the story writer comes closer to the poet through suggestiveness, the poet also sometimes comes close to the story writer when his poems are based on events. Thought and feeling are more prominent in poetry, whereas the ability to find the extra ordinary in the ordinary is more prominent in a story. In the case of good music the melody and the tune revolves around the words of the song and the listener comes under a spell, his mind being filled with a transcendental pleasure. The events, the story or the particular moment in a short story are words of poetry and the melody and the tune of poetry are the suggestiveness which casts a spell upon the mind of the reader and fills his mind with a strange pleasure. In poetry the cadence of the music is the most dominant, even if it is a narrative poetry based on a story. In this context we may mention the poem 'Sesh chithi' of Rabindranath. Leaving behind her seven year old child Amala, her mother
has left this mortal world. The daughter grows up under the loving care of her father. The aunt thinks that so much of affection will spoil the child and so she takes her to Benaras. The girl was very unhappy because her father allowed her to go with her aunt. The father misses her and goes on a pilgrimage to forget the separation. But on his return he learns that his daughter is no more. Sitting in his daughter’s room he reminisces her memory. All around there are the memories of his daughter, but the owner of the person is no more. At this time he finds a letter of his daughter addressed to him. She wrote, “tamāke dekhite baḍḍha ñeche kañche.”

The poem ends here but the theme of the poem continues to ring in the reader’s heart, for a long time. The unidirectional character of the theme, the pain and agony of the climax, the harmony of the theme and language. The revelation of the personality of the poet, the last wish of the child Amala, the agony of the father’s soul stricken by sorrow - with all these things the poem ‘Sesh chithi’ is an extraordinary story written in the form of a poem which leaves the reader overwhelmed. In this context Dr. Debanjan Gangopadhyay has said, “sēṣ cithike nabhārənāthēn sñēṣṭhēn

kaektī galper ekī bale āmi mane kani. eṭī ādau kabitā nai. upajēya
anubhuti kabitān ākāre prakāsēr subidhā balei nabhārənāth kabitāi
likhechen ei anyātama śñēṣṭa galpa.”

So it may be said that suggestiveness gives the story its success. But how this suggestiveness will come? With a slow movement keeping the objective in view as the story moves forward or all on a sudden which overwhelms the reader, when it ends with a shocking surprise. In the stories “Postmaster”, “Ek Ratri” of Rabindranath there is no attempt to bring a dramatic effect and end them with a sudden shock. They end with
a deep suggestiveness. But there is one opinion that if a story is finished with a sudden shock then some flavour is lost. But Maugham holds a different opinion. He said that there was nothing wrong if the story ends with a sudden shock if it is the natural ending of the story. In the poem ‘Sesh Chithi’ this opinion of Mougham is upheld. Rabindranath gave his readers a sudden shock, we were not prepared for the last line of Amala’s letter, “I wish to see you so much.” But Rabindranath prepares his ground in such a way that though we are surprised, we find no loss of flavour. On the contrary, though surprised we are deeply moved by the suggestiveness inspite of the dramatic effect. Here Rabindranath does not follow Anton Chekhov in the style of his story.

There is difference of opinion regarding the coming of the short story. H. E. Bates pointed out the year 1809 to be the time of birth of the short story, because in that year N. Gogol and Edgar Allan Poe were born. But Mery Lewis Pratt is of the opinion that modern short story began its journey between the years 1835 to 1855. Ian Reid gave more importance to the orderly arrangement than the inner characteristics of a short story. In this opinion without the characteristic background of the 19th century the short story would not have got its own form. Again the British critics like, Clair Hanson, Suzanne Carole, Ferguson, Joseph, S. Flora, etc. hold the year 1880 to be the time of birth of short story commenting on the artistic characteristic of this newest branch of literature Dominiques had said, “The short story encapsulates the essence of literary modernism, and has an enduring ability to capture episodic nature of twentieth century experience.”

So it can be said that if the short story was born in the 19th century
with its artistic form with the flavour of current modernism, then again the complex and conflicting background of the 20th century short story has undergone a change with proportionate complexity in its form, organism and inner characteristics. In the meanwhile the relation between the reader and the story writer has undergone a radical change. The all-pervading influence of the electronic media, against the background of modern values, has presented an unprecedented challenge before us. So meet this challenge the short story is forced to reconstruct itself in the matter of style and organism. Needless to say the very idea about a story is changing. Not only the centre of the story and its relation with its scope is rearranged, but terminological significance is undergoing radical changes.

The definition of a short story lies in the discussion of its institutional and non-institutional form, that it 'moves like an arrow short from a bow' or has a 'singleness of purpose,' at the root of this opinion lies the indomitable influence of Poe. But in its evolutionary process, from the modern to the post-modern, the way in which short story diversified itself it becomes difficult to stick to the single mark of a short story as propounded by Poe. So the stream of short story cannot flow along the same channel for an indefinite length of time. It is always changing its form and style of presentation with the change of times. So we can echo the words of Tapadhir Bhattacharya, "chatagulpez saxhajanamānya kana ekak sangba-nei, teman kichu hate o pāsenā." 89

3 Inter Relation Between Literature and Society

The etymological origin of the word ‘Sahitya’ (literature) lies in Sankrit. The idea of Sahitya - the meaning of the word ‘Sahityam’ is the union of many things. Its other meaning is ‘Sa’+ ‘Hit’ i.e. ‘With welfare’.
The meanings of both are unification, harmony and thought of welfare. Unification, harmony and thought of welfare are connected with the society. So a literature without social awareness is unthinkable.

The expression of the totality of life or the realisation of all wisdom and thought, is realised through literature. A comprehensive knowledge of life, to absorb it in one's self and then to give it a verbal form, is not possible for any individual, any class or a society, it will always lie beyond their power. For this reason the development of literature is related to the diverse elements of the society. Every individual, class or society creates literature according to their own predictions. This literature created by different mental attitudes have been given different terminology by different scholars and critics.

Sanskrit literature also has given different terminology to this kind of literary thoughts and ideas. Scholar Rudrot has said, "pañcaspar sāpekṣhānām tūlya rupānām yugapādeka kṛiṇyāitwām sāhityam." That is collection of things which are interdependent and comparable, should be called 'Sahitya'. According to this definition of scholar any book written in any language may be called literature. Scholars Kuntak, Rajshekhar, Bhoj, etc. the rhetoricians, defined literature by giving importance to words, meanings, language, conscience etc.

The Western critic William Henry Hudson said, "Literature is only one of the many channels in which the energy of an age discharges itself; in its political movements, religious thought, philosophical speculation, art, we have the same energy overflowing in to other forms of expression." So, according to this definition we can say without any hesitation that literature is such a medium which reflects the energy and achievement.
of the whole age and becomes free. This energy and enthusiasm involves man with political movement, religious thoughts, philosophical speculations, etc. Extending and elaborating this Mathew Arnold said, "Literature is the criticism of life."

The critics of Hindi literature also gave different interpretations of the word sahitya. Scholar Mahavir Prasad Dwivedi gave the opinion, "gyān rāśi ke sancit kaś kā nām hē sāhitya hei." Again Dr. Shyam Sundar Das says, "sāmājik mastiṣk apne paṣaṇ ke liye ja bhāv sāmagrī nikāl kar sāmāj ka sauṣpāṭā hei, usē ke sancit bhāṇdār kā nām sāhitya hei." In other words that storehouse of the think tank of the society may be called literature in which the literature brings out his own talent and contributes it to the society, and with this process his own thinking and understanding are nourished. From this assertion we understand that every creator of literature portrays the attitude and trend of thinking of the society in his creation. So literature is the mirror of the society. Munshi Premchand said clearly, "sāhitya kē bahut paribhāṣāyē dē gāē hei par mere vicār se uskē saṃbhattam paribhāṣā jēvan kē sāmēkṣā hei. cāhe wāh nibandh ke rup me ha, cāhe kāhānē kāvyā ke, use hamāre jēvan kē ālachanā aun vyākhya kārnē cāhiye."62

All these rhetoricians of India and the West, while making an attempt to give a proper definition of the word ‘literature’ have admitted that, the chief cause of the coming of literature is society. In other words, other ingredients except the society, are not so important in the creation of literature. The definition of literature which poet Rabindranath gave echoes the opinions of the Indian and Western critics. "sahit śabda hāeti sāhitya śabdezh utpatti. ataeb dhātugata antha dhanile sāhitya śabdez madhye
Through the medium of literature we go beyond the boundaries of time and space and communicate the throbbing of one heart to many a heart. Through this exchange of the feelings of hearts an unbroken link is established between all people.

With the help of the discussions of all these definitions it becomes clear to us that the scope of literature is vast and all pervading. But this pervasiveness is related to human life. So directly or indirectly, society lies at the bottom of a definition of literature. Rabindranath clearly said that, it is literature which unites man with man. Literature expresses the thoughts of the society. But these thoughts, instead of being that of an individual, or of a class, or of a community, should be of the whole mankind.

For the reason 'Literature is the mirror of the society,' 'Literature is the lamp of the society,' 'Literature is the portrait of the society,' 'Literature is the reflected image of the society,' 'Literature is the think tank of the society' - all these things are said about literature. Hence the famous critics A. P. Agarwal said, "jis prakār prativimba se vastu ka, citrapat se citra ka, dēpak se prakās ka, mastišk se mān nav ka, bhinn kar pānā asambhav hei usē prakār sāhitya ka samāj se ālag kar pānā kāthīn hei."64

When we try to discuss the relation between literature and society we always find that literature is intimately related to time, space and society. As a result many strange social issues work as ingredients for the creation of literature. So, Dr. Bijit Ghosh said, "sāhitya srīśīr mūle āche des -
This makes it appear that between literature and social awareness there is a close relationship. Because whenever we speak of the relation between literature and society we understand that literature depicts whatever happens in society. Because literature is the mirror of the society. Naturally a question comes in our mind which aspect of the society should be depicted in literature? Is the objective of the writer only the exact portrayal of the society? The conflict which is always going on in the society, in political, religious, economical or cultural matters, the exact depiction of these issues cannot be the sole objective of literature. The current moral values, faith of god, etc., may be the theme of literature and portraying this things the writer can bring a new awareness to man which may enable him to be aware of his rights and guide him in the part of a better future. This is also an objective of the writer and at this point the inner relation between literature and social awareness becomes more distinct and clear.

An example will make the point clear. The drama, 'Nildarpai' by Dinabandhu Mitra was written in protest against the torture and exploitation of the indigo planters, and this book had a great influence upon the contemporary Bengali literature and society. This book of Dinabandhu Mitra gave the helpless and exploited people who suffered endless torture in the hands of the indigo planters, a protesting role, a power to raise their voice against the terrible injustice. Reading the book, not only Indians but also the white people of the west protested vehemently against the torture and oppression of the indigo planters and tried to take proper steps
against it. This awareness of the human mind was brought by literature. Incidentally it may be mentioned what Shibnath Shastri said in this regard, "नातक खणी बाङ्गास नाट्य किमहाँ उद्धोण अबिधाँव कारिना चिला 
ताहा अमार खण्डन भुलिनाथा. अबोल भ्रद्ध्ड बनिना अमार अकाली 
क्षिप्तप्रायि हाँद्रु गीतिलाम. घाये घाये से काथा बाधाइंे हात्साते 
ताहार अभिनय. भुमिकापर नयी बाङ्गादेश बेमाँ हाईते बेमान 
पायाना क्याप्रि याईते लागिला. वी माहाँ उद्धोण धाइस्वनाप 
नेलकार अत्यचार जामनेर माता बाङ्गादेश हाईटे बिडाई लाइला."

The kind of collective awareness of the people against the torture and oppression of the indigo planters would not have been possible except by literature. So we can never be indifferent to the internal relation between literature and social awareness.

Premchand said, "कला संभाजिक चेतना का हेन विशेषता नूप है, जिसमे 
कला कार नये सन्दे सांस्कृतिक का सांस्कृत कैसा कात्सा है."

What we call the third world to day, where there is the cultivation of neo-realism, is nothing but the full fledged expression of social awareness.

The social awareness that comes through literature is the attempt of an individual and that individual is none but the creator. He is a part of the society and not outside it. So whatever happens in the body politic of the society is reflected in his literary creation. Reformation of the society is carried out by the individual and the individual is the creator of literature. How the writer can have a feeling which is not concerned with the society since he is a part of it? So in his literature, thoughts and feelings of the social life, its joys and sorrows, misery and happiness are brightly portrayed. In this way a writer images his social awareness in his creation. In reality, a writer is like the brain of the society who prepares the way for the joy
and sorrows, creation and destruction, raise and fall of the social man. The age and the literature surely influence each other. So it is said, “The poet and the age react upon each other.”

In the discussion of the western scholars we find that the flavour of literature does not only concern the individual but also the society. The body and soul, beliefs and judgement etc., everything of a true literary person, is influenced and made up by his surrounding social atmosphere and social behaviour. So the famous critic Rabindra Kumar Jain said, “atah spaṣṭ hei kē wah sāmāj se mūlbhuta sāmagraṇ graham kan use apnē maulik abhivyenjanā pakṣa yā sabd aur arth kē anwiti mātra ka lekar kanā ekāṅgitā hei. sāhitya kē sāmājik preranā aur sāmājik upayagitā kā sāhitya ke srijan me mahatwapūrṇa yag hei.”

If the social problems, conflicts, love of life are not portrayed in literature, then it cannot be called a true literature. So it can be said that if literature does not reflect social awareness then it cannot be called good literature.

So, Premchand did not write just to entertain his readers. He wanted to express in his literary creation what he thought and felt about the political, social and economic problems of the society. In his literary creation, “sāhitya jīvan kē gambhir samasyāya ke sambandh me janamat tayār kanne kā sakṣātiśālī sādhan thā.”

In other words, literature was a strong medium to create public opinion about the serious problems of life. From the above opinion of Premchand the close relation between literature and social awareness is revealed.

The poet or the writer are the think tank of the society as well as its representative. The call of a literary person is the call of the society. He
not only portrays the attitude of the contemporary society but also acts as a beacon light for its guidance in a new direction. The writer expresses the unexpressed desires and needs of the society and gives it a new vitality and strength. This ideal creation of image of the society created by the poets and literary persons works as a motive power for social development. In this way literary persons become a considerable force in the development of the society and in their creation different aspects of the social life are depicted. We can enter into the deeper reaches of the society being led by the writers. Not only this, they are also foresighted. So in their works we get an early hint of what may possibly happen in the not very distant future. With the help of the writers and the poets who are the representatives of the society, social awareness is reflected in literature.

A literary person seeks to do welfare to the society by his literary creation, “ki kabi, ki dārnānak, ki bigyān, ki śāstrabettā, ki Ṽihās lekhak, ki aṅka śāstraṅākār - sakalei e iekmātra lakṣyena prati nirākhās kariā āpan āpan āyās sūdhan kariā thāken, kehai anyer pratākṣhā karen nā. etamadhye kabi diger uddeśśya e i ye kābyāṁṣita dwārā janasaṁējern ṭīpti sūdhan karen, parantu sakal kabi tāḥātei taipar nahen; aneke durācār damānārthe saṁkṣep bākya dwārā nānābidha byahga kābya raacana kariā thāken. thāhāte pāṭhākdiğer pramad o duṣṭer damān ubhae ekkāle upalabdha hai .......... desē kato durācārner prādurbhāv haili tāhār damānārthe byeygakti kābya prayajānēa aṣṭra baliā ganya; tāhāte sattar ičchāpatti haiā thāke.”

From the above quotation it is clear that some poets and writers write for entertainment, though the true objective of literature is not just entertainment. Hence some writers or poets write to punish the wicked
and destroy the evils. That is if Literature is engaged to destroy the evils of the society and bring welfare to the people then literature will realise its true objective, and in this way literature can develop social awareness. Dr. Asit Kumar Bandopadhyay has said in this context, “amul tarun kathā cintā karā gele o samāj sampar kaheān sāhityer ārādhanā kara sambhav nai.”

There is a very close relation between the age and thoughts of the writer. Every literary creation depends upon the society for its birth and development and every society is dependent on literature for guidance for its progress and development. The history of the world is a witness to the fact that a literature can be great when it enquires into the relevant aspects of the social atmosphere. All great literature which brings to light its own judgement, mental and intellectual standpoint, its own social psychology, its own world related view point, is nothing but the cumulative reaction of the economic and social events. The famous critic intellectual of Hindi literature, Dr. Indra Nath Madan said, “kai bhē lekhak, căhe wahi kitnā hē baṭā kyū nā ha, apne yug kē upaj hatā heī.” So the writer can never keep himself away from his own economic and political understanding, conception of virtue and vice, and religious, spiritual and cultural points of view, - everything - taking them from his surrounding social atmosphere. And he expresses them in his creation, the comulative influence of all these things, which forms his own judgement or social consciousness. So it can be said without any doubt that great literature is always dependent on society.

At the time of studying the nature and society and their cultivation, the point of view that a writer takes as his source, contains his social
awareness which lies underneath. This awareness of social progress can be very easily found in all great literature of all ages. There have been discussions from very ancient times about the complementary character of literature and society. But the intellectual progress, development of scientific technique and the new conceptions about the individual and the society of the modern times, refuses to accept that literature is the true portrayed of the society. So, the modern intellectual consciousness is inclined to think that not only the society but also the social awareness should have a place in literature. From their view point that literature is great which takes social consciousness as its objective. This temperament has inspired the writers to write himself with the social atmosphere in a new manner. So, Sri Srikumar Bandopadhyay wrote, "jana jebaner prati kautuhal, deb nizbharata mukta maner swacchanda ižlā, samāj prati išākha drishi o byeiga sanakšep - e sabai adhunik manabhaṅgār nidarsan rupe grihi ta haite pāre." So the modern writers have felt that the sole objective of literature cannot only be the portrayal of the old blind beliefs, dead traditions, and about man confined within the narrow boundary of dependence on fate and providence, which have been going on till this day, on the contrary, literature should point its fingers at these and create a new outlook conforming to the demands of the modern times, which has come as a result of social consciousness.

Modern conceptions have helped literature to be realistic and progressive. An exaggeration of truth does not make it credible. So the modern mind expects that literature should be realistic and portrays a live picture of human life. He will study life more carefully to fulfil his objective, he must try to look deep into human consciousness and above
all he must be very careful to see that his characters think and act according to the demands of life and their consciousness. So, following Dr. Indranath Madan it can be said, "kalākār kā yeh kaatavya ha jātā hei ki wah un lagna kē sahāyatā kare aur unkā paḵā le, jakē samājik tathā ānṭhik anyāy ke šikār hei. use nyāy aur prem kē bhāvanā ka jagrīt kare samāj kē ādālat me unke māmle kē wakālat karnē hei."74

A progressive writer inspired by modern ideas and thoughts never thinks that man is external to the society. He imagines an intimate relation between man and his society. Modern mind does even imagine a natural conflict between man and his society, on the contrary admits that they are complimentary. The development of human life depends on the development of the society. The purpose of literature is to remove these conflicts which come up in some age and unite them together. A good literature is that which makes man active; the idea that lies behind such thought is doubtless the influence of social awareness. The ultimate culmination of social consciousness helps to develop the humanitarian outlook of the writer. A significant aspect of a writer’s thoughts of social awareness is - deep faith in the power and greatness of man. With the help of this faith a writer can face the challenge of all those destructive forces which tries to oppose the creation of a new social order and environment, where all classes of people will have equal rights. Secondly, he should be able to arouse an active outlook on life in the mind of the reader, and to create a strong desire for a successful social transformation, and this should be the objective of literature. The thoughts of a true and honest writer move in this way and his art is also inspired by this.

The famous critic Ananda Prakash said in his essay, 'Hindi kahani;
As a result it becomes natural to reassess his own role regarding a real transformation of the society and the creation of a new social order through the medium of literature. In this context of this new awareness the role of greatness and also utility of the writer the comment of Premchand needs to be mentioned, "sāhityakānīṭa kā laksya keval mehphil sājānā aur manaranjan kā sāmān jutānā nahē hei - uskā darjā itnā nā girāiye. wah deśbhakti aur nājnēṭī ke piche calnewālē sacchāi nahē, valki uske āge maśāl dikhātē hui calne wālē sacchāi hei." In this important period of transition when an attempt is being made to find new value and standard for literature and literary person, we find an unprecedented creator effort which was very eager about its responsibility to the society. The so call romance of patriotism, false idealism and conscience - stricken feeling, the writers stood against all these, put the objective of literature on the right track through realistic thinking about his own society and they have also determined their own role in this context.

In this way the desire to reform the society has become the chief objective of literature. A humanitarian and cultural tradition has been established by the literature of this age through the depiction of these feelings. Not only the society but also the thoughts of social consciousness have found their place in literature. For the correct analysis of the behaviour of the individual, his problems and mental attitude if become imperative to bring these social issue in literature. In place of wishful imagination it
became important to speak in favour of the common man and social consciousness. In the thinking mind of the writer came the plan to reform the society, the development of the character of the individual and also the conflicts. Needless to say that in Indian literature this qualitative change was brought about by a wide awareness of social issues.

The thoughtful opinion of Nanda Dulare Vajpayee is, "kalā kā uddeśya ithihās me paniganit hanā hē nahē hei, use ucchatañ lakṣāṁ kē punti kārnē hatē hei." These is no doubt that by "higher objective" he wanted to say that it is that social consciousness which does not only show that a writer is an inquirer of the contemporary times and he exposes it, but inspires the ordinary individual to get his desired rights and opportunities. Unless inspired by social consciousness welfare of the society or its development, which is the objective of good literature, can not be achieved. So, the indivisible interacting nature of literature and society and deep complementary character, is self evident. A very wise comment has been made by Premchand about the responsibility of literature, "hamārē kasaūtī par wahi sāhitya khaṭā utregā jisme uccha cintan ha, swādhēntā kā bhāv ha, saundaryā kā sān ha, stījan kē ātmā ha, jēvan kē saccāivyā kā prakāś ha, ja hamme gati aun hecēnē peidā kare, sūlāye nahē, kyunuki ab aun sanā mrityu kā lakṣān hei."
1st Chapter

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