

Degradation of Morality in Post Independent Indian Short Stories

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Abstract

Indian short stories have also been developed like other genres with its thematic diversity and quality in a way that it has recently managed to occupy a significant place in world literature. Indian short stories have embraced new themes over the time. They also hold mirror to the society. This paper aims to explore how the changing values during the 20th century, especially at the time of India's independence and in the subsequent context, have manifested in Indian short stories, how people have found their place in various societal issues, and how this has been expressed in short stories. For the purposes seven short stories by different authors have been selected.

Keywords: Indian short stories, changes, moral values.

Introduction:

The history of Indian short stories may not be as ancient as Western literature, but in terms of thematic diversity and quality, Indian short stories have recently managed to occupy a significant place in world literature. This literary form, which developed in India during the 19th century, has embraced new themes over the time. This discussion will explore how the changing values during the 20th century, especially at the time of India's independence and in the subsequent context, have manifested in Indian short stories, how people have found their place in various societal issues, and how this has been expressed in short stories. For the discussion of this topic, several short stories translated into Assamese have been selected –

1. Ann Ek Somprodai (English): R. K. Narayan, Translation: Amulya Saikia
2. Somantoral Sorolrekha (Oriya): Bibhuti Patnaik, Translation: Jatin Barman
3. Rabipar (Hindi): Gulzar, Conceptual Translation: Arunima Dutta
4. Lajabanti (Urdu): Rajendra Singh Bedi, Translation: Preeti Baruah.
5. Bibhotysa Bedona (Assamese): Syed Abdul Malik
6. Barbabuor nimontron (Hindi): Bhishma Sahani, Translation: Atul Dutta
7. Debotar Byadhi: Lakshminandan Bara
8. Satyamev Jayate (Bengali): Bimal Mitra Translation: Manabendranath Tagore

The scope of the subject the decline of values in Indian short stories is quite wide. Modern India has seen a decline in values in various fields. The depiction of the degradation of these values as a mirror of the literary society has naturally taken place in Indian short stories as well. But this discussion, which is based on limited material, seeks to cover only the changes in two aspects of Indian values that followed just before independence, as opposed to the overall degradation of Indian values in the post-independence period. Along with the degradation of values, an attempt has also been made to discuss in

the scope of the study how the expression of the natural human values of human beings has also taken place in these short stories.

Before India got independence in 1947, the partition of India led to communal clashes in many places. Before that, World War II also shook the Indian subcontinent. Meanwhile, it was during this period that many new directions began around the world. The ideologies of thinkers like Freud, Yung, Sartre, Camus, Tolstoy, Beckett, Eliot, Kafka, etc., have had an impact on Indian literature, as in other parts of the world. In the post-Independence period, the Gandhi's assassination, the formation of the Congress government under Nehru's leadership, etc., also enriched literature. In post-Independence India, there was no optimistic change in India in terms of political, economic and social spheres. The decline of values that emerged all over the world after the Second World War, as well as the nakedness of communalism-created humanity, corruption in post-Independence India, as well as the decline of normal values due to poverty, and the decline of traditional values, emerged as a subject of Indian literature. There are some such aspects that have been revealed in the mentioned stories.

Depiction of the decline of communally created human values:

India was bifurcated before independence. Pakistan for Muslims and India with the rest. It was during this time that Hindu Muslim communal clashes took an ugly turn. Thousands of Indian Hindus living in Pakistan were deported to India and many Muslims from India to Pakistan. A new class of refugees was created. Interestingly for the common people, freedom is something that is not understood. This is evident in the lower part of Gulzar's 'Rabipar' story-

'Ahu kane pohnu kane khobor tu ahi hehotor kanotu porisil j azadi ahi ase. Hehotor Todarmapurhe ketya pabohi tak he kuneu najane'

(They also heard the news that Azadi [freedom] was coming. No one knows when will it come to Todarmalpur.)

The partition-centric communalism took such a form that murder, violence and terror spread among the people who had been living in unity and harmony till independence. R.K., Narayan describes the experience of the main character in his short story 'Aan ek Somprodai' as follows-

"Muthote 1947 sonor October loike tekhetor jibon tu hukke -hantirei par hoisl. Pise apod sapil ei homoyor porahe. Kasor manuhbureu kam kaz bur teur borborrysoto jen anubhob hol. Kunuba Dhuburit kunubai karubak marile. Tar porinamot ehoteu eke beya kamore punorabitri kore aru kasot thoka hokolor uport putok tule"

(All in all, by October 1947, his life was spent happily and peacefully. Back then, it's from this time. The actions of the people nearby seemed barbaric to him. Someone killed someone in Dhubri. As a result, they too repeat the same bad deeds and put pots on those nearby.)

Syed Abdul Malik's description of the ultimate shape of the decline of human morality during partition comes alive in the short story 'Bibhotysa Bedona '. In the following dialogue given in the face of a character named Uma in the story, how the vulgarity on Hindu women who were expelled from Pakistan was damaged, is poignant.

"Hokolu eri ahilu. Ghor-bari, mati-bheti, bonso porial, hokolu hoitakarir hatot eri ahilu aru erilu laj. Bharat Pakistanor himate laj eri hekh kori thoi ahilu. Hompurno ulong hoi prai duso gundar sokur agotami prai tiniso joni suwali sat din thakilu. Jarotu hehote gat kapur lobo nidile, amak hei posubure saisl, suisil, -ji mon jai korisil. Ami pahori goislu ami j manuh, amar monot lagisl j ami bonor posu. Kapuror bebohar, laj-sorom ami hikai nai. Amak posu kori pelaisl."

(I left everything, left it all in the hands of the house, the land, the clan, the family, all the killers, and I left it in shame. We have finished leaving Lajo on the India-Pakistan border. We stayed for seven days before the eyes of about two hundred gunmen completely naked, they did not allow us to take clothes in the pit, we were looked at by the animals, touched whatever we felt like. We had forgotten that we were human beings, we thought we were all wild animals. use of clothing, we are not teaching shame. They made us animals)

In the same story, the description of human atrocities on people is as follows-

“Mur honmukhot dujoni bibostra juboti. Hehotor mansol deha. Kintu kesa dehor uport kisuma kola dag. Noro dehat khushi tattoo kora lola lola keitaman akhor, eman bibhotso, eman kodakar”

(In front of me are two young women with their fleshy bodies. But some black spots on the raw body. ... Black black-and-white characters 'tattooed' in navdehat, so horrible - so badakar.)

“Sauk aru ebar sai louk apunaluke swadhinota pale, Bharote swadhinota pale. Aru ami palu eya. Ekebare nirlojjo bhabe Umai lamp tu nijor bukur kasot dangi dhorile. Mur sokut poril Umar buku dutar uport kola akhor lekha -- Pakistan Zindabad”

(Look and take a look at it, you got freedom, India. And we got it—” Uma raised the lam near her chest with a palpable fever. I saw the black-lettered text "Pakistan Zindabad" on Uma's chest.)

The Urdu story titled "Lajbanti" also narrates the tragic condition of a woman at that time. In Pakistan, the description of a woman crossing the border in exchange of another woman crossing the border reflects a depiction of the erosion of normal values. This description in the story is as follows-

“Opohito tirutabilakor majotmajot eke tirutau asil jar swami ab maak-deutak, bhai bhonieu sini pabo nukhujile. Hehot mori nogol kiyo. Nijor susite aru ijot bosabolo bih khai nomoril kiyo? Moriboloino emanei bhoy ne je enekuwa neocaa-keocaa khora jibon eta khaamusi thakil? sh-sh hazar-hazar tirotai nijor ezzot heruwai jibon dile. kintu ihote jiyai thaki ki bahadurito dekhuwale? pathoror dore dristire mriyur bukur pora uvti ahil eai dooniyalo jato nijor swamiyeo chini pab nokhoje.”

(Among the abducted women were women who neither the husband nor the parents nor the siblings wanted to know. Why didn't they die? Why did you not eat poison to save his sanity and dignity? Is there so much fear of dying that such a life of starvation remained untamed? Hundreds of thousands and thousands of women lost their dignity and sacrificed their lives. But what did they show when they were alive? With the look of a stone, he came back from the bosom of death to this misery where even her husband did not want to know.)

In the story of 'Rabipar', after partition, while returning from Pakistan to India with hundreds of refugees, the ordinary human nature of a father is seen to throw the alive child instead of the dead child of the two newborn children by Darshan Singh. In fact, no parent can throw away his or her guilt so easily. But the circumstance has forced Darshan Singh to do so.

The sudden change that communalism brought to the mindset of the common man is reflected in R.K. Narayan's 'Another Community' story as follows:

“teur manat bhahi uthe karjaloyot teur kakhot bohi kam kora xahakarmijon, dakghoror pin, pandokani aaru bankar teur bondhujonor protissobi. eai sakaloboreito aanto samprodayor. emandine teo ene prosn loi vabib lagaa howa nasil. teulok mathon bondhu iyar bahire teur babe teulokar aan porichoy nai. eoloke teuk hahi mukhere mate, proyojonot moor dupiai aaru sammotisuchokvabe katha kay. kintu etiya teo sihatok eta notun rupot dekha paise, sihot eta beleg samprodayor.”

(The image of his colleague working next to him in the office, the post office peon, the paan shop owner and his friend from the bank floats in his mind. All of them belong to the other community. He did not

have to think about such a question all these days. They are just friends apart from this they have no other identity for him. They call him with a smile, nod their heads when needed, and speak consensually. But now he sees them in a new form, they belong to a different community.)

The communal mindset that influenced the common people due to partition actually led to the decline of values in post-independence India. And the portrayal of this decline was reflected in the short stories.

Decadence in Family Relations in Traditional Values:

The youngest respecting, welcoming the elder was the essence of Indian tradition and social life. But gradually, factors such as the decline of values around the world, the preference for individual interests, etc., have also led to a breakdown in traditional Indian family relations. Despite being non-earning, his parents were respected by their stepchildren, holding on to their old age. But in post-Independence India, the offsprings began to treat their parents as a burden. Such a decline in family values is portrayed in two stories of Vibhuti Patnaik's "Samantoral Rekha" and Bhishma Sahani's 'Barbabur Nimontron'.

In the story "Samantoral Rekha", the old age of an honest freedom fighter is described. The only son of freedom fighter Narayan Babu, who has always been adhering to the principles, has resorted to corruption and corruption. When Narayan Babu refused to involve Narayan Babu too, his son and daughter-in-law are taking a dig at him. Narayan Babu has to bear the brunt of his daughter-in-law for not stopping the transfer of her daughter-in-law's job by the help of the minister. Narayan Babu's condition is described in the story as follows-

"nij hate gar dia ghorkhonot aaji teo aalhee. po-boowariye bhulto mat ekhar nidiye. aajir jugot dhoni sarbaswa buli awohekhhot teo vabiboloi badhya ho'la. dhon uparjon karib nowarajonor jibonor kono mulya nai. dhon nathakile sadhu, sot lukok koneo aador nokore. uparjon nathakile nij porialeo upekhaa kare."

"Today, he is in the house he built with his own hands. The daughter-in-law doesn't well behave even by mistake. He was finally forced to think that money is omnipresent. The life of those who cannot earn money has no value. No one respects saints, honest people if they don't have money. When there is no income, your own family also ignores it. "

Similarly, in the story 'Barbabur Nimontron', Shamnath treats his mother like a garbage in the house while calling the office-bearer to have food in his house for his promotion. In the context of this, when the mother talks about having to sell jewellery to educate Shamnath, Shamnath says-

"eai ki bol kiboloi dhorisa. gohona nai buli ponpotiyakoi koi nidia kiy? iyar lagatno pora-shunar sampork ahil ka'r pora.... aaru mor porar khetrot khoros howa sampottikhinir dugun loi jab para."

(What are you talking about? Why not say it directly that you don't have jewelry? Where did the study come from? ... And you can take away twice the amount of money spent on my studies." The two stories provide examples of how money and interests act as relationship factors in modern Indian life.)

With the arrival of Narayan babu's pension paper, which was neglected by his son's daughter-in-law in the first place in the story "Samantoral Rekha", the behavior of his son and daughter-in-law towards him changed. Madhumita, his sister-in-law, who used to ignore Narayan Babu earlier, is lamenting now as "bor beya katha ho'la... sih sih ji hoi go'la pahori pelaok. etiyai daktor aankogoi. polom ho'le awasthar adhik abanati ho'bo pare. jikono prokare deutak susth kari tulib lagib. deuta jatib aadorsh, dekhon gourow."

(It's very bad... Forget what happened. Bring the doctor now. A delay can lead to further deterioration of the condition. The father has to be healed in any way. Father is the ideal of the nation, the pride of the

country.)

But after the death of his father, the true nature of the son and daughter-in-law's mentality has exposed. The fact that her son, Sanatan and daughter-in-law Madhumita, left the room by throwing the pension letter passionately on her father's body, suggests that she has become one of the factors in maintaining relationships in modern times.

Similarly, in the story 'Barbabur Nimonton', when Shamnath's senior became interested in talking to Shamnath's mother, leaving aside all the things that Shamnath had arranged to please him, he also expressed interest in taking food that his mother had prepared, suddenly the importance of his mother increased to Shamnath.

The narrative of such incidents reveals how individual interests have brought about the decline in human family relations and how they have been expressed in the literature.

Depicting the change in values created by corruption-corruption-poverty in post-independence India:

The depiction of the growing corruption in post-independence India can also be seen in the short story. This corruption started during the partition of the country. The facilities to be given to the refugees have been enjoyed by some corrupt party. This is reflected in Syed Abdul Malik's Bibhotysa Bedona ': Umahot bifiujee. dhormandhahatorot utpeedonot nija sakalo heruwai ahi iyat aasroy loisehi. beya lage beserihotor karone. monor bol aase karonei sihot basi aase.

(Uma, they are refugee. He has lost everything of his own in the persecution of fanatics and took refuge here. It feels bad for the poor. They are alive because they have the strength of the mind.)

But where they came looking for shelter, looking for 'refuge', they found inhuman negligence. Someone is eating their share, someone is relaxing, what a joke. "

Vibhuti Pattnaik's Samantoral Rekha' beautifully depicts the corruption-corruption of post-Independence India and the decline of social values as a whole. In the context of the corruption of Sanatan, the son of Narayan Babu, who is uncompromising in the principles of honest freedom, it is as follows: "ji kono upayere dhon uparjon kari nijor ghor salowa, nijor unnotiye dekhon unnoti, ene bhul dharona bukut bandhi swadhinootor bharotor ejon nagorik hisape protistha karile nijoke. nija shrom porihar kari shromikar kandhot uthi bor manuh howar prosesta karile sanaatone."

(By any means of earning money and running his own house, his own progress is the development of the country, such misconceptions, he established himself as a citizen of post-independence India. Sanatan tried to shun his own labour and climb on the shoulders of the workers and become a great human being.)

The neglect of the traditions of the new generations of post-independent India, which has started the decline in all aspects, towards the homeland and the nation, has been described as follows: "urar dokanor sammukhot picating kari dubar je'loloi jowa pitrir putroi etiya bondhu-bandhowor lagat madar aaddaat bohato sadharon katha. buniadi sikhaa podhotit gobhir aastha rokha narayon babur nati-natiniye etiya ingrajee madhyamar bidyaloyot pore. mukhot ingrajee mat-katha akhoi futadi fute. sanaatonor potni madhumitai khadi kapor dekhilei nak kosay..."

(It is common for the son of a father, who used to go to jail twice after picketing in front of a liquor shop, to sit with his friends in a wine chat. Narayan Babu's grandchildren, who have a deep faith in the basic education system, are now studying in English-medium schools, with English voices bursting on their faces. Sanatan's wife Madhumita ignores khadi clothes...)

A selfish mentality of doing anything for one's own sake also developed in post-Independence India. In the story 'Barbabur Nimontron', Shamnath, who does not hesitate to neglect his mother for promotion, has a beautiful reflection of his senior's act of inviting him home.

After India gained independence, along with the corruption and corruption of political leaders and bureaucrats, the increasing capitalist attitude made many people rich and most of the people of the society had to embrace poverty. This poverty has led to the decline of cultural values just as it has in other fields. The degradation of such poverty-stricken cultural values is beautifully reflected in Lakshminandan Bora's story "Debotar Byadhi". The story is about once a powerful satradhikar and the tragic consequences of the end of that Twakanta Goswami are beautifully described. Poverty does not mean religion, deeds and customs. In the words of the storyteller-

"satra, gusai, dhorm, reeti-neeti sakalo goun; eai jugot mukhya bostu ho'la, abhawor pora rokhaa powatohe."

(Satra, Gosai, Dharma, Customs are all secondary; The main thing in this era is to avoid poverty.)

The dialogue under the mouth of Tua Gosain, who has lost his cultural essence to poverty in the story, is very poignant:

"Pet purai jadi khaboloike napaon, mat olay kenekoi? petor bhokot ahir ragor git ekut gaboloike bor mon jay, 'poyli bohu pank, hamu bohu bondh.' kiman karun gab poraheten hoyto petor bhok aaru monor dukh bohu commilheten.kintu nuwaron, matto nulay. bhalokoi ahar nupuwa shareertowe aador matto rakhib nuwarile...."

(If I don't even get to eat with my stomach full, how does the voice come out? I feels to sing the songs of Ahir Raag. But I can't, the voice doesn't. The body that didn't eat well could not produce voice.)

Satire on the changing and declining values is also seen in post-independence Indian short stories. Such satire can be seen in the story 'Satyamev Jayate' by Bengali storyteller Bimal Mitra. At the beginning of the story is- "ansaaror sariofale kiman je misa katha likha aase, tar thikona nai. ja'to 'satyameb jayote' dangor dangor akhorere likha thake, tat misa loiei ataitkoi besi karbar sole..."

(I don't know how many lies are written around the world. Where 'Satyameva Jayate' is written in big letters, the most deal goes by lying...)

The story tells the high court judge Bhaktibhushan Badia to go to inaugurate a shelter home. On his way there, Bhaktibhushan Badia met Abdul Momin, who rescued the man who founded the Ashram House from certain death. Bhaktibhushan Badia finally inaugurated the home by Momin and also asked him to change the name of Abdul Momin by cutting his name written on a white stone for the inauguration. But that didn't work out. In this context in the story, the feelings of Bhaktibhushan are described as follows- "kintu aaji jadi ketiyaba sei betorloi jowa tetiya dekhibaa shet pathoror oparat etiyao mor namtowe ujali aase, abdul mominor namto ka'to nai. aasorit, enesen jug-amar je michato sirkalor babe hochha hoi roi go'la, sei 'satyameb jayote'r dorei."

(But if you ever go to Bator today, you will find that my name is still shining on the white stone, Bbdul Momin's name is nowhere. Strangely, such an era— our lie that remained true forever— just like the 'Satyamev Jayate'.)

In fact, a beautiful picture of the mentality of not giving importance to the common people in the society is captured in the story of 'Satyamev Jayate'. Moreover, through the story narrated in the story, 'Satyameva Jayate' has acted like a carol plate in post-independent India and the lie that is behind this statement is satirized.

In any case, the decline of values in various aspects in post-independence India is reflected in the stories discussed.

Conclusion:

A holistic discussion shows that the stories in question of changing times the degradation of values has manifested in many ways. In each story, the storytellers consciously try to capture the degradation of values in different directions through the story, through dialogues. In an analysis of all aspects, we can easily make the following conclusions:

The subject matter of post-independence Indian short stories has been greatly influenced by the erosion of values seen in contemporary society. The fact that various aspects of the degradation of values are evident in the stories in question is testimony to this.

Communal discrimination caused by partition brought about the degradation of human values directly to Indian society, to the minds of the Indian people for the first time.

Due to the predominance of personal interest, there was a breakdown in Sanatan family relations. Depictions of the decline of family values find a place in the short story. The story of 'Parallel Straight line', 'Barbabur's Nimonton' captures the depiction of this degradation.

Various aspects of the Indian social mind, which have been engulfed by dishonesty, corruption, false trade, have been preserved in Indian literature of the post-independence period.

Poverty has led to degradation in the socio-cultural sphere, just as it has led to degradation in many ways. The story of "Debotar Byadhi" can be mentioned in this respect.

The aspects that have come to our attention from this discussion based on limited stories seem to have clarified the contours of modern Indian literature, if at all. It is needless to say that 'literature as a mirror of society' will be dominated by various aspects of contemporary society. This is true of modern Indian literature as well. The rapid degradation of human values will bring to our society

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