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'Lanthan' Talks About The Human Mind And Mentality- Poet Dillip Behera

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Abstract: Dillip Behera, however, as a devoted Sadhaka, has tried to paint the inner world in his own style. There has been a drastic change in human life in recent times. Impact of Globalization Rapid development of information and technology has made human life style more efficient. The dream of a person dreaming of money, power, lust for luxury has created meaning in him. The progress of science is making man stronger. Human intelligence is completely destroying conscience. Leaving a painful life for future generations. The human race is drowning in inconsistency. Considering the range of fiction, Dillip Behera seems to have experimented with creating a masterpiece. Today's man is in a strange situation, the social environment in which he lives must shape his personality. But the thought and imagination through which his consciousness arises is universal. So he has drawn the empire of his words by coordinating with the world consciousness. So his speech is everywhere from navel to navel. His speech is elaborated with a noble style and a changing consciousness.

Index Terms -Poet biography, Explanation of The story, Social Image, Picture of Rural Society, Superstition, Suffering and despair, image of politics, Image of casteism, Love Picture, Images of women's mentality.

INTRODUCTION:

Dillip Behera is a unique personality in the modern world of orthodox literature. He can present the unexamined facts of life in a very unique way in an emotional and compelling way through the power of story. He is very good at composing not only stories but also poems and plays. All his creations are widely admired by the readers. He introduces the readers to various problems happening in the society in his compositions. The poet Dillip Behera was born in 1988 at Bodampur in Mayurbhanj district. The author says in his writing style– “My attraction towards literature is not conscious. It is spontaneous and mostly congenital. The environment in which I grew up, the cut off childhood stored in the subconscious enough inspiration and experiences. A lower-middle-class youth farmer family from Nipat Mufsal, the village and the surrounding green fields, vast forests, fields, village trees, constant scarcity and my father's story-telling are the main elements of my story-telling mind. The inspiration of my literature teacher during my student days, followed by deep and serious reading of first Fakir Mohan and then Manoj Das, has inspired me to write.” (Odisha News Interview 06-06-2021). The author had a love for literature since childhood His fascination with literature later inspired him to write fiction. After his father's inspiration from his childhood and the inspiration of his literature teacher during his student life, he started writing poetry and fiction after reading Fakir Mohan and Manoj Das deeply and seriously. While studying in high school, he started writing small poems. The poet's family life was very difficult. He started his fictional life from the hardships of a middle-class family. A doctor by fictional profession. He has written both in poetry and prose literature. Although he was not a student of literature, he had a deep attraction towards literature. Even though he is a doctor by profession, his subconscious love for literature in his childhood has made him love literature because of his deep perspective of life. Since his childhood, he has not grown up in a literary environment from his family, but his deep study and love for poetic literature have met with readers in many poems, stories and

plays. Some are born with talent and some develop later. Some are gifted by the talent of the family, others are changed by the environment and society. Dillip Behera's first collection of short stories, 'Panthasala', was published at a young age, but it contains deep insights into life. Be it fiction or poetry, this young writer's voice is clear, eloquent and touching. His stories are sometimes dreamy and sometimes tinged with intense pain and filled with deep conviction and a direct voice. Fiction is not just an addiction for him, but a field of meditation, the depth, feeling, involvement of everything happening around him is the background of his stories. So far his published books are:- '**Panthasala**' (collection of stories) first edition 2012, '**Astre**' (collection of stories)-2019, '**Lanthan**' (collection of stories)-2021, '**Shabastkar o anyanya nataka**'-2021, '**Lebel Crossing**' (poetry collection)-2017, '**Bibidha Bipin**' (edited)-2022. A collection of critical stories 'Lanthan' was published by paschima Publications in 2021 and the collection won the Central Literature Academy Youth Literature Award for 2022. He has written stories on the progressive barriers of fiction and the problems of the present day. Dillip Behera's 'Lanthan' collection of stories has a total of nine stories. For example:- '**Chhai**', '**hatee**', '**Lanthan**', '**Loda tike andhakar**', '**Jamukoli Gapa**', '**ganita**', '**Shravani Mishra ra sansara chinta**', '**Sangarodha re shravani**', '**Shuapanji**'. A writer writes a story based on some or other emotion behind his writing. The idea behind that story is discussed below.

DISCUSSION:

'**chhai**' is the first story of '**Lanthan**' story collection. The author has depicted the misery of a middle-class family in the shadow story. Literature is created from soil and village. In this chhai story, the narrator talks about his existence. Minji Minji Dibri has traced her past in the shadow of the clay wall of the village. He has repeatedly recalled that childhood memory and reminisced in the past and in the present. In this story, among the characters Nirmala, Pradyuman and Pradeep, the writer has shown the picture of a middle class family. Over time, people change according to the tastes of the age. And they don't have time to look for the mango tree in the village of the village where his childhood is lost. The story of the old mother, fishing in the middle of the bill on a rainy day, chasing after the father with a bag is beautifully described in this shadow story. The fascination of birth soil is reflected in this story. The author has gone from town to village for his father's funeral, and on the way he remembers his childhood memories. After reaching there, the younger brother asked to transfer all the land in his name. Even so, after hearing all these things saying that the old house will be demolished and a new house will be built, Galpak is devastated. In this story, Nirmala said through the character - Nirmala was looking at my face. Turning away from her, I said to myself that I am not attached to the house, but that shade is the subject of the story.

Another interesting story of the author is the story of 'Hatee'. In this story, he described the social problems. In this story, the poet has symbolically described- "Bigness is deadly, bigness is destruction" the main character of this story is Shukrabudha. Who is a symbol of bravery and courage. Shukrabudha is the head of the elephant and camel team. He can understand the language of elephants, when to go out for food, to go to the paddy field. But the government is not taking any steps for the living of those animals. Forests are getting destroyed day by day. Even though there are forest guards to protect the forest, they are not doing their job properly, so the herd of elephants is destroying the houses of the villagers. But when Shukrabudha's wife Ramai went to the forest and did not return, Shukrabudha encountered a herd of elephants with a bow on her shoulder, a forest guard, or a thirty-person elephant herdsman team, she went to the forest alone. This is the gist of the story.

'**Lanthan**' is a symbolic story. This story is an interesting story. The real picture of what is happening in the society is depicted in this story. This story tells the story of a woman's life. Premalata, Subal Mahakud, Meena, Rupa are the main characters of this story. The working tendency of the human mind is formed in different ways. The subject of the story is the issue of sexuality and some of Mangahir. His fiery power can be felt only by putting his hand in the fire. In the same way, the story is filled with the elements of the experience or the lesson of growing up in the midst of misconceptions. Subal and Premlata's physical relationship Subal's job is to come and go from the police station to Premlata's house every day. Subhal Mahakud's main job is to take care of the world of love with his family and to bear all the responsibilities. A simple common conservator, he contributes to the happiness and sorrow of the villagers and also does the personal work of Thana Bad Babu. Going to the hut to fetch bargains and paying the price at the end of the month, he runs his family with the barely earned money. His eyes were on Premlata's daughter Meena from the day he slept next to Premlata after talking about night duty to

his wife. In the light of the lantern, she opened her frock and shirt and opened her face to her chest. What did she see? Behind Meena, her daughter was standing in the shadow, and she opened her frock and walked away Saying, "Take it, put it on Didi, she is shivering in the winter" ! (Page number-48)

The story '**Loda tike andhakar**' is a love story. A bit of darkness starts from the light darkness of the platform. The characters of the story are Nilotpal, Chitra, Anil, Shubhendu. Abundance is hell. Be it light or darkness, happiness or sadness. Scientists have studied and said that female caterpillars use light signals to find caterpillars for mating. And just as two bodies embrace the darkness, every animal needs the right conditions and environment to establish a relationship. Chitra leaves the hostel and goes to Nilotpal. Both of them are staying with their friends. Chitra, Shubhendu, Nilotpala, three characters are looking for that possibility in the midst of light and darkness. Nilotpal is very fancy and luxurious. He can't fulfill his desire for painting, while one person likes light, another person likes darkness. So Nilotpal thought, "This earth will become loveless one day. A little bit of dark desire will make all lovers ashyrey". The two bodies are in harmony. They finally understand this play of light and darkness and live as before. The two people have not been able to fulfill their desire to work.

The story '**Jamukoli**' is written in autobiographical style. The characters in the story are Shiva, Cheri Didi, Madhavi, Galpik. The story begins with a conversation between Staffers Cheridis and the author. The current problem is described in this story. How Adhuna faces male and female endocrine problems is the subject of the story. It is ethical for a man to reveal his hidden penis in front of a male doctor, but for a woman, a female presence is necessary. During the examination of this woman's face, the language of assurance and privacy is on her face, while the writer can understand the language of Cheri Didi's smile and eyes. The desire in Cheri Didi's mind also attracts the writer towards her and reflects her alienation. The subject of this story is to solve the problems related to sexually transmitted diseases among educated young men and women in the present time.

The struggle of a middle-class woman is described through the character of Sipradidi in the story '**Ganit**'. Society's prejudice against women in general is reflected in the stereotypes of men. The relationship between teachers and students is described. How innocent, simple girls like Sipradidi are victims of conspiracy and mentality to bring down those who have progressed through high positions or hard work. In the eyes of people like Prakash Sir who are always drowning in Gemini, women are just objects of enjoyment. They wear a polite face in front of the society and are always involved in bad deeds. But in the end characters like Rajesh sir are punished. Be it small or big, he should do all the work with kinship. Which is reflected through the character of Sipra Didi. In this story, how to face all the problems and strengthen oneself in all situations without breaking down even in the midst of sadness and despair, the attitude towards women and the status of women in the society. A woman's life is like a mathematical formula. Life can be beautiful if you live your life through simple, clear language like literature without getting confused in the complex formulas of mathematics. Which is in this story.

From the title of the story '**Shravani Mishra ra sansara chinta**', it is clear that this story is a social story. The story revolves around the current family problems. She is the only girl who did not fall under the Brahmin rule of Shravani village. Dark in color to see. He has gone to the city to study. When he comes home, his grandmother in the village says - "Hello everyone, what are you doing so much?" On the other hand, what city are we with! Old lady Helen. Look how the radish has become the fruit of your body". (Shrabani Mishra ra sansara chinta-p.No.85) A woman is educated by reading but she does not have the right to grow up independently in this society. In this story, there are many descriptions of caste customs. At the time when Shrabani returned to the village for the last time, the Corona epidemic spread across the country. There she fell in love with Atanu and unknowingly developed a relationship with Atanu. Being late for marriage, she lived a lonely life. The gossip of the society, that one thing of wisdom will be black on the face of this basket. After returning to the village, Shrabani has faced all these problems. Dipu is in love with Mishra and is thinking of getting married. But Dipu Mishra says - Love is only an object of enjoyment, a means of fulfilling carnal desires. The story is set in motion through these three incidents of love, marriage, and family.

Shravani is the main character of '**sangarodha re shravani**' story. After Shrabani returns from the city, she stays alone in Sangrodha. No one in the village has spoken to his family. Because there is fear in people's minds that the village girl has returned with the corona epidemic. No one has mingled with his family for fear of social unrest. Even her own family members have not spoken to her, no matter what Sravani says, she has not come in

contact with any patient or suspect in the city, no one believes her. He is in pain and no one has helped him in this time of sorrow.

And he is confused about his relationship with atanu. Due to not getting period on time, there is doubt in her mind that she is having intercourse with you. There is fear in the hearts of all the people of the village. She could not even test her pregnancy. He is suffering from mental pain. The whole world seems to be alone, waiting for her to get out of this conflict. Her partner did not receive her call. Shravani thinks this is a leap from the society and the male society because no one has supported her at this time. Corona outside, he is broken in mind more than body wounds. People are dying like flies in the Corona epidemic of 2019. When will this trap of Shravani be opened, when will he get rid of this problem ?

In the story of '**Shuapanji**', it reflects how a person hopes to grow out of despair. The characters in this story are idol, Mohan Nayak, Malaya Banjaruni. On the side of the road near the medical center, some people wandered and left a few at the base of the tree. The toilet sees it every day. The unluckiest man on earth has decided everyone's fate. But Banjaruni has determined the fate of those people. This henna from Rajasthan is showing everyone how to grow up whose future is uncertain but she is smiling and making others smile. The toilet has fallen into the cycle of time. That half-chest of hers and the smile pulled. Malaya helps everyone in times of trouble. He has helped idol named Nami who came to the hospital and is also attracted to idol. He thought about his ex-boyfriend. He is divided into three women like a bird is scattered through a shutter. With time, he wanted to fly to the open sky but could not. This is what the story is all about.

'**Social Image**'- Just as society and human relations are complementary, the poet's relation to society is intimately related to the contemporary society and the society situated within the history of the nation and nation. Man, like a craftsman, recreates the society in the form of various ideals and shapes. The poet has also applied various social images in his stories, keeping in view the pace and changes of the society at that time. So social consciousness is another important feature of his story. Man is a social animal. Lives in society. He has to create a family in order to adapt to the society. The family is a self-satisfied social image bound by love and affection. The ups and downs, decays, growths, struggles and solutions of human life in society are always punitive.

The picture of this struggle can be seen in many stories of the poet. His stories focusing on social thought are - 'chhai', 'ganita', 'Lanthan', 'Shravani Mishra ra sansara chinta', Sangrodhare Shravani, etc.

Picture of Rural Society- Dillip Behera has written many stories focusing on various social events and problems of both rural and rural life and urban life. In the family life of Palli, he has shown the picture of self-interested violence, jealousy and patriotism between brothers in his story.

The picture of this village life can be seen in the story 'Chhai'. Urban happiness could not give happiness to the poet. He is clinging to the darkness of the countryside, the glitter of the city has not given him happiness. In this story, the writer's clay mind can be seen. On his way to the village for his father's funeral, he remembers the village head, an old woman gathering leaves in a mango bag. Together with the village children, Tekamari was caught scattering mangoes and escaped and ran away to the rice paddies. Beishakhar's Nai Khardar Galpik feels like the warm bosom of her husband. Playing burying skulls in the sand. Catching fish on a rainy day. Going to the bill. Following behind with Dad. Deshi, crow, sandalwood, jackal, native gravel catch in the gravel pit in Badakami, despite the father's refusal to catch the jackal with his hands, reflects the simple picture of rural life. In the evening, brothers and sisters read together in the Dand house. Breaking the nest of the mango trees. The village temple bamboo tree enchanted the poet. The picture of deep love for soil is reflected in this story.

In 'Nissanga Bodha' the image of incoherence or helplessness is more clearly reflected in the fiction of Behera than in the situationist. Many stories have presented various pictures of how man becomes helpless and lonely in modern society. In his stories 'Sangrodhare Shravani', 'Shuapanji', this inconsistency can be seen. Shravani has gone to town after studying. But in the eyes of this society, he has not been able to do it. This civilized man could not give up his nature. When Shravani came from the city, the villagers asked to keep her under guard. Because the corona epidemic has gripped the country in 2019. People are dying like flies. She is also forbidden to open

the window due to the sravani contagion. The people of the village are saying that Toki went to the city and returned with the corona virus. The children of the village will survive. In this way, Shravani has spent a lonely life in the confines of the house, separated from her family.

'Superstition' - Like Fakir Mohan's story, the novelist has shown the image of superstition and prejudice in many stories. He has created a lot of characters by combining the ancient and the new. In the story of 'Lanthan' there is this blind faith and prejudice. Premalata is left alone after her husband died of malaria. Fictionalists want to show that people today are blindly blinded by false beliefs. Even today, the image of this superstition can be seen in the villages. In the story 'Sangrodhe Shravani', it can be seen that Shravani has come from the city after reading the text. People did not understand anything and said that the village girl went to study in the city and brought the corona epidemic with her. The children of the village live together. So even in recent times, the poet has shown a beautiful picture of how people remain in the dark in this blind faith. It is said that if a woman is educated, the country and the family will be educated. But how much this woman struggles and suffers to be educated is reflected in the author's story 'Ganita', 'Shravani Mishra ra sansara chinta'.

In the story of 'ganita', many images can be seen about the spread of this female education. Life means two fires. From birth to death, from fire to fire, from fire to death, struggle to survive. Life is a collection of some laughs, some tears, and some struggles. At every step of life, there is pain and suffering. This struggle is the innate human instinct. Man struggles to grow with his environment. Environment nature is in constant struggle with humans and human beings. So we understand life as a struggle. Struggle is the only symbol of human life which means life is struggle and struggle is life. So every woman has a struggle in her life.

In Dilip Behera's story 'Shravani Mishra ra sansara chinta', women's education is promoted. Shravni has read the text. Shrabani is a girl from a middle class family. When he went to the city to study, the people of the village harassed him a lot. A woman is not just a co-religionist or a confined object within the confines of the house, but when she is educated she struggles to be equal to the man and achieves success. The oppression of women has endured throughout the ages, from the ancient times to the modern times, but the thoughts of the people have not changed.

Even today, the voice of that compassion is heard in the mouth of every modern woman. Civilization has progressed. In the field of science, man has been keeping pace with civilization, but even today, women have not been free. Yesterday Fakir Mohan's grandmother used to say - "Lo Rabi, Lo nian, Lo Chuli...". Even today, that grandmother's voice says, "A basket of straw will be a stain on the face." Shravni is educated so she won't get married to stand on her own feet, grandmother says so after she refuses.

'Image of casteism' - Fakir Mohan's story 'Rebati' contains this casteism. Basu sir's marriage with Rebati is fixed then grandmother says ask about caste first. A picture similar to this can be seen in Galpik's story 'Shravani Mishra ra sansara chinta'. Shravani has gone to the city to study and there she is with her son friend. He likes you and when he asked me to marry him, the first thing he asked me was his caste. After listening to Harijans in Atunu caste, mother said we are living in Brahmin rule, we will be fire and water basand. When he dies, no one will even come to shoulder him. Bring some poison for us if we can. Even today, people hate and oppose casteism in the society. The author has shown that. The poet points out that the human being is moving in modern times but is bound by ancient traditions.

'Love Picture' - From the day when living beings started on the surface of this earth by Elohim, many changes have taken place. In this environment, however, love is a fluid experience that has no beginning or end. Which God's best creation has attracted man towards himself every moment. Defining this love is not easy. Love is an eternal, eternal creation that blinds man and animates nature.

Love is one of the most important functions of human life. There is nothing worse than cheating. Enriches the married life and spreads joy and happiness on one's family and society.

In Dillip Behera's stories, one can see Freudian psychology and love. His stories focus on the psychological aspects of the human condition and depict his characters in terms of inconsistency, helplessness and situational

thinking. Apart from this, the picture of sexual desire and sexual desire in the human body is depicted in his stories. The poet expresses in his stories the attraction to the love of the past, rather than abandonment, through the image of love that remains at a much higher psychological level of sexuality and the failure of married life.

Subhal Mahakud falls in love with Premalata in the story 'Lanthan'. She takes on all the responsibilities of her family and takes care of Subal Rupa and Premalata after Premalata's husband passes away due to malaria. Every day after work from the police station Subhal goes to Premalata's house to understand Premalata's happiness and sorrow. But behind this help is his intention. His physical relationship with his lover. This is why the village people say that Premalata is a characterless woman. So this love is developing between the two of them for their own sake.

In another story of his, 'Loda tike andhakar', the picture of love can be seen. Nilotpal and Chitra need a little darkness in this bright world. Two lovers are looking for a little love. Sometimes it's dark and sometimes it's a play of light. Sometimes in the pitch darkness of the platform and sometimes in the enclosed light house. The whole earth seemed to him to be illuminated. So Nilotpal says, "Greatness is hell. Be it light or darkness, happiness or sorrow".(Lanthan – p. no. – 59)

Too much light will one day lead to destruction because this earth will one day become loveless. A little dark desire will make all the lovers become asherish.

The picture of love in the story 'Ganita' is very beautiful. Prakash Sir Sipra has seen Didi in Ku najar. According to Prakash sir, love is only physical relationship. He loved Rita Didi, Shulila Didi and Devsmita Didi. But this love is only physical union. Prakash Sara has asked a lot of questions about the relationship between Sipra didi and Michael Mohanty. But in the eyes of Michael and Prakash Sir, obscenity towards women is like erasing love in his eyes, but unlike the love of Sipradidi and Michael Mohanty, there is no pretense in their love.

In the story 'Shravani Mishra ra sansara chinta', Shravani has gone to the city. Shravani has gone to the city where she falls in love with Atunu. But when he told his mother about the marriage, his mother did not agree after hearing his caste. Shravani's marriage is a family affair with someone who wants to marry her second time. Shravani has returned to Dipu Mishra. Dipu Mishra loves Shrabni but his love is only physical. Love rings for him. In her eyes, love is not the mind but the body. Mathuin is his wish. So he told Shrabani that if she wants, she can live with me but marriage is impossible.

Similarly, in the story of 'Shuapanji', if we see that Malya loves the idol without knowing it. He also thinks that the idol loves him. But man is changed with time. He does not know in which relationship he is sometimes mocked for having achieved his task. Just like her husband's recovery, the idol has flown out of her mind like a bird in the open sky. He also remembered that his lover in the village of Malaya was looking at him. Her marriage broke up a few years ago due to some reason.

'Suffering and despair' - the land of dreams, meditation and success of modern life is the city, education, health, and self-reliance. With the progress of civilization, there has been a significant change in human tastes. People in the countryside are facing towards the city. People in the city grow up with different tastes. His customs, manners and judgments change. The mind of the cottager flies to the sublime offerings. A colorful Prajapatia saaz replaces the usual cotton clothes. Chicken super replaces ghan balance, rum replaces handi honey, whiskey replaces rum. The light of the eyes is hidden in the light of the minjiminji debri. In the nature of things, the urban man becomes a thing. On the tomb of simple life stands the great stupa of complex life.

Humans have to lose a lot of things for nature. He is exiled from friends, family and social life. He deviates from tradition, religion, faith and ethical life. Life is artificial. Affection, love, self-sacrifice, all these human qualities become meaningless words for him. Blinded by selfishness, he seeks self-happiness.

The artificial lifestyle of urban civilization cannot give peace to man. But in search of peace, he returns to the bosom of the countryside. The city is surrounded by the amenities of happiness. The necessary religious traditions, peace of mind in the company of friends and family, happiness in the city. That's why the heart lives in the countryside. The body that lives in the city does not worship the city, but acknowledges it.

In the story 'Chhai', the author has left the village after getting a job. After a few years, he has returned to the village and on the way he recalls his childhood memories. He remembers that mother's hug at the head of the village, but the whole world seems lonely to him. The pages of life have changed but the landscape has not changed. A few years after the marriage of the younger sister Eti, the emptiness of the sister when she moved away due to childbirth problems. The responsibility of being the eldest son in the house. In the sea of Shishbar, play magic and bury the skull in the sand. The writer is fascinated by the passion of that mango tree of the village. The younger brother Pradumna said that he will demolish the house and build a new one, and the writer feels sadness and despair. After all, he has not forgotten the shadow of Dand house. So he said to his younger brother, "You take this landless house." What should I do but he is a shadow".(p. 19) The glitter of the city could not bring happiness to the poet, so he depicts the earthy mentality in this story. The story is written in autobiographical style. In this story, the author searches for the lost childhood memories in his life. In the story 'Lanthan', Dillip Behera has painted a picture of sadness and compassion. In the story, the girl's name is Mina. Young in age, but could not survive the sight of the monsters of this society, lust for the body has destroyed their intelligence and conscience. This story reflects how difficult it is for a woman to grow up alone in this world of oil and salt. After Premalata's husband dies of malaria, she has no one to support her in this world. San Puata was crushed under the wheels of the truck. After the husband left, the villagers told each other that Premalata multiplied and ate the husband. Sahi Bhai makes a lot of fuss about his character. Since that day, Subal became the protector of Premalata. As the saying goes- a drowning man's rope helps a lover who is as fragile as hope. A woman dressed in a situation is out of character. Because there is no other way to him. Premlata has entrusted Subhal Mahakud to cross the metaphorical sea of this world. Subhal takes charge of his own house as well as Premlata's house. In this story, a picture of a woman's suffering can be seen.

Human religion has been established in recent times to solve the problem of competition between various religions on the surface of the earth. In this religion, man's duty is given the main place and all other things are considered. Recently, there has been violence, hatred and hatred between people. The only way to solve it is to establish human religion in the society. In this story, there are many images about this humanity and human religion in the simple character. The picture of sadness and despair can be seen in the story 'Loda Tike Andhakar'. These two characters Chitra and Nilotpal have not been able to fulfill their desires. The two bodies can find some union in the light and the dark. So, sadness and pain are shown in these two characters.

In the story 'Ganita', the inconsistency of life and the suffering of a woman's heart are reflected. He becomes a non-believer in the false, pretentious life of the disaster city. He was overwhelmed by the Assyrian tyranny of the city. The sweet memory of the past or his imaginary city burdens him with unbearable pain. A heartless city dweller has no self. In the intoxication of the body, the machine runs like an empty horse. Sipra Didi has become a student. He has taken the responsibility of the family with a low salary, he has paid the expenses of his father, brothers and sisters with great difficulty. But the people of this society have tried to bring him down. Prakash Sir has raised many questions about Michael Mohanty and him. So he is devastated.

Nowadays, in our society, when people are always feeling helpless, helplessness is becoming more and more prevalent in them. This consciousness is reflected in the story 'Shravani Mishr ra sansara chinta'. Shravani, a simple girl, worries about the color of her face as she grows older. His goal is to get a job and stand on his own feet. But the family is unhappy about her marriage. Shravani is helpless.

Similarly, in another story 'Sangarodha re Shravani', there is a picture of inconsistency and despair. After Shravani's confinement, the whole world seems to be crying out for her. Outside, she has spent her life in sorrow with her pregnancy in the mind of Corona. No one helped him in his time of sorrow. Due to the fear of Corona, his family members did not meet with him.

No matter how much a man respects a woman, no matter how much he sits on the seat of a goddess, there is a great pleasure-seeking thought towards a woman in the inner consciousness of a man. This is reflected in the story of 'Shuapanji'. Hena is flowing like a stream of sewage towards the idol. The toilet has led an uncertain life. Sometimes Banjaruni's semi-mukula is covered and sometimes the charm of the idol. Finally he remembers the village girlfriend Manorama. Due to some reason the marriage of both of them has been broken. So he is stuck in the inconsistency of life. In the morning, noon, evening and night, the city has become a victim of this conspiracy. So he got only pain from all sides.

'Images of women's mentality' - the relationship between the individual and the society is very close. Society is founded on the foundation of public happiness and freedom despite the existence of the collective individual. The creation of society from the absolute needs of the individual. A person's thinking changes with his needs, his mental expansion and the person's disaffected order has appeared in increasing form. Society cannot change accordingly. In the present age, the needs, thoughts and tastes of the individual cannot be fulfilled by the prevailing society. That is why people are questioning social values. Human beings are gradually becoming isolated in the bonds of law and order in the historical society. We find a picture of this in the story 'Shravani Mishra ra sansara chinta'. Through the character of Shravani, the poet has captured some of the things of a woman's mind. The poet has accepted women of every level as symbols. He gave a clear call for women's dignity, women's liberation and women's peace.

Man does not grow only in his body. As a difference, he lives between his dreams and pain, because he does not have the courage to call it a joke without understanding life, hatred and lack of availability. Rather, it contains many successful solutions to patient compliance. Shravni is educated but this society seems to confine her within the four walls of the house. AI society has taken away the right of a woman to grow up independently. Shravni is crying. He could not express his helplessness in front of anyone. He likes you. But the highly educated thinking man of this modern age is helpless when he finds out that Ajibi still believes in caste system. So in this story, the author has beautifully depicted the mentality of a highly educated middle class woman.

By **'politics'** we mean strategy. Politics does not mean only the politics of the leaders of the society. Conflicts between families or between households and villages take the form of politics.

We can see the picture of this politics in the story of the poet 'Hatee'. Every year, elephants enter villages and destroy hundreds of crops. Even if people approach the government to compensate for the loss, no compensation is given. But behind all this is the politics of the people. Many villagers want the herd of elephants to come because the farmers who are unable to raise their crops due to financial support from diseases and pests, want the elephants to destroy their crops. If the elephant breaks their cocoon, they will find the pavement. From the village ward member to Sarpanch, Tahsildar, all the wanted elephants enter the village and destroy it. This will get money from the government. Their pockets will be hot when money comes from grants, they will deduct their share from all grants. (Hatee – p. no.-29)

Due to deforestation, herds of elephants are the food animals in the villages. They are destroying crops. Because living things also have life. They also need shelter and food. The forest is their habitat. Man is destroying the habitat of these simple, innocent creatures in the cycle of politics for his habitat. Humans are cutting forests for their own convenience, making roads and houses along their paths. So crops, houses are destroyed on the way they come to look for food. This selfish human race forgets mercy, forgiveness and destroys humanity and hunts the forest and the animals and birds. So we can clearly see the picture of politics in this story.

Whether it is a story, a novel, or any other section of literature, it is certainly a difficult matter to judge within a specific framework.

From the beginning of the Oriya story to the 21st century, the Oriya story has faced various tests and changes. Many new ones have been added to many old ones. From the post-independence period to the present day, many novelists and storytellers have been born in the Oriya literature, and by dressing their thoughts in the clothes of the language, they have made the Oriya literature rich and prosperous, and have done their best. If we study the stories of the present time, it is known that starting from its language style, the subject configuration and character portrayal have taken a completely different form.

Life has changed with the times. There are many differences between post-independence life and freedom life today. Literature, like nature, always changes its form according to the tastes of the age. With the change in the pace of human life, it is natural to change the expression, style, approach etc. related to the story. Therefore, the novel attempts to express the human nature of the modern society as the writer sees and feels the life without any doubt through his own language with extreme touch in the writer.

Despite writing within a limited time and limited scope, Dillip Behera's work has occupied a special place in orthodox literature.

Dillip Behera is a realist sculptor. He has seen the real life and the real picture of the world very closely. The matter of lower oppressed class, all the problems of women's life, communist consciousness are the subject matter of his story. The problems of women and men in the present time, education, the past problems, the pictures of rural life, the simple pictures of rural life, various sorrows, frustrations and broken dreams of life, his story has identified the exploitation very intimately.

So let's say this much about him. He is a unique young talent in recent times. His writing is unique, his stories are edgy, and his symbolism is devout. Fiction is based on current issues and youth mentality

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