



A Critical Analysis Of Maithili Short Stories: Twenty First Century

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ABSTRACT

The story is a part of life. It is a piece of prose fiction that is shorter than the novel. It concentrates on a single theme and a touching event of life. It hits and inflames the mind with the passion of love or fury. Life is a tale of untold pains. A short story gives an insight into the workings and counter-workings of the human mind and unfolds the inner knots of man. The short story is a telling art of immense value. It mirrors the existing society in every nook and cranny.

In this article, Maithili Short Story published in the 21st century is listed and briefly presented to their various trends. In these compositions progressivism, experimentalism, realism, national love, social welfare, social evil etc. have been specially mentioned. In fact, Maithili Short Story has been constantly making Maithili literature constructively, moving towards its rise. Today the history of Maithili short story can be called satisfactory

KEY-WORDS : Abolition, Excitement, Comic-Satire, Feminine, Female foeticide, Illustration, Predominance, Progressive, Psychoanalytic, Supernaturalism, Trends

PREFACE :

Maithili has a tradition of story-telling since ancient times. Earlier there was an object of story-telling, later it was written. Written legend was not a scientist which was prevalent in ancient times. If it was written by a patron then the ancient and glorious tradition of Maithili story-literature would have survived. However, unfortunately this could not happen."¹

The story is a part of life. It is a piece of prose fiction that is shorter than the novel. It concentrates on a single theme and a touching event of life. It hits and inflames the mind with the passion of love or fury. Life is a tale of untold pains. A short story gives an insight into the workings and counter-workings of the human mind and unfolds the inner knots of man. The short story is a telling art of immense value. It mirrors the existing society in every nook and cranny. In other words, a short story is a brief work of prose fiction, shorter than a novel, that typically focuses on a single event or a limited set of linked incidents, a small number of characters, and a confined timeframe, designed to be read in a single sitting. It emphasizes a unity of effect, or a single impression, and often leads to a climax and a satisfying resolution, though it lacks the extensive character development and complex subplots of a longer narrative. In this fast - moving word of ours, the short story is the most widely-read form of literature. It introduces us to the new world of romance and adventure, fact and fiction taken together. The author, the readers and the characters roll into one and communicate with one another. Like other modern Indian languages, the short story has

emerged as the most popular form in Maithili. It is fulfilling its purpose and can stand at par with contemporary short stories in other languages.²

The story in the period of last century (20th century) has travelled a long way from socio- psychological trend to existential growth of the individual. It has made several experiments with form and theme. By the way, the Maithili short story of all forms begins to be found after the sixth decades of the last century, with a wide range and variety. The Maithili short story begins with 'Chandraprabha' (1855)³ written by Shri Krishna Singh. The early stories of Maithili were built on the Sanskrit surface, which began to write in the style of "Panchatantra" and "Hitopadesh."⁴ The story written in the early last century was based on the mythological topics. Later, the Maithili story was written on the immersion of ethics, preaching, various ill practices of marriage, social-evil, illiteracy, poverty, unemployment, ethics, caste system, kidnapping, feminine, female foeticide, terrorism etc."⁵

By the 21st century, the era had changed. People turned to education. Emphasis was placed on women's education and empowerment. The importance of Western education increased in society. People began to travel to other states. However, poverty and unemployment remained the same. As a result, the labor force began to migrate from Mithila. Educated people settled in other provinces of India and abroad. Now, a bad culture has begun to grow in Mithila. Evil practices like inter-caste marriage and 'live-in relationship' became prevalent and agriculture became secondary. People began to migrate from villages and started giving more importance to money. The dialect and style of language was being changed in the demos of Mithila.

We have entered the electronic era from the mechanical era. The difference between two generations in the society has started showing. The present generations are beginning to consider their parents as out-dated. The effect of this change of society was also very high on literature. Maithili literature crossed the border of Mithila and made it seven seas. Along with cultural exchange, literature was also exchanged. This change is seen in almost all genres of Maithili literature. Today the modern Maithili prose has been in its golden age. Hence the various genres of prose, such as Translation, Novels, Short Stories, , Dama, Ekanki (one act play) Memoirs, Criticism, Interviews, Biographies, Essays, Magazines etc.developed.⁶

In the current century, people understood the importance of time. People started being very busy in daily life. "Maithili Katha" became the object of most important in this busiest daily life and its root cause was to get more and more joy in less time. The reader began to feel that only the story can be enjoyed in a short time. Therefore, in comparatively "Maithili Katha" got the reader more than other genres. This is the reason that the short story-writer started writing "Maithili Katha" excitedly and the most short story was written in the last 25 years of the current century.⁷

More than 300 Maithili "Katha- Sangrah" (story collections) have been published in the last two and a half decades. Although this number is much less than other languages. Nevertheless, in this two and a half decades seven Maithili "Katha Sangrah" (collection of short stories) have been awarded by Sahitya Akademi ; Like these - Nirja Renu's 'Ritambhara' (2003), Vibhuti Anand's 'Kath' (2006), Pradeep Bihari's ' Sarokar' (2007), Manmohan Jha's 'Gangaputra' (2009), Prof. Manmohan Jha's 'Khisa' (2015), Shyam Darihare's 'Badki Kaki Eta Haat Mail Dat Com' (2016), and Prof. Veena Thakur's 'Parineeta' (2018) has been rewarded,⁸ which shows the status, popularity and importance of the "Maithili-Katha" among all the genres of Maithili literature.

FIRST DECADES OF TWENTY FIRST CENTURY :

Many short story writers of the 21st century were established in the last century. Their composition gives a glimpse of a western way. The main features of modern short stories such as excitement, diversity, amazing and romantic spirit are filled with their story. The composition of these established story writers are symbolic, thoughtful, progressive and psychoanalytic. In the first decade of the current century, which "Katha-Sangrah's" (story collections) became available, among them 'Kanchahi Bansa' (2000) of Ushakiran Khan; Ashok's 'Matavara' ('01); Niraja Renu's 'Ritambhara' ('01); Kavita Devi's 'Sasuka Ulahana' ('01); Yogi Raja's 'Ek Phank Rauda' ('02); Nita Jha's 'Pritha' ('02); Ugranand Singh Jha's 'Shivaganga' ('02); Jagadananda Jha's 'Hamara kanyadan Achhi' ('02); Bibhuti Ananda's 'Kath' ('02); Dharendra Singha's 'Jo Gai Basanti' ('03); Rajamohan Jha's 'Niyukti, Nishkasana, Visthapan Itysdi-Itysdi' ('03); Shephalika Verma's 'Arthayuga' ('03); Dhumaketuk's 'Udayasta' ('03); Hansaraja's 'Chitakavara' ('03); Yashodanath Jha's 'Juana Chitakar' ('03); Virendra Narayan Mallika's 'Jivaka Bata' ('04); Prabhas Kumar Chaudhary's 'Didaval' ('04); Niraja Renu's (ed.) 'Sarisavaka Phula' ('04); Shivashankara Shrinivasa's 'Gamaka Loka' ('04); Lalpari Devi's 'Nahi kichu Nahi' ('04); Upendra Doshi's 'Aunaita Mana' ('04); Mahendra Narayan Rama's 'Gahabara' ('04); Sureshwar Jha's 'Chari Sera Dhana' ('04); Manamohana Jha's 'Gangaputra' ('05); Amarnatha's 'Adhakatti' ('05); Pradipa Bihari's 'Sarokara' ('05); Shyamanand Thakura's 'Hathauriwal Bhauji' ('05) & 'Hamahu Jebai Panjab' ('05); Asha Mishra's 'Thahaita Svapna' ('05); Kirtinatha Jha's 'Kichu Puran Gapa Kichu Nava Gapa' ('05) etc. are important.⁹

The Maithili story of this period shows artistic beauty and subtlety. In some stories, imagination, compassion and romantic sensitivity are mainly depicted. Many stories are full of sentimentality from beginning to end. Most stories give a glimpse of reality. In some stories, liveliness and sensitivity is found and more aware of the problems of life.¹⁰ The writers of this category, the names of Neerja Renu, Ashok, Vibhuti Anand, Rajmohan Jha, Dhumaketu, Hansraj, Yoganand Jha, Upendra Doshi, Sureshwar Jha, Asha Mishra etc. can be named.¹¹ The Western Techniques are used in most of the stories of this time.

Arriving close to the first decade of the 21st century - Maithili short story developed with its diverse pane. The former short story writers presented their story with more reinforcement. Some budding story writers also followed them.

The names of the short story-collections that can be available in this period are inscribed below :-

'Zero Power' (2006) of Chandranath Mishra 'Amara's; Dharendra Nath Mishra's 'Agni Pariksha' ('06); Usha Chaudhary's 'Triyodasi' ('06); Umanath Jha's 'Kimadhikam' ('06); Manmohan Jha's 'Katha-Yatra' ('06); Ramesha's 'Dakhal' ('06); Bibhuti Anand's 'Ekata Chhalaha Gonu Jha' ('06); Somadeva's 'Agi Tambula Vana Me' ('07); Kamendra Nath Jha's 'Grivansh' ('07); Arvind Thakura's 'Anharak Virodh Me' ('07); Hirendra Kumar Jha's 'Transpharmara' ('07); Mayanand Mishra's 'Jakar Nari Chatura hoi' ('07); Satyendra Kumar Jha's 'Ahin Kae Kahai Chhi' ('07); Jyotsna Chandrama's 'Svapnagarbha' ('08); Indira Jha's 'Kathajiva Nari Sami Binu Jiva' ('08); Ramdeva Jha's 'Aanji Ma' ('09); Daman Kumar Jha's 'Neboka Chah' ('09); Lambodar Jha's 'Dugadugi' ('09); Kamalkant Jha's 'Alaka' ('10); Sudhir Kumar Jha's (ed.) 'Katha-Pradikshana' ('09); Shyamanand Thakur's 'Navaki Mami' ('10); Usha Kiran Khan's 'Arth Yug' ('10); Nita Jha's 'Deshkal' ('10); Kamla Chaudhary's 'Samaya- Sanketa' ('10); Sailendra Ananda's 'Gharamuhan' ('10); Prof. Manmohna Jha's 'Khisss' ('10) etc.¹²

Some of the above story-writers follow the sketch of word and reporting style like "Yatri ji". In the story of this period, the spontaneous wave of life is found. Realistic ideology is seen in many stories. Language-style is spontaneous, simple, natural and amazing and psychological analysis is particularly found; but self-struggling is also found. By the way, there is a lack of narrative elements in many stories.

Some story writers do not harm the story element and the character present description subtlety and at the same, proper environments present the situation and subtle characteristics. Manmohan Jha, Bibhuti Anand, Chandranath Mishra 'Amar' Somdev, Mayanand Mishra, Ramdev Jha, Shyamanand Thakur, Nita Jha, Kamalkant Jha, Shailendra Anand, Prof. Manmohan Jha etc.¹³ are inherent in such story writers. Their compositions have a balanced depiction of both social and personal sides. They also present details of the era problems.

Most of the stories of this period are found progressive and emotional, but often to avoid propagation and bitterness. There is sentimentality in many stories but narrative is secondary.

SECOND DECADES OF TWENTY FIRST CENTURY :

In the period of second decades of the 21st century, the following published short story book could be available : 'Megha Lagal Akash'(2011) of Raja Ram Prasad; Ashok Avichal's 'Paras-Katha' ('11); Ajit Mishra's (ed.) 'Kumud-Katha'('11); Parameshwar Pakari's 'Pathar' ('11); Dharendra Nath Mishra's ' Bhagyoday' ('12); Veena Thakura's 'Parinita' ('12); Anmol Jha's 'E Je Samya Achhi' ('12); Gangesh Gunjana's 'Sindurak Dam' ('12); Lambodar Jha's 'Ucchhannar'('12); Rajnath Mishra's 'Adar-Badar'('12) ; Chandana Datta's ' Ganga Snan'('13); Shephalika Verma's 'Mohapas'('13); Mayanand Mishra's 'Abhinandan' ('13); Naresh Kumar Vikala's 'Arancha'('13); Revati Raman Lal's 'Hathak Rekha' (2013); Shyam Darihare's 'Baraki Kaki Eta Hot Mail Dot Com'. ('13); Hirendra Kumar Jha's 'Sonak Khop' ('14); Lili Re's 'Rangin Parda'('14), 'Vishakhan'('14); Ramanand Jha 'Raman's (ed.) ' Maithili Katha nepal'('14); Sushmita Pathak's 'Rag-Virag'('14); Lili Re's 'Lali Guransa' ('14); Durganand Mandal's ' Katha - Kusum'('14); Mantreshwar Jha's ' Drutavilambit'('14); Shubhendu Shekhar's ' Okara Kahio Pankhi haitai' ('14); Madhukanta Jha's 'Paravatiya'('14); Kumar Manisha Arvind's ' Chiyanki Baba' ('14); Rangnath Chaudhari 'Diwakar's ' Bhakharait Nil Ranga'('14); Shantinath Singh Thakur's 'Vyatha-Katha' ('14); Ugranarayan Mishra's 'Kanak Katha'('15); Dharendra Nath Mishra's 'Yaksha Prasna' ('15); Phuleswari Kumari's ' 'Bharadutiya' ('15); Jagadish Prasad Mandal's 'Khasait Gachha'('15) 'Batesar Kaka'('15); Surendra Nath's 'Soharal Akhi' ; Sushil's 'Asmita' etc.¹⁴

Most of the above story collections have not been artificial attempts for psychoanalysis. In these, the story develops naturally, which touches the reader's psyche. Most of the story of this period shows the incident and the predominance of strangeness and the common character of the creation is good. This is the reason why this story seems less and the world sketch appears to be more. In many of these stories, comic satire pools are good.

In this period, two ideas streams arise. One side is in favor of literary importance. The next side is nutritious of personal importance. Some short story writers have inner thought and some have external thoughts. The craft of most of the storywriters is the same, but the real description is done in both external and inner forms. The language is natural, simple, and according to the character. According to the character, psychoanalysis is done separately. In some, there is a story element but it is not of high quality. Among them, the names of Rajaram Prasad, Mantreshwar Jha, Subhendu Shekhar Pathak, Shantinath Singh Thakur, Durganand Mandal, Kamini Kamayani, Phuleshwari Kumari, Jagdish Prasad Mandal etc. can be named.

The above mentioned story writer of both classes understand the inauguration of the normal trend. But it is a difficult task to draw any division line of these classes. Because it is not a piece of land that it should be distributed by giving boundary. One thing is to note here that two stories of the same story writers can be seen of different trends. Clearly some stories are written in internal thoughts and some are in external thoughts.

Maithili short stories between 2015 A. D. to 2020 A. D. are very fertile. In this time, more than a hundred collections of short stories are published, in which 15 'Chitra' (2016) of Narayan ji ; Indrakant's Jha's 'Apratyasit' (16); Ushskiran Khan's 'Gonu Jha Club' (16); Rishivasishth's 'Gam Sau Jait Relgari' (26); Sonu Kumar Jha's 'Gassa' (16); Kamalkant Jha's 'Gachh Rusal Acchi' (16); Indira Jha's 'Antahin Akasa' (16); Anmol Jha's 'Meghkhand Me Chandrama' (16); Saraswat's 'Das Dhur Dih' (16); Adyanath Jha 'Praveen's (ed.) 'Ekal Prayas' (17); Ashoka's 'Daidi Gam' (17); Virendra Jha's 'Kichhu Nahi Karab' (17); Amaranath Mishra's 'Ijot Disa' (17); Chandresh's 'Merudand' (17); Pradip Bihari's 'Pokhair Me Dahrit Katha' (17); Arvind Kumar Akku's 'Manodaika Haveli' (17); Lili Re's 'Nika Loka' (17); Abhilasha's 'Pah' (17); Veena Thakur's 'Alapa' (17); Jagadish Prasad Mandal's 'Gamak Jingi' (17), 'Samarathaik Bhut' (17), 'Shambhu Das' (17), 'Krantiyoga' (17), 'Shubh Chintak' (17), 'Dabhiyal Gam' (17), 'Guleti Das' (17), 'Muriyal Ghar' (17), 'Gachh Par Sau Khssala' (17), 'Apan Mon Span Dhan' (17), 'Gura Khudika Roti' (17), 'Madhumanchhi' (17), 'Khasait Gachh' (17), 'Pasenak Ghar Me' (17), 'Phalahar' (17), 'Ukaru Samaya' (17), 'Bal-Gopal' (17), 'Lajavijji' (17), 'Betik Pairukh' (17), 'Patajhar' (17), 'Apan Viran' (17), 'Gamak Sakal Surat' (17), 'Ardhangini' (17), 'Bhakamor' (17), 'Ulaba Chaur' (17), 'Paintis Sal Pachhua Gelau' (17), 'Smriti Shesha' (17), 'Satabhaiya Pokhair' (17), 'Virangana' (17), 'Ratani khadha' (17), 'Apan Gam' (18), 'Dohari Hak' (18), 'Subhimani Jinagi' (18), 'Dekhal Din' (18), 'Gapak Piyahul Lok' (18), 'Dipawalik Deep' (18); Virendra Jha's 'Uri-biri' (18); 'Govind Jhs's 'Samak Pauti' (18); Bibhuti Anand's 'Ek Ta Ural Phurr' (18); Nand Vilas Ray's 'Bharadvitia' (18); Alka Verma's 'Ek Mutthi Ijora' (18); Nabonath Nath Jha's 'Gulphat Gulphat Muh' (18); Virendra Jha's 'Girlfriend' (18); Bhavesh Chandra Mishra 'Sivanshu's 'Chitrangada' (18); Hemchandra Jha's 'Matik Sang' (18); Anmol Jha's 'Yatharthak Bhumi Par' (18); Pawan Kumar Mishra's 'Katikaharak Muh Par' (18); Umashankar Chaudhry's 'Koili' (18); Lalitesh Mishra's 'Bich Baitarani' (18); Nita Jha's 'Adha Avadi' (18); Ramesh's 'Samkalin Natak' (18); Rambharos 'Kapari's 'Antivayatas' (19); Ardhanariswar's 'Anhar Galiyari' (19); Dhanakar Thakur's 'Ek Votak Lel' (19); Trilok Nath Jha 'Ananta's 'Pratyasa' (19); Maithili Thakur's 'Matik Gandh' (19); Anamol Jha's 'Samvedanak swar' (19); Mahendra Narayan Ram's 'Mantoriya' (19); Indrakant Jha's 'Oxizion' (19); Sudhanshu Shekhar Chaudhary's 'Jinagik Bata' (19); Virendra Jha's 'Avortion' (19); Jagadish Prasad Mandala's 'Gamak Asha Tuti Gel' (19), 'Pasenak Mol' (19), 'Khiltor Bhumi' (19), 'Chinavarak Sikar' (19), 'Chauras Khetak Upaj' (19), 'Samya Sau Pahine Chet Kisan' (19), 'Bhauka' (19), 'Krishiyog' (19); Virendra Jha's 'Unta Ganga' (20); Sunilanand Jha's 'Yatri' (20); Vishnukant Mishra's 'Yugchakra' (20); Vijeta Chaudhary's 'Carfuew' (20); Amarnath Mishra's (ed.) 'Dalit Katha' (20); Vishnukant Mishra's 'Patharak Lok' (20); Adyanath Jha's 'Gulabiya' (20); Sunilanand Jha's 'Dhonhi Me Bhatakait Mana' (20); Abhilasha's 'O Chhauri' (20); Ramesh's 'Katha Samaya' (20); Satyendra Kumar Jha's 'Jau Aha Sunitahu' (20); Paras Kumar Singh Jha's 'Purnimak Galait Rati' (20) Uma Shankar 'Dixit's 'Bhorak Pratikshs' (24) etc are important.

In the time mentioned above, Maithili Short Story has developed at geometric speed. Psychological analysis has become like a separate genre by coming here. Therefore, it would not be appropriate to tell such a short story, as a story. Many stories have become Melodious like experimental poetry. By the way, the composition of Narayan ji, Shivshankar Shrinivas, Indra Jha, Chandresh, Bibhuti Anand, Rambharos 'Kapadi', Indrakant Jha, Ardhanariswar, Virendra Jha, Visnu Kant Mishra and many others are high quality. In their compositions, complete details of environment building, situation and characterization have been done very beautifully.

Often, in the 21st century, more than 50 collections of short stories (Katha-Sangrah) have been published by Jagadish Prasad Mandal. Most of his compositions have been written keeping the lower caste in the center, in which their economic and social status are described.

But in his compositions, there is often a lack of narrative, communication gap and to create proper environment. This is the reason that his composition has failed to attract the reader. However, Maithili literature has been prosperous with his compositions.

Apart from this, some other story collections have also been published in the current century, including 'Jubaida' of Ugranand Jha; Surendra Lal Das's 'Aab Ki?'; Surendra Nath's 'Samaya Shila Par'; Dharendra Kumar Jha's 'Ehi Mor Par'; Nabonath Jha 'Vivek's (ed.) 'Yugabodh'; Sudhakar Jha's 'Teen Rang Terah Chitra'; Shishir Kumar Jha's 'Indradhanusha'; Premrata Mishra 'Prem's. 'Ego Chhalih Sineh'; Visheshwar Mishra's 'Gatha Katha; Dharendra's 'Dr. Dhendrak Katha'; Ramakant Ray 'Rama's 'Katait Pankhi, Hansait Aankhi'; Amaranatha's 'Ta,Ta, Thei'; Yantranath Mishra's 'Ganga'; Arvindra's 'Anharak Virodh Me'; Prabodh Narayan Singh's 'Tataka Gap'; Taranand Viyogi's 'Desil Vayana'; Pradip Bihari's 'Bhari Rati Bhora' and 'Pher Ek Ber' are important.

Some pessimistic and escapist short stories are also found during this period. Santosh Mishra's "Posaputra" and "Udas Mana" can be kept in the short story of this category. Sarvanarayan Das's "Has-Parihas" (2012) and Sharadindu Chaudhary's Short Story "Kariya Kakkak Coramin" (2016) can also go to the name.

The 21st century is at the centenary of development. Due to the internet, the whole world stands on one platform. Along with social development, literature is also updated. This change can also be seen in the field of Maithili short story. Like other literature of the world, the literature of the Maithili short story is also moving with its various forms. This is the reason that in the genre of Maithili short story, various subformity "Laprek" (Laghu Prem Katha), "Bihani Katha", "Balakatha" are developing. The size of "Laprek" is even smaller than the short story. But the main element of "Laprek" is related to love, while a short story is based on various events of society. 'Bihani Katha' (seed story) is in a seed form. Maithili "Laprek" comes from other literature but "Bihani Katha" is the pure property of Maithili literature.¹⁶

In the current century, the "Laprek" can be available in which 'Tisa' of Mithilesh Kumar Jha; 'Technology' and 'E Je Samaya achhi' of Anamol Jha; Bibhuti Anand's 'Iss' and 'Bhak'; Gyanvardhan Kanth's 'Kakiya'; Nandlal Ray's 'Maryadak Bhoj'('18), 'Khasari-Patari'('14), 'Madan-Amar'('14); Sujit Kumar Jha's 'jiddi' 'Chirai', 'Khajuriwali'; Ramesh Narayan's 'Patharak Nao', Ramvilas Sahu's 'Ankur' ('16) and 'Dudhabechani' are important. As same, among the "Bihani Katha" Munaji's 'Pratik'('12); Kapileswar Raut's 'Ulaha', Jagadanand Jha's 'Tohar Katek Rang'; Sujit Kumar Jha's 'Koili Ghuri Aao', Anamol Jha's 'Samaya Sakshi Thik', Ramvilas Sahu's 'Iskulak khichari'; Rajdev Mandal's 'Trivenik Rang'; Jagadish Prasad Mandal's 'Bajanta-Bujhanta'('23); Gagendra Thakur's 'Galp Gucchh'; Ghanashyam Ghanero's 'Upanta'('16); Rishi Vashisht's 'E Phulak Guldasta' etc. are chief.

Under Bal-Katha, 'Dadik Khissa' of Praveen Bharadwaj; Baidyanath Jha's 'Khissa Sunu Bao' ('15); Mayanand Mishra's 'Ijot'(Inspiring Children's short story); Nita Jha's 'Bilai Maus' (11), 'Gappa-Sappa Me Jyan'('16); Rishi Bashishta's 'Nita-Nita Nutan Hoi'; Ajit Mishra's 'Khissa Kahaya Khisani'('15); Lalita Jha's 'Lagi Gel Gachha Akas'; Soni Jha's 'Chitramaya BalKatha'('13); Nitu Kumari's 'Maithili Chitra-

Katha'; Amalendu Shekhar Pathak's 'Bhutak Baba' ('13); Priti Thakur's 'Gonu Jha A Aan Chitra Maithili Katha' and Jagadish Prasad Mandal's inspiring short story 'Taregan' ('10) etc. can be named here.

The above creators of the Maithili short story give a new look to it. By the way, lacking curiosity, story elements, construction of the environment and character sketches are not found properly, But in a short time it gives more pleasure to the reader. This is the reason that this type of short story is liked more by the reader. As far as Bihani Katha is concerned, its popularity has increased greatly. But it is not right to create this type of tradition from a literary point of view. If this type of tradition continues to grow like this, then the Maithili short story can take the form of "One Line" (Ekapatiya) like Proverbs or phrases.

In the current century, If there is idealism on one side in Maithili Short Story then on the other side, progressiveness is also found.¹⁷

CONCLUSION:

In conclusion, Maithili Short Story is moving towards its cloud at a rapid pace. Thus, the history of 21st century If there is idealism on one side in Maithili Short Story in the current century, then on the other side it is also found. Now the predominance of the inner illustration in Maithili Short Story is increasing. In some short stories, supernaturalism is also seen and Some have the reality of society; while some also make humor and satire like Harimohan Jha. Somewhere there is a style of Jeevakant, and somewhere the predominance of the Mayanand's approach. Some writers emphasize Bhuvanji's progressivism and some writers give realistic pictures, like Yatriji.

Hence, Maithili Short Story is moving towards a rapid pace. Thus, the history of Maithili short story can be called very satisfactory in the 21st century.

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