

INDIAN SHORT STORIES: IN-DEPTH ASSESSMENT OF ONE ASPECT OF ENGLISH LITERATURE FROM THE POST-INDEPENDENCE ERA

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ABSTRACT

It is common to use the terms "Post-Freedom Indian English Fiction" and "Post-pioneer Indian English Fiction" in opposition to one another. It is possible to trace the popularity of Indian books written in English to the fourth decade of the 20th century, when authors like Mulk Raj Anand, R.K. Narayan, and Raja Rao began to publish their works in that language. A "short tale" is a condensed piece of writing that is typically written in the narrative style. The brief story is one of the most well-known and often used styles of intellectual articulation today. The Indian short story that is written in English is generally thought to have its roots in the Indo-Anglian novel. The quantity of short stories that authors like Mulk Raj Anand, Manjeri S. Isvaran, R.K. Narayan, and Khushwant Singh, among others, have produced demonstrates their responsibility to the class' development. These days, the Indian short story written in English has done a fantastic job of serving as a potent tool for social awareness and a tool for drawing attention to the social situation in India. This study's goal is to discuss Indian English short stories from the post-Autonomy era. In this study, the short story, post-autonomy short stories, subjects, characters, and Indian short stories are mostly examined.

Keywords: Independence, Indian, Short, Stories, English, Literature, Etc.

1. INTRODUCTION

Literature and life are inextricably linked to one another, and the written word began to emerge

around the time that humans were first able to communicate verbally. Language is used to describe the deepest sentiments and thoughts that people have. The essence of life is captured

in works of art, and these works copy us. There is a connection between art and life and the natural world. The way in which our ideas and emotions are represented in literature is beautiful. The study of literature is widely acknowledged as an effective method for examining complex societal issues. Novels often reflect both the brilliance and the darkness of the human condition. There has been a consistent concord between the humanities and the social order ever since the beginning. These two problems are intertwined and mutually rely on one another. Literature enlightens an infinite number of problems and helps develop some of the rarest talents, such as imagination, insight, and judgment. The maturation of one's personality ought to follow the formation of their consciousness. Reading books and expanding one's knowledge gives one's life more meaning. Every person in the world possesses the supremacy of literature, but the author of a literary work is considered to be its builder. The shift in attention and intention in Indian English Literature and Language is dependent on the origin and kinship of the characters. Indian literature had a tough time overcoming the limitless dialect it was written in. Indian English Literature is given a sense of embodiment through the subject of Indianness.

Post-Freedom Indian English Fiction is Known as Post-Frontier Indian English Fiction since It Ceaselessly Brings out Pioneer Heritages in Contemporary Society and Endeavors to Rival English Language Fiction for Global Awards. Post-Freedom Indian English Fiction was written in English.

The whole improvement of the Indian English Novel might be separated into two unmistakable stages: the pre-freedom time and the post-autonomy period. After Bankimchand Chatterjee's *Smash Mohan's Significant* other was first distributed in 1864, the pre-freedom period saw a continuous development of the

Indian English fiction. Gandhism and patriotism were two main considerations that altogether affected the composition of scholars during this time span. They gave their books, from one perspective, to the piece of social disasters, customs and customs, ceremonies and customs, neediness and ignorance, bonds and subjugations. Then again, they made their works a strong vehicle for featuring the east-west experience and for spreading the nationalistic thoughts of incredible pioneers like Mahatma Gandhi. While Mulk Raj Anand and R.K. Narayan stayed distracted all through with the treatment of social and public issues in their books, Raja Rao made a takeoff from the prevailing pattern overwhelmingly of space to the lavishness of Indian way of thinking in his works *The Snake and the Rope* and *The Feline and Shakespeare*. A couple of creators' brains were forever changed by the Parcel, and this constrained them to zero in on the unfortunate results of the occasion in their writing. Creators like as Manohar Malgaokar, Kushwant Singh, and Chaman Nahal are instances of conspicuous creators in this sort.

A discussion happens in Indian English writing on the beginnings, qualities, and, eventually, the uniqueness of present day India. Lately, the practical, futuristic, and desolate type of composing that portrayed the initial thirty years of writing in the post-freedom time has been giving approach to a non-illustrative, trial, reluctant, and hopeful writing. In any case, the main impediment that contemporary essayists should defeat is the constrained homogenization and normalization of culture that has come about because of globalization as well as the new, simple, and shallow internationalism that entices Indian English journalists to showcase themselves beyond India.

2. SHORT STORY

A brief tale is an imaginary composition story that is a lot more limited than a novel and that regularly just spotlights on a select gathering of characters.

By and large, the focal point of a brief tale is a solitary outcome that is imparted by means of a predetermined number of significant episodes or scenes. Character is uncovered through activity and sensational experiences however is seldom completely created on the grounds that the structure energizes economy of setting, succinct story, and the exclusion of a perplexing plot. The limit of a brief tale to give a "full" or palatable depiction of its characters and topic is in many cases how the class is assessed, regardless of the way that it has an extremely confined scope.

Before the nineteenth hundred years, a great many people didn't perceive the brief tale similar to claim unmistakable type of scholarly articulation. Regardless, in spite of the way that in this sense it might appear to be an especially contemporary structure, the truth of the matter is that short composition fiction is actually quite near being basically as old as language itself. Throughout mankind's set of experiences, individuals have tracked down happiness in a wide assortment of consolidated types of narrating, including jokes, tales, scholarly diversions, short symbolic sentiments, lecturing fantasies, dense legends, and dense verifiable stories. Not a single one of them can be thought of as a "brief tale" as in the term has been perceived and utilized since the nineteenth 100 years, yet together they structure a huge part of the climate from which the contemporary brief tale developed.

A short story is more than just a condensed book. Obviously, it includes the standard components of any fiction: story, character, and place. These topics cannot be covered in as much depth as they would be in a book. To

achieve a cohesive look and image, each component must be diminished. Because of this, the storyline is limited to the fundamentals, the characters to the essentials, and the environment to a few clues.

2.1 Elements of Short Story:

- Plot
- Character
- Setting
- Theme
- Style
- Narrator and Point Of View

3. POST-INDEPENDENCE INDIAN ENGLISH FICTION

By and by, the expressions "Post-Autonomy Indian English Fiction" and "Post-pilgrim Indian English Fiction" are practically compatible. The unmistakable quality of Indian books written in English might be followed back to the fourth 10 years of the 20th hundred years, when writers like Mulk Raj Anand, R.K. Narayan, and Raja Rao started distributing their works in that language.

The books "Unapproachable" (1935) and "Coolie" (1936) composed by Anand, "Master and Companions" (1935) and "Four year certification in liberal arts" (1936) composed by Narayan, and "Kanthapura" (1938) composed by Raja Rao were the main Indian English books to be established on socio-political authenticity. The subsequent stage was the division of the subcontinent, which was trailed by the distribution of various powerful books with the segment as their focal subject. The movies "Train to Pakistan" (1956) by Khushwant Singh, "The Dark Artist" (1959) by B.Rajan, "Daylight on a Messed up Section" (1961) by Attia Hosain, and "A Twist in the Ganges" (1956) by Manohar Malgaonkar are

among those that have a place with this class (1964).

At the point when we investigate the examples that have arisen in post-freedom Indian English writing, we will be dazzled by the authenticity that fills in as the establishment for this sort of composition. In Indian English writing, we track down instances of not one, not two, however five particular assortments of authenticity: social authenticity, mental authenticity, verifiable authenticity, fanciful authenticity, and enchantment authenticity. Writers Kamala Markandaya, Nayantara Sehgal, and Shashi Deshpande are ladies who put an emphasis on friendly authenticity and the connections inside families in their work. Both *Nectar in a Strainer* and *A Modest bunch of Rice*, composed by Markandaya, manage cruel social authenticity and depict what the change in the public eye means for the manner in which families connect with each other. Ladies' writing frequently has female heroes who are keen on fostering their own characters separated from that of their spouses. This was called attention to by Shiv K. Kumar, and he is totally right, with respect to Shashi Deshpande's *That Long Quietness*:

The main character in *That Long Silence*, Jaya, is the one who feels resentment over the concept of a woman being "yoked" to her husband, which she compares to "a pair of bullocks yoked together." This is the picture that always comes to her mind whenever she tries to relax. She is married to Mohan, a steady and successful business executive, but she has a deep desire to taste the sweet taste of existential freedom by virtue of some misfortune befalling him. As a result, she experiences a sense of 'relief' when he is arrested for embezzlement and the two of them are forced to live

in some kind of secret location. She now feels redeemed as a woman with her own identity, seeing as how her husband is rudderless and pitifully dependent upon her. This is the same man whose "fastidiousness, passion for neatness and order had amazed me when married" (23).

Nayantara Sehgal involves the ongoing political environment in the country as an illustration in her writing, which she expounds on the political circumstance in the country. On the opposite side, Anita Desai dives profoundly into the human brain and composes on the peculiarity known as mental reality. Throughout her article named "The Issues of the Indian Essayist," Anita Desai states,

By creating books that have been classified as mental by commentators and that are completely emotional, I have given myself the opportunity to utilize a jargon that is directly inside: the language of effortlessness. In any event, when two characters truly communicate with each other, they actually talk in this particular kind of language, which doesn't have anything to do with geology and can be written in any language. This language is the language of their viewpoints and their inside selves (*Investigations in Current Indo-English Fiction*, 225).

4. POST INDEPENDENCE SHORT STORIES OF INDIA : THEMES

The Indian short story in English flourished after 1935, when the stories were created. As was already said, Gandhiji's impact was strong at the time. Yet, when India gained independence, the era of tyranny came to an end and people were liberated. At that time, the country continued to advance in the fields of literature, education, commerce, trades, etc. India had been fighting for decades, and the

country had a new structure in 1950. In terms of history, we valued India's Pre-Independence at the time. India triumphed and was rewarded for its increased hope. The country was regarded as Asia's biggest democratic nation. The political trials were less significant and significant than the financial trials. India adopted modern technologies. Noticed by Murlidas Melawani:

“Both the political and economic experiments had a significant impact on the world. Post-Independent India was determined to end poverty and ignorance, but not by repeating the evils that followed in the wake of the Industrial Revolution in the West. As a result, India hoped to close the technological gap that had existed between the two countries for one hundred years without knowingly subjecting itself to the rigours of a totalitarian regime. (Melwani: 2009, 51).”

Until that time, just a few of Indian authors had been writing on a variety of topics. Throughout this period of time, India has seen the emergence of new challenges. The Indian people were engaged in a war against both poverty and brotherhood. With the split of the country, there was anarchy across the nation. The country was beset by anarchy and violent conflict. Attia Husain and Khushwant Singh, two of the most prominent short story authors to come out of India, began penning their works in English throughout the decade of the 1950s. The topic of discussion in Attia Husain is Muslim life and society. While India was breathing in the clean air of independence, the country's system did not undergo any significant changes. The ladies had not yet emerged from the *pardaha*. India was still on fire due to the violence and animosity caused by two different groups: Hindus and Muslims.

During the first decade after India's independence, religious communities such as the Sikh, the Hindu, and the Muslim did not become established. Hence, Khushwant Singh vented his anguish via the writing of his tales.

There have been various creators who have fiddled with the craft of making brief tales in the English language. These are Rabbit Reuben, Ruth Prawar Jahbvala, Bhabani Bhattacharya, K.N. Daruwala, Hamdi Bey, Kamla Das, Vivek Adarkar, Arun Joashi, Shahshi Deshpande, Sasthi Brata, ai Nimbakar, Ruskin Bond, Anita Desai, Anita Nair, Rishi Reddi, Nisha Cunha, R. Raja Rao, Shinnie Antony, etc. The cultural issues tormenting India are the focal point of these creators' work. S. K. Chettur talked on the present status of issues in South India. Khosala showed the various battles that Indian ladies face in their regular daily existences. The normal Indian resident is the subject of Mazmudar's composition. Phadake focused on the human condition. However, by the 1960s, not a very remarkable distinction could be seen in the lifestyle drove by individuals of India. At this equivalent time span, individuals' social and financial conditions likewise started to move. Melwani makes sense of:

“By the 1960s, India had finally regained its footing. She had arrived at the realization that she was not made out to play the exaggerated role in world affairs that she had taken upon herself in the 1950s. This was something that she had come to discover through the course of her life. She had discovered, on the home front, that political and social revolution cannot be brought about instantly in either the political or the social sphere. She had been used to moving at a tempo that was slower and more natural for her. The wars that India

fought against China and Pakistan in 1962 and 1965 helped to build a sense of national unity and brought the people of India closer together. Although if none of those historical social, political, military, or economic events are mentioned in any of the tales, the stories are a result of a civilization that has been formed by the events that have occurred. (Melwani: 2009, 72-73).”

Throughout that time period, satire was the dominant form of expression. Bunny Reuben shed light on the distorted beliefs held by individuals. KlewinSio discussed the fallibilities of humans. Those whose ideas are shaped by western culture are a source of amusement for Ruth Jhabvala. Bunny Reuben was an author who covered topics such as marriage feasts, prostitution, and more. Bhabani Bhattacharya penned his thoughts on a representation of India. He explains the daily existence of officials in the cities of India. The seventies were a time that was both rich in opportunities and fraught with difficulties for authors in English. The decade of the 1970s saw the introduction of a wide variety of themes. A contemporary author like as Hemdi Bey discusses the challenges that face smaller communities and villages. Suriya Daruwalla and Vivek Adakar were concerned about the issues that new generations were facing. Anita Desai discussed the human psychology in her lecture. Arun Joshi offered some insightful commentary on the issues that are now facing India. The Indian short stories did not feature a free political system either. Writers like as Gorwala shared their thoughts on the current political climate in India. Melwani has said:

“The presence of variety is a positive indicator of progress. And if this pattern continues, which there is every reason to assume it will give the current

circumstances, then we can anticipate that authors will address an even broader variety of topics in the years to come. The fascinating political and social events that occurred before to and after the Emergency, not to mention during the Emergency itself, provide the writer with a wealth of material from which to draw inspiration. (Melwani: 2009, 103).”

However, during the 1970s, the youthful were distracted with the stories of creators. Vivek Adarkar and Container Surya were intense spectators of youthful pain and issues. Suariya's stories in some cases incorporate figures from an earlier time. In the mean time, Vivek Adarkar depicts the little kids and young men who go to English medium schools. Their broad foundation, perspective, and tone of discourse in English. Customs are on out during this time span. Melwani Notices:

“Vivek Adarkar ushers us into a world of sarcasm but not satire, disappointment but not disillusionment; a world in which there is optimism but not self-respect; a world in which there is idealism but not low spirits; a world in which there is self-respect but not disillusionment. While Adarkar's writing is objective, those who are young might think back on it with a sense of melancholy, while those who are young at heart can let themselves be swept away by its romanticism. (Melwani: 2009, 135).”

In India, the 1970s were also a time of increased awareness of women's rights. Women authors such as Kamala Das and Shashi Deshpande delivered speeches in support of women's rights. They talk about man-woman relationships, unfairness to women, middle-class women's difficulties, masculine attitudes,

and other topics. The majority of both authors' tales are told from the perspective of women. Women are central to their narrative. Eighty was a time of personal and financial autonomy and independence. New information and technologies have been developed. Our tale also gains fresh ideas and gains confidence. From 1980 to 2000, there was an increase in creativity and inspiration. Many new topics and concepts have been presented. The themes and characters have been modified. This was a time when odd and unusual things were occurring. They emphasized society's aberrant problems. The author is Murlidas Melwani.:

“There has been a recent uptick in the number of tales that contrast the lives of Indians who reside in India with those who live in other countries. The experiences of women are a topic that many authors focus on. (Melwani: 2009, 171).”

Among them, Khushwant Singh, Anita Desai, Ruskin Bond, Arun Joshi, and Shashi Deshpande are the most notable Indian short story authors. Throughout the course of this study project, a number of these contemporary authors' works have been dissected. The majority of these authors' works are produced by Ruskin Bond, Anita Desai, Khushwant Singh, Shashi Deshpande, and Arun Joshi, respectively. Second, these authors have concentrated on the contemporary issues facing India.

5. POST INDEPENDENT SHORT STORIES: CHARACTERS

Khushwant Singh's characters are Sir Mohan Lal, Lachmi, Gangu Smash, Charles, Romesh Chandra, Pam, Margery, grandma, Bhamba Kalan, Syed Bulhey, Ganda Singh, Kartar Singh, Peter Hensen, Moola Singh, Kusum, Rani, Ramzan, Slam Jawaaya, Dalip Singh,

Dyson, Haji Hafiz Mailana, Daulat Slam, Ranga, Balaji, Mr. Swami, Sundar Singh, Mrtha, PesiLalkaka Mr. Sen and so forth. The universe wherein Arun Joshi's characters live is basically the same as that of India. These incorporate the head, the top of the understudy association, Cheeru Pandey, a ruined youthful widow, a worker, Leela, Mr. Lele, Som Bhasker, ashtampfarosh, Dr. Khanna, Kundal Lal, and others.

Characters like Ravi, Raghu, Rakesh, Mr. Verma, Mr. Bose Victor, Sumo, Harish, Shaila, Ustad, Ajit, Ramnath, Mr. Basu, David, Moyana, Anu, Asha, and others might be found in Anita Desai's works. The personalities that Anita Desai creates are outstanding. They are always one step ahead of reality. Because of this, they are unable to coexist peacefully with the society. His characters, in essence, voice their opposition to the established order, its dogmas and regulations, and so on. Desai has expressed nearly universally in all of his works the inability of man to live a life free of compromise. Characters in Desai's works go through a lot of hardship. Their suffering is not manifested in the physical realm but rather in the mental realm. The people in Desai's stories never succeed in determining what the true purpose of their lives is. They have the impression that life has no purpose. At long end, each of the characters exhibits some kind of reaction. A conflict between adhering to one's ideals and looking for new experiences is created by almost every character in her tales. They have the impression that they are alone. They believe that they do not belong in the society that they live in.

In the novel "A Loyal Son," Mr. Verma plots revenge on his own son, Dr. Rakesh. He rebels against the regulations that he has established about the consumption of food. At last, he shouted:

“You may keep your tonic; I don't want any-I don't want any..... It is time for me to answer God's call; please let me leave. (Desai: 1998, 81).”

A student in the short story "Study in the Park" becomes frustrated because his parents give him a lot of directions.

The importance of education was drilled into him by his parent. At long last, he reflects about it:

“Indeed, it is search, a type of never-ending quest for me, and now that I have come to terms with it and don't fight against it, I discover that it completely fulfils me, and I am able to amble about the park as freely as a prince in the garden of his palace. I peer over the tangle of branches, I take a peek beyond the dense tangle of shrubs, and I ponder whether or not I will ever have another look at the peculiar image that liberated me. I have never been successful, but I never stop dreaming and yearning. (Desai: 1999, 32).”

The people in Desai's stories looked for something. Something that is recognizable, impossible to open, and not readily accessible. They are looking for their true selves. They don't want to drop the life game. Each one is really distinctive. They are all socially inept. They all have their own worlds that they have built, and they don't want to leave it. They are the creators of the world in which they reign. They hold the throne. In a nutshell, Desai's characters look to the society around them for identity, affection, and respect. Yet they are never successful. Either they have a great deal of ambition, or they are quite dominant. They want the doors of freedom to be opened.

Characters play a fundamental part in Ruskin Security's show-stoppers. Coming up next are a portion of the characters he has made: Uncle Bill, Uncle Ken, Suzzana, Keemtlal, Dukhi, Kusum, Corroded, Sunil, Arun, the burglar, Markham, Hameeda, Mr. Oliver, Kishen, Gulabi, Mrs. Beam, Usha, Granny, and so on. Ruskin Bond serves as the narrator in almost all of the main tales. He tells the narrative by himself. Throughout the story, Karma is defined by him in a number of different ways. The reader will get insight into the mind of an educated guy through the narrative. Sir Mohan Lal expressed the desire that he be referred to by a new name. After having the suit fitted, he is embarrassed to show it to anybody, even his uneducated wife, Lachmi. This figure, who pays their respects to the British government, has been made fun of by the author. The author of this passage has described a conundrum. While Mohan Lal is a bright and educated guy, his wife does not have any formal education. Since Bond is originally from Dehra, the majority of the story's characters make their home in the surrounding hills. Ruskin Bond's characters include young men, children, ladies, elderly men, etc. They come from a variety of social classes. They reside in rather remote communities. The characters in Bond come from a variety of different backgrounds and occupations. Farmers, kitemakers, professionals, gardeners, students, school instructors, washer men, workers, chawkidars, army officials, bankers, and other professions are represented among them. His protagonists have big, generous hearts. They never get into arguments with one another. They are more likely to reconcile and become close friends if they have a fight. The conflict between Ranji, a young man from the Rajput clan, and Ranji, a young man from the Punjab, sets the stage for the beginning of the narrative "The Battle." His characters are humorous as well. The majority of the people in Ruskin Bond are not very

hostile. They don't cause any trouble in their daily lives. They do not have any expectations or requirements from life. They have come to terms with life. They are secluded, lonely, and unsuccessful in love, yet they never get frustrated in life. Uncle Ken is one of the most extraordinary characters in the Bond series. Virtually all of the comedic and exciting tales involving Uncle Ken have been told. He enjoys nature. Even though he like flowers, he does not have a great deal of hope or anticipation for his life. Uncle Ken never takes his job as a teacher, gardener, or any of the other occupations seriously, hence he constantly has difficulties finding work. The tales are made funnier by his participation. Uncle Ken was hired to work as a tutor for the son of the Maharaja. Nonetheless, he used to be unsuccessful in getting achievements. He was known to provide correct reasoning for both of the solutions to the same total. While instructing kids in mathematics, he often sought Rusty's assistance. In the bout, he was victorious against Maharaja. Thus, he was fired from his position. Bond's Uncle Ken is a really intriguing character in the series. The writer says the following about Dukhi's character:

“The gardener, Dhukhi, was removing the weeds that had taken over the area surrounding the abandoned well that had been there for so long. But he had always been like that; his power resided in his wrists and his long, tendril-like fingers. He was an elderly man, slender and bent and spindly-legged; but he had always been like that. He was as delicate looking as a petunia, yet he possessed the ferocity of a bulldog. (Bond: 1994, 115).”

As we read the Bond tales, we see that the stories contain important lessons for humanity. His protagonists always make an attempt to lead wonderful lives. They are engaged in a

fight for their lives. The characters of Bond are not known for their defiance. The people who appear in Bond's stories are good-natured. The people that populate the world of James Bond are everyday men and women who belong to the working class. People find joy in the least things in life. People also get sad for the most mundane of reasons. They have a delicate relationship with life, love, and the natural world. The characters written by Ruskin Bond constantly look at life with the innocent wonder of a little kid. Bond addresses a variety of issues, including love, parenthood, mortality, poverty, and loneliness, among others.

Security's female characters show the essayist's all's capacity to notice. Bond's delicate awareness of what's actually funny swarms his experiences as a whole. Bond's female characters come from the working and working classes. They have an extensive variety of life encounters. These are women in different settings. However, Bond's female characters are not erudite people. They don't think about their personality or self. Bond's motivation isn't to battle a horrible society, yet his female characters at times produce entertainment disguised under the misery. Bond's characters are human.

Bond's approach to depicting the personalities is instructive and evaluative. Bond's characters want additional affection and care from the world. His personalities are pure and devoted to nature. Even though some of the characters seem gloomy, their hearts softened towards the conclusion of the novel.

All of Bond's characters are metaphorical. They are innocent, amusing, and light-hearted. Even otherworldly creatures never seem frightening; they resemble regular human beings. Bond characters are articulate and polite. They all hail from either a low or middle-class background and are all nature enthusiasts.

Characterization in Khushwant Singh's work is exceptional. His characters all have distinct personalities. They are hilarious, silly, more inebriated, religious, etc. Gagnu Ram is a mystical figure. In the tale *Kusum*, Kusum discovers she has sexual emotions. The story's mystery figure Dault Ram is Deaht arrives in Daulat Ram. Suandr Singh has a snooty and indolent personality. Characters created by Khushwant Singh are realistic characters. These are also quite attractive. Compared to Raja Rao, Anand, and Narayan, they are distinct.

The author mentioned:

“Thousands of sparrows were strewn on the floor of her chamber, as well as on the porch and all the way up to the spot where she lay still and rigid, shrouded in the scarlet shroud. There was no bird singing to be heard. My mother felt sad for the birds, so she went and got some bread for them to eat...The birds paid no attention to the bread that was there. (Singh: 1990, 31-32).”

Most of Shashi Deshpande's characters are female. Obviously, there are numerous male characters in the stories, however she stresses the female characters. Her characters depend on genuine individuals. Jaya, Premila, Akka, Rashmi, and so forth. Draupadi and Kunti are other amazing figures made by Shashi Deshpande. These Deshpande figures all address the anguish and enduring of Indian ladies. The groups of Deshpande's characters are working class. Shashi Deshpande's characters generally rail against cultural standards and customs. The names of the characters in many of Deshpande's tales are unknown. The tale has protagonists. It is a female tale. This indicates that every character is a lady from Indian culture. All of them are

prepared to fight alongside society. They are all prepared to alter societal conventions. Deshpande's feminine characters are very sensitive and sentimental. They encounter some unpleasant life events. They are all fully aware of the drawbacks of living in a culture where men predominate. The narrative *Why a Robin?* The protagonist believes that her family doesn't care about her. She says:

“I don't lose all of my pigmentation while I'm with them, but being around them makes me seem drab and brown. Furthermore, with his loved ones. They will never get over the fact that he chose to marry 'below' him. So, can't I. I put forth a lot of effort to clean up the home before their arrival. (Deshpande: 1993, 11-12).”

We talked about many creators who composed brief tales all through the age after freedom. The accompanying creators, among others: Khushwant Singh, Anita Desai, Ruskin Bond, Shashi Deshpande, and Arun Joshi, have all delivered remarkable works after India's autonomy in 1947. Their works are canvassed in this part. A few creators of brief tales, incorporate Attia Hosain, G.D. Khosla, S.K. Chatur, M. Phadake, Ruth Jhabvala, Rabbit Reben, Bhabani Bhattacharya, Furtado, Padma Hemadi, K.N. Daruwalla, Hamdi Bey, Kamala Das, Manohar Malgonkar, Sasthi Brata, Jai Nimbkar, S.

It has also been spoken about how the length of short stories published after independence has increased. This chapter provides an analysis of the many ways in which authors represent India, as well as how the protagonists and antagonists in Indian short stories behave. The expansion and maturation of the short story genre in Indian literature have also been explored.

6. SHORT STORIES BY INDIAN WRITERS

6.1 Indian Short Story

A made up piece of composing that is significantly less long than a book is alluded to as a brief tale. Edgar Allan Poe said in his article "The Hypothesis of Expressing" that a brief tale "ought to be perused at a time, going from a half hour to two hours." Poe was alluding to how much time it takes to wrap up perusing a brief tale.

"A brief tale is a concocted exposition story that is more limited than a novel and normally manages a couple of characters and focuses on solidarity of impact and frequently focuses on the production of temperament instead of plot," expresses the Merriam-Webster Word reference. "A brief tale is typically worried about solidarity of impact and frequently centers around the formation of temperament as opposed to plot."

"A brief tale is, or ought to be, something straightforward; it targets creating one single striking impression; it requirements to grab the eye all along and never unwinding, gather it together increasingly more until the peak is accomplished." "A brief tale is, or ought to be, something basic." - Henry George Wells, from his book "The Cutting edge Novel"

One of the earliest sorts of composed writing is the short story, which might take various shapes and structures, including fantasies, fantasies, numbers, and illustrations. It began with the retelling of stories through oral practice, which at last brought about the composition of sagas like Homer's Iliad and Odyssey.

The evolution of the English short story has been closely tied to the relationship between humans and their natural surroundings, as well as the struggles of humans. The earliest known Sanskrit tales

were told in the guise of animals, with each letter representing a different animal. These tales were written by various Indian authors and were submitted. Several scholars, including Sir William Jones, Max Muller, and Davids, were of the opinion that animal fables were first told in ancient Indian literature, as opposed to the literature of any other country in the globe.

6.2 Names of Short Stories' Writers

6.2.1 Short stories collections by R. K. Narayan:

- ⇒ Malgudi Days (1942)- Hindi Director-Shankar Nag adapted some of the short stories, including 'Swamy and Friends' and 'The Vendor of Sweets' from "Malgudi Days" into Television Series.
- ⇒ An Astrologer's Day and Other Stories (1947)
- ⇒ Lawley Road and Other Stories (1956)
- ⇒ A Horse and Two Goats (1970)
- ⇒ Under the Banyan Tree and Other Stories (1985)
- ⇒ The Grandmother's Tale and Selected Stories (1994)

6.2.2 Short Stories by Kushwant Singh:

- ⇒ The Mark of Vishnu and Other Stories (1950)
- ⇒ The Voice of God and Other Stories (1957)
- ⇒ A Bride for the Sahib and Other Stories (1967)

- ⇒ Black Jasmine (1971)
- ⇒ The Collected Stories (1989)
- ⇒ Paradise and Other Stories (2004)
- ⇒ A Love Affair in London (2005)
- ⇒ The Portrait of a Lady (2009)

6.2.3 Short Stories by Ruskin Bond:

- ⇒ The Panther's Moon-Collection of 10 Short Stories (1969)
- ⇒ The Road to the Bazaar –Collection of 16 Short Stories (1980)

6.2.4 Short Stories by Salman Rushdie:

- ⇒ Homeless by Choice Co-authors R.Jhabvala and V.S.Naipaul (1992)

- ⇒ East, West (1994)
- ⇒ The Best American Short Stories-As Guest Editor (2008)

6.2.5 Short stories by Aravind Adiga:

- ⇒ “The Sultan’s Battery” (The Guardian, 18 October 2008, online text)
- ⇒ “Smack” (The Sunday Times, 16 November 2008, online text)
- ⇒ “Last Christmas in Bandra” (The Times, 19 December 2008, online text)
- ⇒ “The Elephant” (The New Yorker, 26 January 2009, online text)



Figure 1: Some Indian English short stories

7. CONCLUSION

The definition of a short story about anything is given in clear terms. In general, short stories may be read quickly and aim to make the reader happy, but they also often convey moral lessons. The purpose of a narrative is not to

describe a scenario but to show human frailties such as stupidity, hypocrisy, etc. Second, while there may be a wide range of subjects, short story authors have limited space, must utilize the bare minimum of vocabulary, and must use extremely plain language, despite the fact that it should be engaging. Short stories are a widely

read type of literature. After reading the narrative, the reader feels rejuvenated and content since it imparts a moral lesson. The essence of the play, in Aristotle's opinion, is the

short story's storyline. He interprets a short narrative as a collection of events. The author arranges a variety of events to develop his theme. The brief narrative is fairly straightforward and depressing, despite its many different arrangements. The short narrative is fairly simple to write in terms of storyline. Second, succinctness is another important aspect of a short narrative. Long and unnecessary descriptions are avoided. While employing short story language, the author should be exacting and precise. The conversation in a short narrative is crucial to the plot, yet it is also straightforward and very condensed. They are quite witty; even with a little description, readers may learn a lot about the characters. We try to stay away from lengthy speeches and dialogues here. The suitable setting of a short story is one of its noteworthy qualities. The setting of the narrative might be depressing, tragic, enjoyable, good, terrifying, suspenseful, humorous, etc.

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