



Indian Short Stories and Their Development

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Abstract - Stories are as old as civilization itself. They have served as a constant source of joy and wisdom for humanity, as the example illustrates. Since its outer manifestation, it has developed in an extended phase and been accepted in the early forms, such as story, fable, fairy tale, parable, allegory, myth, and ballad, and as a result, this has occurred. It is a quick piece of narrative literature. It has a fictitious tone. It is not as long as a novel. It is focused on a single impact. Its form and environment are economical. It is a succinct story. Characters are revealed through action. Its size and scope are constrained. The climax of the short story can be used to assess its quality. The short story's climax is typically unexpected, but it always comes quickly. A short tale is evaluated on its ability to treat its subject and/or characters in a satisfying or "complete" manner. It is a creative and unique manifestation of the author's personality. It appears to be the kind of writing that lends itself best to being read in one sitting. It is brief and tries to have just one consequence. It is a brief work of prose fiction known as the "short tale." It centres on a single occurrence or a string of connected incidents. It is meant to elicit just one feeling or impact. Short stories are often "a created prose tale shorter than a novel, usually dealing with a few characters and aiming at unity of effect, and often focusing on the construction of mood rather than plot," according to the dictionary definition. According to Edgar Allan Poe, reading a short story takes somewhere between 30 minutes and one or two hours. Thus, one of the important elements of the short narrative is brevity. It is not just a novel on a smaller scale, though. Its organisational framework is distinct and clearly established, unlike a narrative. In this paper, we will know that since when Indian short stories originated and which major English writers have helped in the development of short stories in India.

Keywords : Short Stories, Novels, Writers, Characters, History

Introduction- It is a brief work of prose fiction known as the "short tale." It centers on a single occurrence or a string of connected incidents. It is meant to elicit just one feeling or impact. Short stories are often "a created prose tale shorter than a novel, usually dealing with a few characters and aiming at unity of effect, and often focusing on the construction of mood rather than plot," according to the dictionary definition. According to Edgar Allan Poe, reading a short story takes somewhere between 30 minutes and one or two hours. Thus, one

of the important elements of the short narrative is brevity. It is not just a novel on a smaller scale, though. Its organisational framework is distinct and clearly established, unlike a narrative.

The six fundamental components of a short tale are the character, setting, storyline, conflict, theme, and point of view. Additionally, there are five components in the short story:

1. The exposition, which includes the opening sequence of events, the character introductions, and the start of the short story.
2. The increasing action, in which the events of the brief narrative become more entangled and the struggle becomes clear.
3. The climax, which is the most interesting part of the story and rarely can be predicted, comes quickly and with a twist.
4. The short story's events and conflict start to resolve themselves in what is known as the falling action.
5. Denouement: This is how the short story ends. Events and conflicts are clarified and dealt with.

Typically, a short fictional work takes the form of a short tale. Typically, prose is used to write it. The oral storytelling custom of folklore contains the earliest examples of the short story. Examples of short stories include parables, fables, fairy tales, and anecdotes. Along with several of the episodes in Homer's Iliad, Aesop's fables can be regarded as the earliest examples of short stories. The theme or plot of the short story can be a mundane issue, a daily task, a natural or supernatural occurrence, etc. It usually starts and ends quickly.

A brief narrative's principal goal is to amuse. A brief story is used to deviate as a result. A short story must, then, be appealing on top of everything else. It could convey a good deal of moral instruction and perhaps even make fun of people's mistakes, but it must do so in a way that is inspiring. It must draw the reader in and make him forget about his worries about the immediate mortal that his existence was supposed to alleviate. Even though it may possess more exceptional qualities, if it fails to do so, it cannot be regarded as a fine-mode.

The story hasn't developed entirely unexpectedly in its current form. It has taken a long time to develop into the process that is used today. The novella has been authorised through several steps in its present process. Below, certain key literary beginning practises are presumed. They are responsible for the modern story's influence.

“A short story can be a fable or a parable, real or fantasy a true presentation or a parody, sentimental or satirical serious in Intent or a light – hearted diversion.”(TRSTTMW)

To estimate certain of them, thought by Raja Rao: “I go back to the Sanskrit classics for inspiration, whether it is the Mahabharata, the Ramayana, or Shankara –these are the things that have inspired me most”. (Rao, Ambivalence)

R.K.Narayan thought: “After all, for any short story writer, the prototype still enviably remains to be our own epics and mythological stories”. (Naryan, an Indian Novelist)

Mulk Raj Anand thought that: “One of the oldest books of stories in India was entitled Ocean of stories.”(Anand, selected stories)

“I have always thought of this as a symbol of the highly finished art of storytelling in India”. (Selected stories page 5)

“We have had in Indian stories which lie embedded in the hymns of the Rigveda, or scattered in the Upanishads and the epics, the stories which constitute the panchtantra, the Hitopadesh, the Sukasapatati, the Rasakumaracharita and the Vetala-panchvimsati in Sanskrit, the Buddhist Jatak Katha in Pali and a host of similar stories in modern Indian languages.”(Rao, Modern Indian Literature-P-216)

It is difficult to categorise the common ways of telling stories because occasionally their categorization changes with the passage of time. The story's earlier embryonic modern method was approved for different periods at different times, indicating the resolve and period of its organisation. Numerous scholars believe that a legend loses the majority of its spectacular appearance as it becomes mythical throughout time and disintegrates with the passage of time. The passage of time is an important factor in the success of imaginative techniques.

Considering moving from a traditional story to an epic According to Franz Boas, this problem cannot be solved with the conceit that a legend was equally produced after a well-known story or the haughty assumption that a legend must be evaluated as a deteriorating legend. The same story, according to Boa, teaches distinct lessons at different points because it is both an epic and a folktale. It is possible for a certain story to be considered a legend at one point and a conventional narrative at another. Additionally, it depends on the level of authority that a particular culture has delegated to it. Since each thing is unique, the legend may be widely known, but it is not always a myth.

One of the oldest and most widely used forms of traditional storytelling is narrative in India. The Panchatantra is replete with stories that are still written in a style that is full of instructive micro-tales. It's believed that Khosry Anushirvan (531–579), a foreign monarch who ruled in mythical Persia in the sixth century A.D., translated the Panchantra into Pahlavi. Another extensively read text was the collection of Indian folktales known as Hitopadesa.

Origin and advancement of the short stories

In the history of the English language and literature, short stories and tales have been around for ages in one form or another. They take the form of works like Chaucer's *The Canterbury Tales* and Boccaccio's *Decameron*, as well as the Bible, sagas, novels, satires, pamphlets, narrative poems, essays, journalism, etc. The steady shift away from the religious towards the secular in Renaissance short fiction is best represented by Boccaccio. In the *Decameron*, he positions himself as a gatherer and narrator of codified traditional tales rather than as an observer and recorder of real life. *The Canterbury Tales* by Geoffrey Chaucer, like Boccaccio's, are a collection of stories in verse that have been arranged into a general structure that keeps them all together. In contrast to Boccaccio, who recorded the details in his short narratives in a less skilled manner, Cervantes presents himself as the creator of fresh stories. His short narratives are based more on his firsthand observations than on conventional tales. All of these recounted fables, animal-themed epics, morality or religious stories, love or racy tales, and legends have been found in world literature.

The short story had always been an informal oral tradition, but only until the mass middle-class literacy of the 19th century arrived in the West and the magazine and periodical market were invented to meet the needs and preferences of the new reading public. As a result, the history of the published short story is only a few decades older than that of film. A short story between five and fifty pages long had never really found a home in the publishing world. Short stories were made possible by this new medium, and writers quickly realised they were in possession of a brand-new literary genre. The short narrative essentially emerges in its complete maturity in this manner, with no sluggish centuries of maturation.

In the 18th century, the English periodical *The Spectator* contributed to the rise in popularity of short stories. Joseph Addison and Sir Richard Steele, who produced a number of semi-fictional studies of modern character types, edited it. In their weekly essays, they invented the imaginary figure of Sir Roger de Caverly, and the short tale remained partially a product of journalism. The modern short tale continues to have its home in magazines. For instance, Washington Irving's stories first appeared in *St. Nicholas's Magazine*. However, it has been suggested that Walter Scott's short narrative "The Two Drovers," which appeared in the *Canon Gate Chronicles* in 1827, deserves the distinction of being the first modern short story.

The development of Short Story in India

The short story has to travel a great distance to get to the developed world. There are numerous story forms that recognise the short story. The short narrative has seen several stages and variations. In addition to these and many more sorts of stories, there are mythological stories, legendary stories, fairy tales, suspense stories, love stories, adventure stories, psychological stories, ballad stories, social stories, etc. The same pattern is followed when writing. In addition, a lot of authors have elevated the short story structure. India has been the home of mythology, legends, and old tales for at least 5000 years in recorded history. This oral tradition has evolved over time into formal short story writing, with some achieving international acclaim.

It is exceedingly difficult to dispute the mythical tales' original sources, which were penned in India during the time of the Mahabharata and the Ramayana. It is difficult to conclude that myth evolved from folktales because, according to critics, there may not be much of a distinction between the two. Changes in myth are consistent with societal shifts and the way people live now. Folktales cannot be myths, although it is almost certain that myths can be folktales. The Mahabharata, the Purana, the Ramayana, and other classic Indian mythological tales are among the most outstanding ones we find there. The names of famous heroes and different Gods are mentioned in Greek and Indian epics. Many authors use myth to represent their own beliefs. A legend is similar to a short story. The word "legend" is derived from the Latin word "legenda," which refers to a conventional tale that is occasionally accepted as historical but has not been verified. However, in folktales and occasionally in myth, one can find stories about gods, goddesses, saints, and other figures, including serpents, animals, birds, and dogs. They converse verbally. Humanity honours birds and other creatures in these; the main character is from a higher social class and has unique qualities. He possesses heroic, brave, and fearless qualities. The main character is endowed with extraordinary abilities. After being influenced by a few evil people, the main character struggles with wickedness. The short story turns intricate and entertaining. In the legend, a few female characters also play important roles. The main character has a captivating love interest, the female characters might be abducted by monsters, and the main characters struggle to win; there might be a curse on both sides.

The most widely read stories during the ancient era were fairy tales. The Latin word "fata," which signifies goddess, is where the word "fairy" first appeared. Fairy tales were immensely popular in nearly every country. In these stories, fairies captivate kids with their appearance. All of the characters are heroic, mystical, and supernatural. These stories contain a wide range of different aspects, including supernaturalism, mystery, and romance. All fairy tales, though, are entertaining and offer sound moral lessons.

The ancient Indian tale is undoubtedly much more than just anecdotal evidence; Indian sagas and folklore are narratives. In his attempt to reach the root of a more profound and more analytical clarification of life, the Indian short story author in English tried to combine the notable highlights of both the tale and the story while avoiding the over-instruction of the tale and the unadulterated depiction of the mainstream story.

India has been the home of folklore, legendary tales, and magical fables for at least 5000 years, according to the historically significant Upanishads, Panchatantra, Hitopadesh, and Jatak Tales. India's rich oral tradition of narration has gradually crystallised into the formal short story as we understand it today. Among the well-known and renowned classics of world literature are the Panchatantra, the Jatak stories, and the Kathasaritsagar stories. Recently, a few English-language Indian authors have made fruitful attempts to include it in their writing, particularly in their novels and short stories.

The recollections of the Kathasaritsagar, the Aesop's Tales, the Panchatantra, and the Jataka Tales include examples of complex tale creation. According to the Indian authors, the English language does not have the same shade and colours as the native British English. The Indian authors of English language short stories drew heavily on their ancestors' knowledge for their narratives. No author, whether Raja Rao, K. A. Abbas, R. K.

Narayan, Mulk Raj Anand, or another, can deny the influence of telling traditional stories in the manner they have been done for generations. India's oral storytelling heritage is not acknowledged.

The Indian short story tradition is incredibly rich. Among the best literary works ever created are the Upanishads, Dashakumarcharita, Panchatantra, Kathasaritsagar, Jatakas, and Hitopadesh stories. Even now, both in India and around the world, they continue to be read and enjoyed. Indian regional dialects have produced a variety of traditional short stories.

Mulk Raj Anand praises old tales, citing the Kathasaritsagar (Ocean of Stories) as one of the country's oldest collections of folklore. He notices: "This book has always represented to me the highly developed Indian narrative arts. I first read it when I was young, and it encouraged me to read and hear many of the folktales in my country." (Anand).

"The history of the short story cannot be measured, through its phases of myth and legend, fables and parables, anecdote and graphic essay, sketch, and even down to what the most rudimentary provincial reporter calls 'a good story'." (Bates).

Despite the fact that the short story originated in the West, certain prominent Indian authors, including Mulk Raj Anand and Raja Rao, who claim to have studied foreign authors extensively, don't seem to have been significantly influenced by those who have used the short story as a form. Although for more than a century, scepticism and a methodical approach to the exploration of objects and questions have emerged as the common strategy in each discipline of intellectual inquiry, the short story form as developed in England or America does not appear to be quiet. The upshot of the current state of uncertainty, scepticism, and freshly developed interest is this method in the Indian short story in English. When the Indian national movement was at its height, between the 1940s and 1950s, some of the best Indian short stories were written.

The Indian author of a short story in English was concentrating on the goal of creating a pleasing picture of a country and its people; as a result, his focus was on finding the appropriate idiom, which he had to create himself. Raja Rao declares, "Making the English language adapt to Indian needs seems to be something in which I am interested." "And that is a really difficult task in terms of both rhythm and related values" (Rao).

The Indian short story in English has, at various points throughout its history, served as a reflection on how society is distributed rather than how individuals are distributed, how categories are distributed rather than characters, and how popular social scenarios are distributed rather than peculiar personal issues. Thus, the success of the Indian short story writer in English has been genuinely unforgettable: even as he created tales of common interest, he only managed to paint an accurate portrait of his native country. According to H. E. Bates, Maupassant's method is as follows: "Except insofar as technique is another name for control, it has nothing to do with technique." "The laying down of the truth as you see and feel it, without tricks, shams, or fakes, so that it never appears out of date with fashion or taste but remains the truth for as long as the truth can matter, may be the source of this very old, very simple, yet not at all simple, achievement" (Bates).

It is supported by a short Indian narrative in English that follows historical precedent. It's fascinating how many tales were inspired by the Gandhian uprising and its triumph over the potent emotion of nationalism. The formation of a crucial social norm can also be described as occurring at the age of independence. In some ways, it could even be referred to as the "generation of disappointment." Even after a long period of independence, the status of a welfare state does not seem to be in the foreseeable future. At their deepest roots, corruption, hypocrisy, ignorance, exploitation, and red tape still need to grow. Social evils like communalism, class consciousness, and untouchability still exist despite excellent legislation. The Indian storyteller in English, on the other hand, typically took an unfinished aim and fully explained the current state of events in terms of its predecessor, while his counterpart in other languages packed his stories with strong emotions and convinced his readers to take a stand. According to Raja Rao, "it is not worthwhile to produce a book in

English if it cannot withstand the test of India in India" (Rao 11). With impartial encouragement rather than disappointment and annoyance, the Indian short story writer in English portrays his country in both its admirable and tragic aspects.

Stories from Indian Christian Life, compiled by Kamala Ratnam Sathianadan, was first collection of short stories published in English in 1898 by a Madras publisher. The writers initially made an effort to write in their native tongue, although they were nonetheless influenced by western authors. These authors hardly ever penetrated the characters' psyches in their short stories, which lacked style, method, and personality. In actuality, those Indian authors used to concentrate solely on social issues in their short tales, but after the 20th century, the stories' settings altered. Numerous early Indian stories translated into English lack any clear indication of an inherent superiority, either in narrative style or temperament. The simplest among them approached the short story as a work of art. Pioneers like K. Nagarajan and K. S. Venkataramani are prominent among them. Rabindranath Tagore is one of the first short story authors in English, if not the earliest. At first, Tagore didn't write any stories in English; instead, he wrote them all in Bengali, his native tongue, and later, he and other renowned authors translated them into English. The Post Master, The Castaway, Master Mashai, The Kabuliwalah, and Subha are some of his best-known tales.

The Indian English short story has only been around for about 100 years. Shoshee Chunder Dutt's Realities of Indian Life: Stories Collected from the Criminal Reports of India, Sourinder Mohan Tagore and Shoshee Chunder Dutt's The Times of Yore: Tales from Indian History were the first short story collections by Indian authors to appear in London in 1885. The Tales of Sixty Mandarins (1886) and Indian Fables (1887), two collections of stories by P. V. Ramaswami Raju), Hingana and Kshetrapal Chakravarti Sarata's, Tales Descriptive of Indian life (1895). Kamala Sattiandhan's Stories of Indian Christian life (1898), B.R.Rajam Iyer's Miscellaneous Stories and Rambles in the Vedanta (1905) were published in the Prabuddha Bharata during 1896-98, they may be termed as collections of traditional and parabolic stories.

The early Indian English short story with a massive output emerged with the sunrise of the twentieth century. The first woman advocate Comella Sorabji of Calcutta published four collections of short stories they are: Love and Life behind the Purdah (1901); Sunbabies: Studies in the Child Life of India (1904); Between the Twilight: Being Studies of Indian Women by one of themselves (1908); and Indian Tales of the Great Ones among Men, Women and Bird-People (1916). These stories examine mainly Hindu and sometimes Parsi lifestyles in both glorious and routine circles are a combined collection of memories, anecdotes and personality sketches. The various remarkable short story collections of the age are: Indian Folk Tales (1908) by S. M. Natesa Sastri; Sacred Tales of India (1916) by Dwijendra Nath Neogi; Short Stories by Musical (1916) by A. Madhaviah; Bengal Dacoits and Tigers (1916) and The Beautiful Moghal Princesses (1918) by Sunity Deveen.

The Indian English short story achieved great success at the time of the Gandhian period (1920-1947). Firstly T. L. Natesan whose works appear in the name of Sankar Ram. His important works are: The Children of Kaveri (1926) and Creatures All (1933). These works were published under the title of The Ways of Man (1968). A. S. P. Ayyar is another famous leading short story writer and novelist of Gandhian age. He published three collections of books India After Dinner Stories (1927); Sense in Sex and Other Stories (1929) and The Finger of Destiny and Other Stories (1932), apart from these stories, he retold legendary stories of India under the title of Tales of India (1944) and Famous Tales of India (1954). In his works, Ayyar's continues the theme of social refine and mostly the situation of woman in typical Hindu community, in which a personality represents 'female-eating monster'. His females include young widows, who effectively remarry against the society; younger women married by their mother and father to the aged bridegroom for money.

Another important name appeared in the history of Indian English short story is S. K. Chettur. He contributed four short stories Muffled Drums and Other Stories (1917), The Cobras of Dhermashevi and Other Stories

(1937), *The Spell of Aphrodite and Other Stories* (1957) and *Mango and Other Stories* (1974). These tales seem to be based on material accrued throughout his respectable excursions as a member of the Indian civil service. The principal issues of these stories are murders, ghosts, omen and serpents. He created to his readers 'a willing suspension of disbelief.' He used a number of narrative strategies; sometimes epistolary structure, sometimes observer narrator and at other times autobiographical technique.

Another acclaimed short story author from India, K. S. Venkataramani, wrote *Paper Boats* in 1921 and *Jatadharan and Other Stories* in 1937. He is a sensitive writer who described a variety of social situations; in the tale *The Bride Waits*, he highlights the most important societal problems. As seen in his character *Jatadharan*, who becomes an instructor after a distinguished academic career in order to educate the uneducated farmer, Venkataramani's narratives in *Jatadharan* and other stories demonstrate appreciation of the social alternative explored by Gandhi.

The English storytelling craft underwent a comparable advance with the advent of the 1940s. The writers were fully exposed to the rich atmosphere of Indian sentiments and informed about the political, economic, and social conditions of the country.

A.V. Rao is a well-known Indian short story writer whose works frequently echo Gandhi's call for rural rehabilitation as well as the tension between fidelity to the British empire and a country's desire for independence. Manjeri Isvaran is another renowned short story author. *The Naked Shingles* (1941), *Siva Rating* (1943), *Angry Dust* (1944), *Rickshawallah* (1946), *Fancy Tales* (1947), *No Anklet Bells for Her* (1949), *Immersion* (1951), *Painted Tigers* (1956), and *A Madras Admiral* (1956) are only a few of the 10 volumes of short stories he is credited with having written (1959).

Another well-known Indian author of English-language short stories is Raja Rao. He has written primarily about more regional political and social issues. Nine stories from the beginning of his career, beginning in 1930, are included in the earliest collection of his short stories, *The Cow of the Barricades* (1947). The book titled "The Policeman and the Rose and Other Works" contains the stories that were written after 1947 (1978). Raja Rao usually writes on topics including Indian mythologies, the freedom movement, and rural life.

The best and most innovative Indian author of English-language short stories is Mulk Raj Anand. A total of six collections, including *The Lost Child and Other Stories* (1934), *The Barber's Trade Union and Other Stories* (1944), *The Tractor and the Corn Goddess and Other Stories* (1947), *Reflections on the Golden Bed and Other Stories* (1953), *The Power of Darkness and Other Stories* (1959), *Lajwanti and Other Stories* (1966), and *Between Tears and Laughter* (1973), contain his approximately seventy short stories (1966), and *Between Tears and Laughter* (1973), contain his approximately seventy short stories. Along with them, he has also retold two collections of old Indian short stories: *Indian Fairy Tales* (1946) and *More Indian Fairy Tales* (1961). In their childhood, the oral narration from memory and the fairy tales have inspired and motivated him. He attempted to reconcile the traditional Indian short story style with the sophisticated, western intellectual approach to it when he started writing. His craft of the short story mixes the traditional folktale format with a sense of the people and circumstances of contemporary life.

R. K. Narayan is a prolific short story writer as well. After the death of his loving wife in 1938, a seven-year span, he only authored short stories. It appears that early in his life, an emotionally sensitive Narayan was affected by loss and the horror of World War II, which prevented him from putting forth a consistent creative effort in his writing. But even during this depressing period of his life, he stopped being completely idle and began to write short stories.

He wrote some short stories for the publications "The Hindu" and "Indian Thought." The best examples of Indo-Anglian short stories can be found in these tales. In seven collections, including *Malgudi Days* (1941), *Dodu and Other Stories* (1943), *Cyclone and Other Stories* (1944), *An Astrologer's Day and Other Stories*

(1947), *Lawly Road and Other Stories* (1956), *A Horse and Two Goats* (1970), and *God, Demons, and Other Stories* (1964), he has approximately eighty-two short stories to his name. Malgudi serves as the setting for both the short tales and the fiction. This creates a sort of link between Narayan's novels and short tales. Some critics assert that the well-known Russian short story writer Anton Chekov served as Narayan's inspiration.

Arun Joshi, GD Khosla, Manohar Malgaonkar, Murli Das Melwani, Chaman Nahal, D.R. Sharma, K. Srinivasan, K. Subramanian, Vernon Thomas, Shinnny Antony, Anjana Basu, Kunal Basu, Neelam Saxena Chandra, Vikram Chandra, Amit Chowdhary, Nisha da Cunha, Shashi Deshpande, Shruti etc are other Indian short story writers. The first story by Ruskin Bond, "Untouchable," appears to have been profoundly affected by Anand's humanism and realism. As seen in R.K. Narayan's short stories, Ruskin Bond unconsciously uses the same approach and structure.

Ruskin Bond has transferred a larger portion of his personality onto his stories and novels in order to make them seem genuine and compelling. Even the book's blurb declares that his many collections of short stories, particularly the one titled *Our Trees Still Grow in Debra*, are semi-autobiographical in nature. In "Maplewood: An Introduction," Bond reflects on the time when he moved to Maplewood Cottage, Mussoorie, after impulsively quitting his job in Delhi. The majority of his stories feature characters he takes from the real world and fictionalises for his stories, which contrast with the views, sounds, and smells of the mountainous surroundings. Mountains have a central position in his works, and he frequently utters the phrase "Once you have lived with mountains, there is no escape; you belong to them." He loves mountains because they are steadfast and unchanging.

Khushwant Singh's stories have already been collected in four volumes, the first of which, *The Mark of Vishnu*, was released in 1950 and the latest, *Bride for the Sahib and Other Stories*, in 1971. A compilation of all of Khushwant Singh's short story collections is available as *The Collected Short Stories of Khushwant Singh* (1989). Singh's short stories are more rooted in Punjabi culture than his previous works. Many of his tales appear to be elaborated versions of Punjabi jokes and anecdotes. Because the majority of his stories are based on his own experiences, which he obscures with a thin layer of fiction, they can only be described as autobiographical.

What Khushwant Singh values in a short tale is quite obvious in his foreword to the *Collected Stories*. In his opinion, it ought to have a beginning, middle, and end, as well as a "ring of truth," "a message to transmit," and "a sting in its tail." It is well known for him to poke fun at the social issues brought on by corruption and superstition.

Conclusion- Thus we saw that the beginning of Indian English short stories is considered to be from the 19th century. Many Indian writers wrote short stories on contemporary events. Later, educative, entertaining short stories of other languages also started being translated into English, which have been changing from time to time according to the interest of the readers.

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