

SHORT INDIAN ENGLISH STORIES AN ANALYSIS



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ABSTRACT

Two distinct styles may be identified within the realm of the Indian short tale written in English. The first type is that of fables, which often include either an instructive lesson or a universal truth about life. The characters do not represent actual people. However, the human focus is undeniably there in the moral implications that were discussed in the conclusion. The second type is the folk story, which has the only intention of entertaining its audience via the use of romance and adventure, but it is not sufficiently developed in a technical sense to produce an impression that is long-lasting. They encourage the use of one's

imagination and provide a momentary reprieve from the harsh realities of the world. The short story in India has also acquired relevance as an efficient vehicle for the expression of cultural and social conditions, which has contributed to the country's rise in importance of this literary form. The Indian authors of short stories came to the conclusion that the form of the short story as it appeared in the ancient classics was particularly effective at communicating complex concepts in a manner that was easily understood. Therefore, the Indian author replaced the Gods and Heaven with Indians and India. He did this to make his point.

KEYWORDS: Short, Stories, Indian, Characters.

INTRODUCTION

Even while the current Indian short story written in English has acquired its method from western short stories, the subject and presentation of these stories are fundamentally Indian. These tales provide an almost visual portrayal of everyday life in India. They provide an understanding of the dynamics of contemporary life and nourish the inner sensitivity of the human person, which is in jeopardy of being eradicated as a result of the stresses of contemporary living circumstances. Practically speaking, the Indian short tale in English did not come into existence till the 20th century. It wasn't until the 19th century that it was recognised for its literary merit. The Indian author decided to write short stories in English because he felt that doing so would be the most effective means of conveying a way of life to his readers. India, much like England, was slow to see the potential of the short narrative. It wasn't until 1885 that the first collections of short stories were published as books.

The Indian Way of Life in All Its Reality And the same year, 1898, saw the publication of a collection of short stories titled Indian Christian Life by Kamala Sathianadan. It was important to him that people have the same understanding of India that he did, thus he is attempting to communicate the fundamental nature of the country. Over the course of several centuries, the methods and customs of the Indo-Anglian short narrative gradually developed an Indian sensibility. Manjeri Iswaran, Mulk Raj Anand, Raja Rao, and R. K. Narayan are credited as being the most significant contributors to its development. It has developed a personality all its own, complete with a mark of Indian culture on it. Taking into account the relatively brief existence of the Indo-Anglian short story, its accomplishment is worthy of praise. There is a wide variety of short stories that each uniquely depict the social and cultural variation of India. It is steadily moving in the direction of diversification. It is quite clear what its restrictions are. However, there is a lot of hope and potential in its future. It appeals to the psychological, sociological, humanitarian, regional, religious, philosophical, and exotic interests of people, and it has a large readership in the modern era.

Beginning at the turn of the century, the majority of the authors' output consisted of short stories and short novels. Even novelists have turned to writing short stories because they believe that the form is better suited for some of the themes that they explore. It is particularly well-suited for the contemporary era, in which people have very little spare time. However, the Indo-Anglian short tale authors have not lost sight of the primary objective of the ancient stories, which is to provide the readers with an enjoyable experience. They have made their tales vibrant and fascinating by employing a variety of techniques, including humour, satire, and

suspense, among others. In the hands of authors such as R.K. Narayan, satire has proven to be an effective tool for exposing the societal ills that are ingrained in society. You may get a good idea of its background by reading a few of the prominent writers in Indo-English short fiction's perspectives, which are provided below. The following is what R. K. Narayan has to say about the Indian custom of storytelling through short stories:

"In the end, for any short story writer, our own epics and legendary tales will invariably continue to serve as the Prototype," (1) Mulk Raj Anand, a writer with a social commitment, shows the rural life of Punjab and provides us with a concise but clear image of the character of Punjabi culture. He also gives us a glimpse into the history of Punjab. Despite the fact that Anand had his education in the West and has internalised a great deal of what is considered to be the pinnacle of the intellectual heritage of the West, he nevertheless respects and honours the extensive Indian literary history. Because the vast majority of people in a country are illiterate, the literary legacy of that country is passed down down the generations by oral transmission. The writers are not overly concerned with tactics because the fundamental requirement is to satiate the curiosity of the audience. Even among distant ancestors with practically no capacity for critical thought, it was innate curiosity that kept people interested in stories. This is especially true of oral traditions. E. M. Forster made the following observation on the primitive audience: "The primaeval audience was an audience of shock-heads, gaping about the campfire, fatigued from struggling against the mammoth or the huge rhinoceros, and only kept awake by suspense." What would take place after that?" (2) Given this history, it may come as a surprise to learn that India has a long and illustrious heritage of oral storytelling. One might also assert that India was the country that first developed the short narrative. The stories contained in the Indian Panchatantra and River of Stories served as inspiration for a great number of the tales that can be found in different parts of the world. Manjeri S. Iswaran made the following observation about India: "India was the cradle of story and fable and the Indian Storyteller was as rich in Tales inculcating practical Wisdom as in Illuminating epic and sacred myth." (3) The Indian short tales of previous ages, such as those found in the Panchatantra, typically revolved on a particular religious or moral issue.

The narrative gradually moved its focus to heroic and epic exploits of kings and princes, as well as tales of the passionate love affairs of merchants and courtesans. The rise of the contemporary short story on India's literary landscape occurred at the same time as the country's fight for independence and different social movements aimed at reviving India's spirit after it had reached a stage of subjection and sensitivity. It was a time of political upheaval as well as

cultural upheaval, and the authors played their own part in maintaining such an environment as well as immortalising them in their writings for the generations who came after them. They not only documented the Indian fight for independence, but they also documented the more intimate aspects of life, such as the function of feelings in family dynamics, the challenges that Indian women faced, the way of life in the village, the oppressed, the untouchables, as well as humour and satire. In addition, they contain a large number of fascinating vignettes, and the influence of the west can be observed in a realistic picture of life in all of its many and rich forms.

The emergence of newspapers and other means of mass communication in addition to the relative expansion of the literary culture are additional factors that contributed to the rise in popularity of short stories. Iswaran said it best, so I'll paraphrase him here: "The fast multiplication of journals and the literary interest evinced by the audience for the present tale teller." (4) The successful attainment of independence released a number of different social forces, and as a result, life became multi-faceted and varied. The everyday person did not benefit from the developments that occurred after independence. The authors believe that this contributed to a time when the average man became disillusioned. The use of humour evolved become a potent weapon in the fight to expose the injustices committed against the ordinary man. The indifferent nature of the bureaucracy and the

Constantly, new revelations surface that expose the rulers' deceptions. As a result, it has developed into a well-liked medium for raising awareness among the activities that aim to improve the prospects of short stories. This is due to the fact that people do not have the time to read longer novels. These stories make use of and depict a vast number of concepts and elements, ranging from the inner workings of the mind of a beggar to the hypocrisy and false promises of the rulers in the land. Because it highlights the absurdities of life and the perspectives of people who count in society, irony has evolved into a method that is particularly effective at depicting reality. At the moment, it does not have any established format, with the exception of the fundamental interest in the story, which is a manifestation of the complexity of life in modern India.

REVIEW LITERATURE

Dr. P. kusuma Harinath, on February 2, 2018 The evolution of the English short tale has been closely tied to the relationship between humans and their natural surroundings, as well as the struggles of humans. A short tale is a piece of writing that is only a few pages long and is often

written in narrative language. One of the most well-liked kind of literary expression in modern times is the little narrative known as the short story. The first Sanskrit short stories were written in the shape of animals, and all of the characters in these stories were animals. These stories were produced by Indian authors. On the surface, one could say that the short story in Indian literature in English is an offspring of the Indo-Anglian novel. But this is only partially accurate. Their commitment to the genre's growth can be seen in the volume of short tales that authors such as Mulk Raj Anand, Manjeri S. Isvaran, R.K. Narayan, and Khushwant Singh have produced, amongst others. Today, the Indian short tale written in English has very effectively acted as a potent vehicle of social consciousness and a tool for presenting a picture of the Indian social scene. This is because the stories are written in English.

Chinder Pal januray 2019 As far as the brief history of the short story is concerned, it evolved gradually in all of the major languages of the world, in the respective countries from stories such as the legends of ancient Greece, Rome, and Scandinavia, Aesop's Fables, and the tales told by Chaucer, Boccaccio, and others. This is how the history of the short story is summarised. There were also the tales that were told in the Bible, as well as those that were told in the Arabian Nights Entertainments. In a similar manner, we have had in India stories that are either embedded in the hymns of the Rigveda or scattered throughout the Upanishads and two epics. These are the stories that make up the Panchatantra, the Hitopadesha, the Suka Saptati, the Dashakumara Charita, the Katha Saritsagara and the Vetalapanchavimshati in Sanskrit, as well as the Buddhist Jataka, stories in Pali The majority of these stories are from antiquity and the middle ages, and their primary goal was to teach a moral lesson. These sequences of events were haphazardly linked together, and there was little consideration given to the aesthetic concepts of story or character development.

Actually, Rasipuram Krishnaswami Narayan is widely regarded as India's finest literary artist ever to have been produced. Next Sunday (1960) is a collection of essays and sketches, and My Dateless Diary (1960) is useful regarding his experiences with the people like Aldous Huxley and Greta Garbo, publishers, professors, and students whom Narayan met during his first visit to the United States of America. The bulk of his writings are quite extensive and include fifteen novels and eleven collections of short stories. On top of that, he served as the editor of a publication called "The Indian Thought." Dodu and Other Stories, which was published in 1943, Cyclone and Other Stories, which was published in 1945, An Astrologer's Day and Other Stories, which was published in 1947, Lawley Road, which was published in 1956, A Horse and Two Goats, which was published in 1970, Malgudi Days, which was

published in 1982, *Under the Banyan Tree and Other Stories*, which was published in 1985, *The Grandmother's Tale and Selected Stories*, which was published in 1993, *The Watch*. Narayan detested the prevalent educational system because he believed it constrained imaginative play and inhibited the ability to think freely. In point of fact, his short tales perfectly capture the authentic Indian sensibility, both in terms of their writing style and their subject matter. The author's impartial and dispassionate outlook, which he brings to his writing, is the source of the honest and realistic narrative that he provides.

MATTERS ECONOMIC THE POOR AND THE DISPOSSESSED

India had recently gained a reputation for being a place that is plagued by poverty, starvation, and disease. Previously, India was known as a land that was legendary for its richness. Poverty, unemployment, and economic exploitation are among the harsh realities of present-day India, and no writer in this day and age can turn a blind eye to these problems because they are part of everyday life. The authors of Indian short stories written in English are examined with regard to their treatment of topics that may be categorised as economic in the next chapter. There is a significant amount of variety in the way that different authors deal with monetary issues, and not all authors are engaged with this topic to the same extent. We have some type of an index to determine the degree to which each author is preoccupied with the economic conditions that exist in modern India when we compare the number of times this issue is mentioned and the quantity of space that is allocated to discussing how each author handles it.

The idea that a writer should "connect himself with the disinherited, the vulnerable, and the destitute, as a human being and as an artist with exceptional abilities, to help reform society," is one that Anand holds firmly to his belief system. 1 The majority of his stories are about the hardships endured by average people as a result of issues such as poverty, unemployment, and the exploitation of the vulnerable and powerless by the wealthy and influential members of society. There are many tales that R. K. Narayan has written that focus on the struggle of the average man to make a livelihood; yet, his narrative is tempered with an undertone of humour and sarcasm, which makes the societal critique implicit rather than blatant like it is in Anand's stories. While many of Anand's tales give the impression of being damning indictments of societal ills, in Narayan's tales, society is not always divided into two classes—the villains and the victims, or the haves and the have-nots. This is not always the case in Anand's tales.

Because of this, a number of readers and commentators have formed the opinion that Narayan is unconcerned with societal realities and issues. However, this is not actually the case.

Narayan, too, is a social realist, and he has written a lot of stories that deal with the misery that people endure as a result of things like poverty, exploitation, the tragic misfortunes of life, and other such things. It is important to note that in Narayan, the tonal quality of righteous fury or delicate melancholy does not come over as frequently as it does in Anand, for example. This is due in part to the fact that Narayan's perspective on the world is fundamentally comedic, and in part to the fact that he is to some measure a fatalist and is likely to accept things as they are without uttering any strong objection. Both of these factors contribute to this result. Both in his literary theory and in his practise, Bhabani Bhattacharya, a writer who has been highly influenced by Tagore and Gandhi, displays a great deal of connection with Anand. He is adamant in his belief that a novel absolutely ought to address some kind of societal issue. It is required to present something to the reader that is considered valid from the perspective of society.

When asked about the purpose of art, he responded by saying, "Art must teach, but unobtrusively, through its vivid representation of life." (Art must educate, but without being obvious.) Art is required to preach, but it can do so only by virtue of the fact that it is a vehicle for truth. ³ Even if Bhattacharya's short tales don't take themselves as seriously as the author's books do, they nonetheless have an obvious focus on societal issues. Because Raja Rao was a Vedantic philosopher, it is unrealistic to expect him to have a profound interest in unremarkable topics like economics, which are only relevant to the lives of average people. Even when he takes notice of the drawbacks of being a low caste oman like Javni or a widow like Akkayya, he refrains from expressing any specific personal criticism or objection. This holds true even when he takes note of the fact that Javni and Akkayya are both widows.

As a result, the tale of Raja Rao is not included in this chapter, which focuses on the lives of those who are socially and economically disadvantaged. But Anita Desai, whose primary concern is the workings of the human psyche rather than the study of the social conditions and problems, has a couple of stories that introduce economic themes that are discussed in some detail in this chapter. These stories are discussed in this chapter because Anita Desai's primary preoccupation is the workings of the human psyche. As he thinks that a writer should base his writings on "felt experience," Malgonkar has not created any significant stories that emphasise the social and economic difficulties of the average man. He asserts that "the social life of millions of Indians centres on the dustbins of large cities." [Citation needed]

Granted. However, mine does not, and it would be just as false of me to write about it as it would be for a white man to write about a riot involving black people. ⁴ Both Khushwant

Singh, whose main interest in his stories is in exposing the hypocrisies and pretensions of Indians, and Kamala Das, who makes explorations into areas like love and death, do not touch upon the miseries that result from poverty and want in their short stories. Khushwant Singh's main interest in his stories is in exposing the hypocrisies and pretensions of Indians. Kamala Das makes explorations into areas like love and death. It has been said that the people who live in India are impoverished despite the country's wealth. When tourists from other countries visit India, they are shocked to see that the vast majority of Indians live in abject poverty, regardless of where they call home (cities or villages). This unavoidable aspect of Indian society is mirrored in the writings of a great number of Indian authors. J. M. Coetzee makes an astute observation when he says, "One of the prevalent themes of Indian novels both in English and in the regional languages is the issue of hunger." Verghese's observation is correct. This observation is applicable in the same manner to the short tales as well. In many of their short stories, authors such as Anand, Bhabani Bhattacharya, and R. K. Narayan centre their narratives on the harrowing and soul-crushing struggle of the common man to obtain the fundamental requirements for survival. However, the manner in which they present the subject and the level of protest that they express may be different.

Many of Narayan's characters accept their difficult lot in life and attribute it to their cruel destiny, in contrast to the characters created by Anand, who may openly despise and even revolt against the lot they have been dealt in life.

In some respects, Anand is the Charles Dickens of Indian English fiction, and, like Dickens, the evil of poverty and the heartbreaking sorrow of the lives of the dispossessed and destitute is a subject that permeates all of Anand's stories. Dickens was also a writer who wrote in English. In his short tales and novels, he condemns poverty, since he, like a great number of other social theorists, considers it to be the most serious of all the problems that plague modern society. In the same way that the harmful caste system, which is based on birth, very effectively divides society into different gradations of superiority and inferiority and acts as a divisive force intended, to segregate people into different compartments, the economic status of people—divides them into classes such as the upper class, the middle class, and the lower or working class, the caste system, which is based on birth, effectively divides society into different gradations of superiority As a result of the fact that it gives benefits to the rich at the expense of the middle class and the lower class, this practise is just as harmful to society as the caste system. "There could only be two sorts of people in the world: the affluent and the poor," one of Anand's characters named Munoo says in a particularly moving passage from the novel

Coolie written by Anand (Mulk Raj Anand, *Coolie*; 1.e, Delhi: Hind Pocket Books, 1972, p. 69). Anand considers it his responsibility as a writer to address "the basic problems of our existence today," which he defines as "the problems of hunger and poverty, social backwardness, and political subjugation," in the hopes that doing so will "help us to understand these problems, and through such understanding, help us to act." Anand has carried out this duty in stories such as "Rumour," "Lullaby," "Old Bapu," "The Cobbler and the Machine," "The Birth," and "Between Tears and, Laughter." In the process of carrying out this duty, Anand has brought to life "some of the beautiful and tragic characters from the lanes and alleys of the villages of India, from the bazaars of small towns and the wide streets of the big cities," and he Dhandu, the main character of "Rumour," is a poor carpenter who is unable to find enough work in his town to support both his body and his spirit as a carpenter.

This is the major conflict of the story. He leaves his village on the strength of a rumour that skilled men could easily find work in the mill at Bariwal. He follows in the footsteps of many other villagers who have left their villages before him due to the gradual extinction of traditional trades and occupations in villages as a result of the mushrooming of factories in towns and cities that use mass production techniques and produce goods at a lower cost. Coming from a remote hamlet that is quite remote from the city, he is astounded by the sight of the highways being packed with people and cars moving at a breakneck speed. When he asked the locals the route to the mill, they laughed at him and said things like, "The old idiot! Fancy coming here where the coolies of the whole globe have descended and squeezed each other out!" (The Barber's Trad Union, page 58). When he sees the vast number of motor vehicles on the road, he wishes that, instead of focusing his entire career on carpentry, he had studied how to fix motor vehicles (also known as "motus").

Dhandu found all of his hopes of getting employment in one of the mills dashed to pieces, when he is driven away by the 'entry at the gates of the mill, who informs him that there is recession in the mill, and workers are being retrenched. Like the country mouse that went to the city with dazzling visions and was destined for a rude shock and shattering disillusionment, Dhandu found all of his hopes of getting employment in one of the mills This ne'v's has Dhandu completely dumbfounded and awestruck. A truck runs over him and kills him as he is staggering along the road while under the influence of drugs or alcohol. Anand's compassion for the village carpenter, whose poverty leads him to such a wretched end, and his anger at the state of things, which allows such tragedies to happen, are evident in the ironies and euphemisms with which he embellishes the news of Dhandu's death. Anand's compassion for

the village carpenter, whose poverty leads him to such a wretched end, and his anger at the state of things, which allows "A rumour reached Deogarh a few months later that Dhandu, the elderly carpenter of the hamlet, had become a resident of the celestial sky,". The song "Lullaby" is a requiem for all of the underprivileged people in the world. It is a terrible story that is too strong for writing and too profound for tears. Because of this, Anand decides to narrate the narrative of Phalini, a young mother who works in a jute mill, via the use of various poetic tropes. Her kid, who was born as the result of a fleeting but lovely relationship, is suffering from a serious illness. However, she lives in constant terror that she would be fired from the garment factory where she works if she is missing from the premises for for a single day, and as a result, she takes her kid with her everywhere she goes. "All day he had not shut his eyes, all day he had wailed and cried" While Phalini fed the machine handfuls of jute, she hugged her one-year-old son on her lap to calm him down and sung to him. "All day he had not shut his eyes, all day he had sobbed and cried"

Even though the mother was singing a lullaby to her child, the child was moaning in pain, but both the lullaby and the child's cries were masked by the constant, deafening roar of the machinery. "The engine chuck-chcked; the leather belt khupp-khupped; the bolts' jig-jigged; the plll.gs tik-tikked; the whole floor In this story, Anad is able to present the topic of the evil of poverty in such an effective manner because he refrains from displaying his typical indignation at evil and instead employs a style that is a contrast between lyrical harmony and screeching cacophony. This is one of the reasons why the story is so successful. The use of repetition in this passage of the two different types of lullabies that send the kid to its eternal slumber is a poetical strategy that is adopted by the majority of narrative poets in order to effectively tell a story.

While Anand utilises one type of irony to stress the sorrow in "Lullaby.!! " by employing the grand style (for example, "a resident of the heavenly sky") in his concluding comment on the death of his protagonist in "IIA Rumourll," he uses a different type of irony to accentuate the tragedy in "Lullaby.!! The insensitive demeanour of the other women, the vulgar language that they use, and the noise that is produced by the machines all serve to amplify Phalini's hysterical and agonising howls for her dead kid. In the short tale "The Cobbler and the Machine" by Anand, the protagonist, Saudagar, is a cobbler who takes out a loan to purchase a sewing machine. He had to put in long hours of labour without taking any breaks in order to repay the debt as well as the significant interest that was attached to it. He might be spotted "ben

His face was shrivelled up and marked with wrinkles that had been sharpened by hard labour in his youth. In addition, many little lines crisscrossed the corners of his eyes, his forehead, his jowl, and his neck. His eyes were sunken in and his jowl was prominent. More than the pitiful effort to satisfy the contractor, the face had taken on a drab, greyish hue, which looked more like the colour of death than it did the contractor.

When he begs Ram Singh, a contractor, to give him some employment since he is poor and famished, Ram Singh throws Bapu away by informing him with brutal honesty that he is too old to work: *fly ou lool'i*, which translates to seventy. Bapu is rejected by Ram Singh. It would appear that the workers had no strength left to spare. Look at you, you stumbling donkey with only two legs! It appears like one of your legs has been shrivelled, while the other, more frail leg appears to be waiting in the wings to drag it on." (p. 135). Bapu accepts the coin that Ram Singh tosses at his feet, swallows his pride, and goes away in utter misery after Ram Singh. The short novella "The Birth," while honouring the tenacity of the Indian peasant woman, also delivers a revealing reflection on the ill effects of poverty, which forces even pregnant women to perform strenuous labour for extended periods of time without receiving any breaks.

Due to the fact that she is impoverished, Parvati is constrained to work in a quarry as a stonebreaker despite the fact that she is well along in her pregnancy. She is already on her way to work when she begins to experience labour pains. Even though she is by herself at this time of peril, she does not lose her composure and is able to successfully deliver the baby by herself. After that, she takes the infant along with her as she walks to the quarry to begin working there. When we think about Farvatl, we are reminded of the wife of Wan Lung from Pearl Buck's novel *The Good Earth*, who also gives birth to her first child in a setting that is very similar to that of Farvatl. Karima, the protagonist of the short tale "On the Border," toils "day and night for: the Angrezi Sarkar, breaking stones on the road that the white men were transporting into Waziristan" (Selected Stories, page 135).

This is a horrifying example of the awful irony that exists in the world. Due to the fact that her husband was imprisoned by the British Government for listening to the speech given by Khan Abdul Gaffar Khan, the frontier Gandhi, she is compelled to work in order to provide for both herself and her kid. When Savithri's bowl of food is taken from her in the story "Between Tears and Laughter," she loses her mind. This event has the same impact as the final straw that broke the camel's back. Because her husband has abandoned the family, she is forced to raise her children by herself. They are only able to stay alive thanks to the rice gruel that is provided once a day by the American Peace Corps. A mental breakdown is triggered when all of the

suffering and difficulties that she has endured throughout her life come flooding back to her mind at once. These include the brutality of a tyrannical mother-in-law, the cowardice of a husband who left her when the crops failed and he was jobless, and the sight of her sons, who are now starving and begging for milk. Anand's short tales are motivated by his sympathy for those who are impoverished, dispossessed, deprived, and at a disadvantage, as well as his fury at the system or world order that either causes or allows for a great deal of sorrow and misery to befall millions of people. His depictions of the lives and sufferings of the poor acquire such power to move our hearts because he identifies himself with the oppressed and the underprivileged.

Despite the fact that he writes in prose and uses the fictional form, he may be described as truly being the poet of the poor "the tears that cut to the core of things II The description of India that emerges from Anand's tales is strikingly similar to that of Dante's *Inferno*. Both locations are filled with the groans, sobs, and wails, as well as the laughter of deranged individuals. Because Narayan combines the serious and the comedic in his stories on the same subject, the fire and the wrath that is extremely apparent in Anand's stories showing the life of the impoverished are not there in Narayan's stories even though they deal with the same subject. If we take a look at a typical Narayan tale, it can be difficult for us to determine when the humour stops and the seriousness and tragedy begin. As pointed out by Ron Shepherd,

RELIGION AND SUPERSTITION GODS, GODMEN AND OTHERS

Due to the fact that economic, social, political, and religious subjects are interconnected, it is not always simple to draw a clear line separating these topics from one another. It is well known that political movements can originate from religious causes and draw their support from those causes. What appears on the surface to be a case of exploitation on the basis of religion may at bottom be really motivated by economic causes, and it is also well known that economic causes can motivate people to exploit religion. Religion is a pervasive and influential force in India, and its influence may be seen in many spheres of human endeavour. Its widespread impact may be seen in the day-to-day life of an Indian, guiding his ideas and behaviours in the process. Therefore, it should not come as a surprise that the majority of the population in the civilization depicted in the short tales is Hindu.

The only stories that make an exception are "Lament on the Death of a Master of Arts," which is a short narrative written by Anand that is sixty-five pages long, and a few stories written by Khushwant Singh that introduce Sikh characters, Sikh religion, and Sikh culture. The poem

"Lament on the Death of a Master of Arts" written by Anand is about the struggles and ordeals that a young Muslim man must go through in order to get both a secular and a religious education. The principal guy is put through a lot of hardship and cruelty due, in part, to the religious ideas and injunctions that surround him. The revelation of exploitation committed in the name of religion is not the primary emphasis of the stories written by Khushwant Singh that involve characters of Sikh heritage. The world of the Indian short story written in English is thus, for all intents and purposes, predominately the Hindu world, and Hinduism is the religion that influences the lives and conduct of the men and women that appear in this universe.

It is important to point out that with the exception of Khushwant Singh, all of the authors who have been covered in this article are Hindus. Although Islam, Christianity, and a whole host of other religions have sizeable followings in India, when we talk about the religion of India, we are primarily referring to Hinduism because India is a predominantly Hindu country. However, when we talk about the religion of India, we are primarily referring to Hinduism. It is not simple to describe Hinduism due to the fact that it incorporates a number of ideas and practises that are in direct opposition to one another. These include pantheism, theism, polytheism, and animism. Caste is the foundation of both the social and theological structure that makes up this system. Karma and the premise that souls can move between incarnations are two of the most fundamental principles in Hinduism. The dissolution of the body does not destroy the soul, and it continues on its journey through a series of incarnations until it is finally reunited with God or the universal spirit. The karma that a person carries over from previous lifetimes affects the condition that he is in at any given time in his existence. The concept of punya, which refers to virtuous deeds that improve one's chances of experiencing a higher quality of life in a subsequent existence, is an essential component of the karma belief system. This is the rationale behind the importance that is attached to the performance of good deeds, as well as the performance of ritualistic worship in temples and religious ceremonies in the home, the recitation of prayers or the repetition of a deity's name, pilgrimages, fast The Brahmins have always had a privileged position in Indian society due to the fact that they were born with the responsibility of being the keepers of all spiritual knowledge and the mediators between the gods and humans. This is where the significance of the Brahmins can be found. They have always had this position.

CONCLUSION

India had a reawakening of its sense of national identity throughout the latter decades of the previous century. Our started to pick up steam in the early decades of this century, grew into a tidal wave, and then swept throughout the country in the years immediately following the first world war. The country had come to a profound understanding of the pernicious effects of colonialism and was resolved to put an end to it as well as liberate itself from British domination. It is inevitable that the intelligentsia of a country, particularly the creative writers, whether they are poets, dramatists, or fictionists, should be at the forefront of the struggle when that country is engaged in a dire political struggle.

When a country is in the throes of such a conflict, the intelligentsia of that country should be at the forefront. The intellectuals and writers of India's past have been extremely significant players in the country's fight for independence. The names Rabindranath Tagore in Bengal, Subramonia Bharathi in Tamil Nadu, Vallathol Narayana Menon and Kumaran Asan in Kerala are merely a few of the stars of the first magnitude in a galaxy that is both unforgettable and brilliant. The ordinary people all around the country found inspiration and encouragement in their hearts to cultivate a sense of patriotism via their reading of their works. They are also a reflection of the political atmosphere that the nation was experiencing at the time and the hopes and dreams of the people.

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