Compared to poetry, fiction is a recent arrival on the literary scene of Indian Writing in English. The novel as an art form underwent the period of gestation and pangs of birth till 1920s to reach the period of fruition and fulfilment. As Meenakshi Mukherjee rightly observes, "the novel, the genre of imaginative literature, which gives artistic form to the relationship of man and society was conspicuously absent until the Nineteen Twenties."¹

M.K. Naik² divides the history of Indian fiction in English into three phases. The first phase is that of the historical novel. This phase was shortlived and passing. The second is the long-lived phase of the socially and politically conscious novel. It was the phase of social realism.

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² M.K. Naik, A History of Indian English Literature (New Delhi: Sahitya Akademi, 1982).
The third is the phase of the psychological novel with a concern for the private. Chronologically, the first phase relates to the period from 1875 to 1920, the Second phase from 1920 to 1950 and the third from 1950 to the present.

**The first phase from 1875 to 1920**

The fiction during this period was mainly historical. The important works of this period are: S.K. Ghosh's *The Prince of Destiny* (1909), S.K. Mitra's *Hindupur* (1909) and Jogen Singh's *Nurjehan*. It is paradoxical that though these novels were called historical, they did not have any history rooted in facts. On the contrary, they are romantic novels full of mediocre themes, little historical imagination, technical faults of construction and romantic aura of unreality.

This period also gives us a few other novels with Social themes. Raj laxmi Devi's *The Hindu Wife* (1876), S.B. Banerjee's *Tales of Bengal* (1910), Mrs. Ghosal's *Unfinished Song* depict the ethical and social issues of the day. These novels
suffer from didacticism and propaganda. With all their limitations with regard to theme and technique, these novels laid foundation for an impressive construction of the edifice of Fiction in India.

The Fiction between 1920 and 1950

The novels during this period turn towards contemporary problems of politics and study. Political and social themes dominate the novels of this period. K.S. Venkatramini wrote *Murugan the Tiller* (1927) and *Kandan the Patriot* (1934) which deal with rural society and with struggle for Independence. D.F. Karaka, another significant novelist of this period, wrote three important novels — *Just Flesh* (1914) *There Lay the City* (1942) and *We Never Die* (1944). Karaka is a successful novelist dealing with upper class society. His style is journalistic, his plots are well-knit and he has a hold on human emotions. There is however, lack of depth in his fiction.

Mulk Raj Anand, R.K. Narayan and Raja Rao began their careers during this phase. Mulk Raj Anand's pre-Independence fiction deals with several
aspects of social reform: Plight of the untouchables in *Untouchable* (1935); the lot of the landless peasant in *Coolie* (1936); the exploitation of the tea-garden workers in *Two Leaves and a Bud* (1937); and the problems of industrial labour in *The Big Heart* (1945). A new dimension was added to the novel of social portraiture when R.K. Narayan began his series of Malgudi novels with *Swami and Friends* (1935). Raja Rao produced *Kanthapura* (1938) which is easily the finest evocation of Gandhian age in Indo-English Fiction.

There are certain other novelists who made notable contributions during this period. Ahmad Ali became famous with his *Twilight in Delhi* (1940). It is a novel of the upper class Delhi Society with its old world aura. His novel, *Conflict* (1947) depicts 'Quit India Movement'. It is full of national fervour and Social bias. Another important novelist is K.A. Abbas. His *Tomorrow is Ours* (1943) was a trend-setter. It is realistic fiction about Indian Society. The other famous novels of the period include Abbas's *Inquilab* (1955), V.V. Chintamani's *Vedantam: The Clash of Traditions* (1928),
Humayun Kabir's *Men and Rivers* (1945), Dilip Kumar Roy's *The Upward Spiral* (1946). A novel of this period noticed by T.S. Eliot was G.V. Desani's *All about Mr. Hatter* (1948). It reminds one of James Joyce's *Ulysses* (1922). It is funny and jocose. Social realism is the dominant trend of this period.

The Indian Fiction in English from 1950 to the Present

The novelists who came to the scene after the achievement of Independence "indicate and project in their works characteristically critical and adverse intimation of modern life, stressing the disillusionment and even the modish expatriation of the Indian intellectuals."\(^3\)


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autobiography) and The Reluctant Guru (1974). R.K Narayan's Guide is his master piece, a tour-de-force of technique. Essentially an artist, he pays attention to plot-construction and moral analysis. He is a master of South Indian middle class psychology. He also depicts eternal verities of life. Humour and irony are his chief weapons.

The graph of Anand's achievement has never followed a steady course, exhibiting instead bewildering ups and downs. He brought out The Private of an Indian Prince (1953), The old woman and the cow (1960), Morning Face (1968), The Village Trilogy consisting of The Village, Across the Black Water and the Sword and the Sickle. His autobiographical novels - Seven Summers (1951); Morning Face (1970); and Confession of a Lover (1976) form an impressive contribution to the Indian fiction in English.

Raja Rao's The Serpent and the Rope (1960) is one of the greatest of Indian English novels. As an enactment of East-west confrontation and as a philosophical novel it stands unchallenged yet in the annals of Indian English Fiction.
Post-Independence Indian English fiction retains the momentum the novel had gained during the Gandhian Age. The tradition of Social realism established earlier on a sound footing by Mulk Raj Anand is continued by novelists like Bhabani Bhattacharya, Manohar Malgonkar and Khushwant Singh who made their appearance during the nineteen fifties and the early sixties.

Suahir Ghose, G.V. Desani and M. Anantanarayanan wrote experimental novels with a specific Indian orientation on the analogy of Kanthapura. A notable development is the emergence of an entire school of women novelists among whom the leading figures are Ruth Prawer Jhabvala, Kamala M. Markandaya, Nayantara Sahgal and Anita Desai. By the end of the sixties and the early seventies newer voices are heard, the most striking of them being Arun Joshi and Chaman Nahal.

Battacharya's novels' include: So Many Hungers (1947), Music for Mohini (1952), A Goddess Named Gold (1960), Shadow from Ladakh (1966), A Dream in Hawaii (1978). Though not a committed novelist like Mulk Raj Anand, Bhattacharya writes with missionary zeal to reform the contemporary society. He strongly believes that novel should have a social purpose.
His novels are notable for affirmation of life.

Another important novelist of Nineteen Sixtees is Malgonkar. He began his career with *Distant Drum* (1940) which deals with army life. His second novel, *Combat of Shadows* (1962) centres round Henry Winton, the young British Manager of an Assam Tea Garden, a weak and self-centred man convinced early in life of the advantages that accrue 'if you eased upon your sense of values.' *The Princes* (1963) is indubitably Malgonkar's best novel. It gives "memorable picture of the troubled times of the merger of the princely states into the Indian union, with a small state of Begwad. His masterpiece is *A Bend in the Ganges* (1964) which deals with the theme of partition most successfully. *The Devil's Wind* (1972) is an exciting romantic tale dealing with the great Revolt of 1857.

Khuswant Singh has to his credit two novels—*Train to Pakistan* (1956) and *I shall not hear the Nightingale* (1959). He has declared that his roots are in the dung hill of a tiny Indian village. The impact of partition on a small village on the Indo-Pakistan Border is shown in the novel 'Train to Pakistan'
with pitiless realism of description, I shall not hear the Nightingale (1959) presents an ironic picture of a Sikh joint family illustrative of different Indian reactions to the freedom movement of the forties.

The realism of S. Menon Marath is as Securely rooted in the soil of his native Kerala, as Khushwant Singh's is in that of the Punjab; but it is manifestly far more refined in presentation. Wound of Spring (1960) describes the disintegration of traditional matriarchal Nayar family in Kerala during the Second decade of the twentieth century. The Sale of an Island (1968) is a slighter work, depicting the conflict between Kumaran, who returns from the war to find the island on which his house has been built sold, and the rich landlord, Sekhara Menon.

Balachandra Rajan illustrates both the strains prominent in Indian English Fiction of the fifties and 'sixtees. Viz - realism and fantasy. The Dark Dancer (1959) depicts the story of a south Indian youth who, on his return from England to Post-partition India, finds himself torn between his love for the British cynthia and his loyalty to Kamala his wife.
The novelist's intention appears to be to pose the problem of East-west confrontation in terms of protagonist's quest for identity. *Too long in the west* (1961) is a comic story in which the central figure is Nalini, a south Indian girl, returning from an American University and seeking an husband on the native soil.

The novels of Sudhindra Nath Ghose (1899-1965) are an exciting experiment in the expression of the Indian ethos in a form firmly grounded in the ancient native tradition of story telling. The four novels of the writer—*And Gazells heaping* (1949), *Cradle of the clouds* (1951), *The Vermilion Boat* (1953) and *The Fame of the forest*—form a tetralogy knit together by the central figure of the protagonist-narrator, about twenty years of whose life and career they cover. These novels are narrated in the model of oriental tale. He employs the ancient sanskrit device of the framing story interpolated with inserted tales told by different characters. His fiction has unmistakable authenticity, freshness and charm.
M. Ananta narayanan's *The Silver Pilgrimage* (1961) is a picaque novel on the model of Dandin's *Dasakumara carita*. It tells how prince Jayasuna of Ceylon, sent on a pilgrimage of Kashi with his friend Tilaka, undergoes several adventures, meeting robbers and scholars, tyrants and sages. The narrative is punctuated with long dialogues and discourses and digressions.

Arun Joshi and Chaman Nahal are two prominent novelists of the late sixties and seventies. Arun Joshi's recurrent theme is alienation in its different aspects, and his heroes are intensely self-centred persons prone to selfpity and escapism. In spite their weaknesses, they are, however, genuine seekers who strive to grope towards a purpose in life and self-fulfilment. *The Foreigner* (1968), *The Strange case of Billy Biswas* (1971), *The Apprentice* (1974) are his important novels. Chaman Nahal's *My True Faces* (1973), *Azadi* (1975), *Into Another Dawn* (1977) are an important contribution to the area of Indian English Fiction. *The English Queens* (1979) is his latest novel.
The women novelists also form a sizable and significant school. Among them Ruth Prawer Jhabvala is prominent. Her novels fall into two distinct groups. The first group are comedies of urban middle class Indian life: *To whom she will* (1955), *The Nature of Passion* (1956), *The Householder* (1960) and *Get Ready for Battle* (1962). Second group are ironic studies of the East-west Encounters. *Esmond in India* (1958), *A Backward Place* (1965), *A New Dominion* (1973) and *Heat and Dust* (1975) belong to the second group.


Anita Desai, the youngest of the major Indian English Women novelists, is more interested in the interior landscape than in Political and Social realities. Her novels include *Cry, the Peacock* (1963) *Voices in the City* (1965), *Bye-Bye Black bird* (1971), *Where shall we Go this Summer* (1975), *Fire on the Mountain* (1977), *Clear light of Day* (1980). 'Anita Desai unravels the tortuous involutions of sensibility with subtlety. Her ability to evoke the changing aspects of Nature with human moods is another of her assets.

Other woman novelist of Indian Fiction in English is Santha Rama Rau who wrote her novels *Remember the House* (1956) again with theme of East-West encounter and *The Adventures* (1970). Nergis Dalal wrote *Minari* (1967), *Two Sisters* (1973) and
Venu Chitale, Kamala Das, Ram Mehta, Shourie Daniel, Uma Vasudev are other minor novelists. They remained content with a solitary novel or two each.

SHORT - STORY

In addition to novels, short stories too constitute vast bulk of Indian Fiction in English. The most notable contribution here is by the leading novelists, though there are also writers who devoted themselves exclusively to this form. T.L. Natesan's *The Children of Kaveri* (1926) and *Creatures All* (1933) are early examples of this genre. Though the stories in these books are artless and didactic, the evocation of rural life and liberal use of rustic nicknames like 'Barrelnose Grandpa' anticipate Raja Rao's effective use of this device in *Kanthapura*. A.S.P. Ayyar, the novelist and playwright also published three collections of stories: *Indian After - Dinner Stories* (1927), *Sense in sex and other stories* (1929) and *Finger of Destiny* (1932). Aiyyar's constant theme in his
stories is his social reform, especially the plight of woman in traditional Hindu Society. G.K. Chettur breaks a new path by using variety of narrative modes - the device of the observer - narrator, and epistolary Method. *Muffled Drums and other Stories* (1917), *The Cobras of Dherma Shevi and other Stories* (1937) are his important contributions. K.S. Venkataramani and K. Nagarajan also have single collection of short stories to their credit - *Jatadharan* (1937) by Venkataramani and *Cold Rice* (1945) by Nagarajan. Venkataramani characterises his work as 'Sketches rather than short stories.' Nagarjun's *Cold Rice* draw upon the author's experiences as a Government pleader and read like court cases dressed up for narration.

Manjeri Isvaran is the author of *The Naked Shingles* (1941), *Sivaratri* (1943) *Angry dust* (1944), *Rickshawallah* (1946), *Fancy tales* (1947), *No. Anklet bells for her* (1949), *Immersion* (1951), *Painted Tigers* (1956) and *A Madras Admiral* (1959). These stories illuminate human psychology and are remarkable for the character and situation they present. He also infuses fantasy and supernatural element into his fiction. Isvaran also employs a variety of narrative strategies,
Apart from Isvaran, the most signal contribution to the short story of this period came from three major novelists — Mulk Raj Anand, R.K. Narayan and Raja Rao. Copious in output like Isvaran, Mulk Raj Anand has brought out seven collections of short stories so far. *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).

The range and variety of Anand's short stories are evinced not only in mood, tone and spirit but also in locale and character, form and style. While both the village and the city get almost equal representation, the men, women and children that move through these narratives come from different strata of society. The forms Anand draws upon are the fable, the parable, the folk-tale, the bardic narrative and
sometimes even the well made story; and his style can be in turn lyrical and satirical, light-hearted and indignant. As in his novels, he makes an almost aggressive use of great variety of Indianisms.

R.K. Narayan's career as a short story writer began almost a decade after Anand's with Cyclone and other stories (1943) and Malgudi Days (1943). His subsequent collections are An Astrologer's Day and other stories (1947), Lawley Road and other stories (1956), and A Horse and Two Goats (1970). Narayan's most characteristic note in his short stories is a gentle irony. They are compact and told in his usual seemingly artless style. Though Narayan's stories are always readable, they are not as significant achievement as his major novels.

Raja Rao has also published a dozen stories which are collected in the Cow of the Barricades and other Stories (1947) and The Police Man and the Rose (1978). They exhibit considerable thematic and formal variety. The reverberating symbolism and metaphysical quality of Raja Rao are evident in these short stories.
Among the post-independence novelists, Bhattacharya, Khushwant Singh, Malgonkar, Chaman Nahal and Arun Joshi are prominent. Bhattacharya retells striking incidents of Indian History in *Indian Cavalcade* (1948). *Steel Hawk* (1968) contains very few stories with psychological interest, the rest being either anecdotes or static character sketches. There is a whiff of sentimentality around them. Khushwant Singh is the author of four volumes of short stories - *The Mark of Vishnu and other short stories* (1950); *The voice of God and other stories* (1957); *A Bride for the Sahib and other stories* (1967) and *Black Jasmine* (1971). Malgonkar's Stories have been collected in *A Toast in Warm Wine* (1974), *Bombay Beware* (1975) and *Rumble-Tumble* (1977). Chaman Nahal and Arun Joshi have contributed one short story collection each, neither of which is a major work. Ruskin Bond, Manoj Das, Sasti Brata, Jhabvala, Anita Desai and Krishna Huthee Singh are some of the notable figures who contributed to the Indian short story in English.

But when compared to novels, the short story has not progressed either in variety or in quantity. Prof. Naik says: "The variety and fecundity
of the post-independence novel are hardly evinced in the field of the short story, the writing of which still continues to be mostly a by-product of the novel-workshop."

JIWE and Indian Fiction in English

Although the JIWE has not serialized any Indian Novels in English, it has published a few short stories like Mrinalini Sarabhai's 'Alien' (I, 2, 73), Arun Joshi's 'Harmik' (II, 274), Syed Amanuddin's 'Black is beautiful' (XI, 2, 83), Mulk Raj Anand's 'Lady's Finger' (III, 2, 75). The Journal has also published short bibliography on short stories. It has also published a bibliography on Anita Desai.

The critical contributions of JIWE cover many a facet of the Indian fiction in English. The emphasis has been on individual authors. The number of general, critical articles on Indian Fiction in

English is limited.

The very first issue carries two excellent articles on Mulk Raj Anand. M.K. Naik critically surveys the works of Anand. He concludes "What Anand can do and has done is meaningful enough. In spite of his doctrinaire convictions, he has, at his best, appreciated the finest aspects of both tradition and modernity." Cowasjee's 'Anand's Literary creed' explains literary theory of Anand. Cowasjee says: 'No Indian Writer, Writing in English or in any one of India's several languages, has had more to say on literary theory than Mr. Anand himself.' Mulk Raj Anand himself contributes 'trends in the Modern Indian novel', in which he discusses the themes and techniques of modern novels.

There are three significant articles on Lament on the Death of a Master of Arts. Lament is an emphatic illustration, in fictional terms, of the

horrid consequences of Prevalent educational system in India. Prof. K. Venkata Reddy explores the mental agony of the present unemployed and underemployed youth of our country as depicted in this novel. Varalakshmi shows how "the tiny novel depicts very subtly and poetically the inevitable defeat of man against fate and his ultimate acceptance of death. It has very few characters and its construction has been ingeniously modelled on that of the Greek Tragedy.

Marlene Fisher analyses Mulk Raj Anand’s confessional novels — Seven Summers and Morning Face which are made from “the Confessional Anand”... She also discusses the short stories of Mulk Raj Anand

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Kher explicates Private Life of an Indian Prince which is a 'close study of a mind gradually disintegrating under the enormous burden of uncontrolled sexuality and an obsessive need of a particular woman'. Thus, JIWE gives top consideration to Anand as a novelist and presents the multidimensional characteristics of him.

Raja Rao too receives considerable critical attention. Prabh Dayal points out the significance of the phrase 'All brides be Benares Born' in The Serpent and rope. He concludes: 'the phrase 'all brides be Benares Born' epitomises the eternal love of the women who have transcended moral and social inhibitions and who endeavour to seek immortality through love'. Paul Sharrad suggests that 'our appreciation of fictional content of The Serpent and the Rope can be enhanced by an analysis of form and style in which it is presented.' Kirpal points out the 'Paradox of

15. Prabh Dayal, 'All brides be Bewares Born': An Interpretation of The Serpent and the rope', JIWE, XIII, 1(85), 54-68.
16. Ibid., p. 68.
17. Paul Sharrad, 'Aspects of Mythic form and style in Raja Rao's The Serpent and the rope' JIWE, XII, 2(84), 82.
ideologies' in the novel, *Comrade Kirlov*. Thakur Guruprasad gives a graphic description of India as found in *The Serpent and the Rope*.\(^{19}\)

Raja Rao's other novels *Kanthapura* and *The Cat* and *Shakespeare* have also received critical attention from JIWE. There are as many as four critical articles dealing with imagery, technique, theme as well as the impact of *The Cat* and *Shakespeare* in U.S.A. Further, Galante makes a comparative study of *Kanthapura* and *A man of the people*.\(^{20}\) Raja Rao created his own niche in the oral tradition of narration of the novel which has received attention from the world of critics. Hiatt,\(^{21}\) and Nelson\(^{22}\) too deal with the narrative technique in the novels of Raja Rao.

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R.K. Narayan has received even greater attention than Raja Rao in the JIWE. The JIWE has brought out a special issue on R.K. Narayan. All the reviews on R.K. Narayan in the United States are presented in this special issue (XI, 1,83). Further, there are several critical articles on the individual works of R.K. Narayan. G.S. Balarama Gupta makes an analysis of Marco's character in *The Guide* 23. Trivedi and Soni analyse Narayan's *Dateless Diary* 24. The article seeks to explain the significance of the title 'Dateless Diary'. They say: 'My Dateless Diary' does contain "a record of events", but Narayan has not put any date anywhere in his record. Hence it is called "Dateless." 25

Margaret Berry proposes to study the 'Indianness of the Narayan novels'. She says that Narayan's novels project the "Indian Wisdom as does no other writing of Indian fiction in English. Narayan

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25. Ibid., p. 25.
has created a new and incandescent style in English literature that ought to be valued accordingly". Nagpal points out the Art of Narayan as a short story teller. The other important contributions of the JIWE to R.K. Narayan include criticism on The Guide, Tiger of Malgudi by N.M. Chandar and R.M. Varma respectively.

As an outsider inside India Ruth Prawer Jhabvala is discussed in European sensibility to work on material which is non-European. In explaining the contradictory opinion about Jhabvala, Agarwala answers the question: "Why Jhabvala is liked so much in the west and why she is totally neglected in India."

Asnani makes a thematic study of Jhabvala's novels. Jhabvala reveals the Eastern as well as the

30. Ramlal Agarwal, "Two approaches to Jhabvala' JIWE, V, 1(77), 24-27.
Western Characters with equal detachment and irony. She takes up the Chameleon-like society of Delhi as her canvas. India as represented in her fiction has been observed by Shahane, Hayball. Further Saini, Verghese make an analysis of the Householder and Esmond in India respectively.

Anita Desai is yet another Indian novelist in English who has received special critical attention in JIWE. A special number of the JIWE has been devoted to the novels and short stories of Anita Desai. A bibliography on Anita Desai is annexed to this special number. One of her short stories, ‘Pine apple cake’, has been published in the JIWE.

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36. JIWE, IX, 1(81).
37. Atma Ram; Ibid., 93-98.
38. JIWE, V, 1(77), 22-28.
S.R. Jamkhandi not only is a guest editor of the JIWE Special Number (1981) but he has also contributed an important article on Desai's Cry, the Peacock.\textsuperscript{39}

Jamkhandi deals with the important of shift in points of view in the novel -- from the dramatic (Part one), to the first person (Part two) and to the omniscient (Part three) -- on the psychological probings of the mind of Maya, the heroine of the novel. Vyas\textsuperscript{40} explicates various novels of Anita Desai and points out the values and ideals embodied in the main characters and episodes in Anita's writings. The author seeks to point the superb characterization, gaiety and lucidity of Anita's poetic prose in her writings.

Srivastava\textsuperscript{41} analyses the theme of the novel Voices in the city. He points out how Anita Desai "writes about the predicament of various writers groping for a vision, an aim, a path conducive to the

\textsuperscript{39} S.R. Jamkhandi, "The Artistic effects of the Shifting in points of view in Anita Desai's Cry, the Peacock," JIWE, IX, 1(81), 35-46.
\textsuperscript{40} B.O. Vyas, "Viscid voices of the Inner Kingdom", JIWE, IX, 1(81), 1-14.
\textsuperscript{41} Ramesh, K. Srivastava, "Voices of Artists in the city," JIWE, IX, 1(81), 47-57.
development of healthy art in a city' in these novels. He discusses the different shades of artistic sensibility in the characters of Nirode, David, Dharma, Sonny and Bose -- the important characters of the novel. In his critical article on *Bye-Bye Blackbird*, Prasad\(^42\) points out the lack of coherence in characterisation. He explains that the novel makes much sound without sense. He states that the characters and the novel lacks intensity.

The theme of Illusion and Reality in Anita Desai's *Where Shall we Go this Summer? Fire on the Mountain, Games at Twilight* is most comprehensively dealt with by Peter Alcock.\(^43\) Anita Desai's skill in delineation of characters, correlation of landscape with psychic state of her protagonists are discussed by Asnani\(^44\) with special reference to *Fire on the Mountain*.


\(^43\) Peter Alcock, "Rope, Serpent and fire: Recent Fiction of Anita Desai," *JIWE*, IX, 1(81), 15-34.

Dudt provides an overview of the concept of time in *Where shall we go this summer?*. Varady makes brief analysis of the short stories of Anita Desai and drives home to us the rich imagery, psychological depth and complexity in "Games at Twilight," "Studies in the Park," and "Sale". Specific shortcomings concerning her dialogue, tone, structure and characterization are pointed out in this article. Non-Indian characters and their attitudes are also analyzed.

Kamala Markandaya is yet another novelist who receives a good deal of critical attention in the pages of JIWE. S.P. Appa swamy analyses the story and plot of *The Golden Honey Comb*. Arthur pollard in his brief essay, presents concise condensations of the action of the story. Thumboo in his comprehensive analysis of *A Silence of Desire* recounts the actions and attitudes of Dandekar Sarojini, the Swami and others.

in the novels. He concludes: "Her (Kamala Markandeya) sense of detail, sensitiveness with which it is assembled, the consistency of how the chief characters act, all provide evidence of the firmness of her control. This is perhaps the most significant achievement in *A Silence of Desire.*"  

Susheela N. Rao deals with portrayal of England and the English people in their contact with India and Indians in *The Coffer Dams, The Nowhere Man, Two Virgins* and *The Golden Honey Comb.*

Only two critical articles are published on Bhabani Bhattacharya. In one of these articles, Shimer focuses on Bhattacharya as a literary biographer of Gandhi. In another article on *Shadows From Ladakh*, Jasbir Jain analyses the theme and structure of the novel. According to him, "*Shadow from Ladakh* explores the meanings of Gandhian thought in strictly


52. Dorothy Blair Shimer, Bhabani Bhattacharya - Gandhi Biographer," *JIWE, II, 2(74), 14-19.*
human terms." Bhattacharya himself has contributed an article to JIWE. He comments on Grand mother image in his stories. He has also analyzed the character of young girl in *So many Hungers*. Two significant articles have been published on Manohar Malgonkar also by Jasbir Singh and Haydon M. Williams. Jasbir Singh deals with recurring images of Vishnu and Siva in *A Bend in the Ganges*, pointing out the meaning and relevance of such images in the novel. Williams dwells on the characters of Princes and Army Captains as depicted in his novels, *A Bend in the Ganges* and *Distant Drums*.

Rushdie's stylistic concerns of *Midnight Children* have come in for criticism in the articles by Jussawala, Dhar, Afzal Khan. The theme of his novel *Shame* is also taken up for analysis by Brennan who categorically states that *Shame* is a holy book.

59. Fawzia Afzal Khan, 'Myth De-bunked: Genre and ideology in Rushdie's *Midnight's Children* and *Shame*; JIWE, XIV, 1(86), 49-60.
Nayantara Sahgal is yet another novelist on whom five articles appeared in various issues of JIVE. Nayantara's abiding concern is Indian politics. The Indian politics before and after independence form the background for most of her novels. The secondary theme is freedom of woman. She craves for a change in the order of politics and veiled lives of women in India. An analysis of these themes has been made by Sarma. The themes and techniques in *This Time of Morning* and *Storm in Chandigarh* and art of characterization are dealt with by Jussawala, who says: "Both in *This Time of Morning* and *Storm in Chandigarh* the author moves from scene to scene and heaps new characters rather than building up one particular character." According to him there is a flaw in characterization in Sahgal's novels owing to her basic confusion of point of view. Liu also subscribes to this view when he says: "One

62. Feroza Jussawala, 'Of cabbages and kings': *This Time of Morning* and *Storm in Chandigarh*, JIWE, V.1(77), 43-50.
63. Ibid., p. 43.
64. Marcia P. Liu, "Continuity and development in Novels of Nayantara Sahgal", JIWE, VIII, 1-2(80), 45-52.
of Sahgal's strengths is her ability to create convincing characters efficiently and effectively. She points a broad picture, rich with many interesting figures for us to enjoy, but these miniatures do not combine to form a powerful whole." Asnani, in his article, 'Prison and the chocolate cake - A study,' discusses Sahgal's contribution to the field of autobiography. Speaking on this autobiographical volume, Asnani says: "In this first book of autobiography the author has triumphantly walked along the vertical edge of a sharp sword, by projecting her total personality on the canvas without blatant or over intrusive." Jasbir Jain makes a study of the sexual relations in the novels of Sahgal. He takes up, This Time of Morning, Storm in Chandigarh, The Day in Shadow for discussion and brings out the Sahgal's view of sex as expressed in her novels. "The act of living is in no way an ascetic act. Mrs. Sahgal's characters inhabit a world full of desires and emotional intensities, but they do not all abide by the conventions of the Society."  

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The JIWE has also contributed to the growth and development of short stories. The short stories published in JIWE are limited in number. There are only fifteen stories in all the issues from 1973-89. But they include stories by eminent authors like Mulk Raj Anand, Amita Desai, Arun Joshi and some other authors. The JIWE has also published a short bibliography on short stories which is very useful to researchers.67

The journal also contains critical articles on the art of short story. Melwani elucidates the chief characteristics of A.D. Gorwala's short fiction with special reference to The Queen of Beauty and other Tales. The blend of features of the short story and the tale gives Gorwala's short fiction its individual flavour.

The various devices used by the author in his narration with regard to dialogue, Satire are pointed out.


of thought pattern with that of language is so well wrought ... in his creations'.

According to Biyani, Masti Venkatesa Iyengar, the Father of the Kannada short story, ranks among Indian -English story tellers with Raja Rao and Narayan. Masti has five volumes of short stories translated by him into English to his credit. Masti's Forty English Stories reveal his great versatility in terms of tone, style and degree of seriousness. Biyani sums up his argument in the following words: "Masti's stories take you on a cultural tour of India and bring you close to the hearts of worldly men and ascetics, kings and commoners, ancients and moderns. The stories present things in a romantic or religious light, and transmit to you the author's profound awe and admiration for what he sees."

Thus by including original stories, providing critical articles on novel and short-story, covering all important authors, the JIWE has immensely contributed to the progress of Indian Fiction in English.

70. Om Biyani, "Masti Venkatesa Iyengar: The Obscure Genius of Short Story", JIWE, XIII, 1(85), 49-54.