

Call For Papers

For

June 2019 Issue of DAATH VOYAGE

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Theme of the Issue: Indian English Short Stories

Last Date for Full Paper Submission is May20, 2019

Concept Note

The short story has been a presence in the human civilization perhaps even since its inception. From times immemorial stories have served to be a major source of delight and instruction to mankind. Even in non-literate civilizations, the story constituted an important and popular form through which the values, ideals, culture, knowledge and wisdom of the community were preserved and transmitted to future generations. As a form, the short story has arrived at its present form through a variety of developmental and experimental stages. It has gradually evolved with the passage of time and made its way through early forms like tale, myth, fairy tale, fable, parable, legend and ballad and so on. To reach its modern form, the short story took a long time and not till the late nineteenth century do we see the short story surfacing in its present structure.

At present times short story is one of the most popular form of literature. Short story act as a medium through which writers can express their specific pent up thoughts, emotions and observations in a very crisp and lucid manner. In India too, the heritage of story-telling has been no less rich and perhaps traces a longer line back into history as compared to the Western history of tales. The very fabric of Indian culture and society has forever expressed itself through the tales of our myths, epics and legends and even our ancient scriptures put forward their religious and cultural wisdom in the form of stories.

Although short stories always formed an integral part of a larger work but in the last one and a half century it has emerged as an independent literary form making its own mark as a literary genre in Indian English Literature. While describing the stages of the short story in India, Sisir Kumar Das in his book *A History of Indian Literature* states: 'There are at least

three distinct stages in the growth of the short story as a modern literary form. All these stages are autonomous and self-sufficient but inter-related.’

The appearance of printing press in India contributed immensely to the popularity of this shorter form of fiction as the tales, fables and parables started to appear in printed form with needed changes. The short story as a literary genre started to be produced in almost all the Indian languages. This clearly reveals the varied distinctiveness of form and its perceptions on the part of the authors and readers.

The short stories of the late 19th and early 20th century were majorly influenced by folktales, legends and parables. The Indian short story writers were mainly influenced from the rich Indian Classics but one can also see the influence of the Western short story writers in their works. Fakir Mohan Senapati, Shoshee Chunder Dutt, Sourindra Mohan Tagore, P.V. Ramaswami Raju, B. R. Rajam Iyer, Cornelia Sorabji, S. M. Nateshaa Sastri, Kusika, Sunity Devee, Rabindranath Tagore made major contributions during this period.

The main concern of the Indian writers in English during the late nineteenth and early twentieth century was to present before the readers a realistic picture of their contemporary period. The characters in these stories were types rather than individual and hence represented their classes to which they belonged. The spread of English education and the advent of numerous periodical helped the short story in gaining popularity and establish itself as an independent literary genre after 1920.

The major contribution in short stories during this period is from Mulk Raj Anand, R.K. Narayan and Raja Rao popularly known as the trio of Indian English Literature. However after Independence, there came a huge a change in the vision, perception and approach of the writers as the situation of the country demanded i.e. making of a new India which became the principle concern of the nation as a whole. The dreams, promises and plans for a better India became the main concern of the creative writers.

Khuswant Singh, K. A. Abbas, Kartar Singh Duggal, R. P. Jhabvala, Manoj Das, Anita Desai, Sasthi Brata, Margaret Chatterjee, K.N. Daruwalla, Jayant Mahapatra, Shiv K. Kumar, Shashi Deshpande, Rohinton Mistry, Jhumpa Lahiri, Gita Hariharan have made significant contribution towards the development of modern English short stories in India.

Many more writers such as Ruskin Bond, Manoj Das, Swaminathan, Subhadra Sen Gupta, Reeta Dutta Gupta, Shourie Danaiels, Nina Sibal, Deepa Shah, Manorama Mathai, Anita Nair, Shobha De, Esher David and Lakshmi Kannan have contributed significantly in the field of contemporary English short story writing. Through their short stories they depict the contemporary Indian life in all its hues, conflicts and paradoxes. Their stories, put

together, offer a rich panorama of the Indian scene with all its vibrant strengths, weaknesses and contradictions.

Contributions in the form of research papers may explore, but are not limited to, the following issues:

- Indian English Short Story Stories.
- Gender Studies in Indian English Short Stories.
- Class and ethnicity in the contemporary Indian English short Stories.
- Cosmopolitanism and Nationalism in the Contemporary Indian English Short Story writing.
- Migration and mobility in the Contemporary Indian English Short Story.
- Nature and Environment in Indian English Short Story.
- Indian English Short Stories and its relationship with Oral tales and Folklore.
- Adaptations of Indian English Short Stories into Radio plays, Film, Television Dramas, Web series etc.
- Children's short stories in Indian English Short Stories.

Submission Guidelines

We accept original theoretical or research articles as electronic submissions via e-mail as attached documents (Microsoft word only). All manuscripts must be in Font Times New Roman, Size: 12, Line spacing: 1.5 spaced and submitted only as MS Word 2007/ 2010. All manuscripts should strictly follow the MLA 8th Edition Style of Citation. The documents must include name and affiliation details in the body of your submission. Submission must be in single attachment. Subject line must be Submission of Poem/ Fiction/ Article etc. Submission e-mail must include the statement claiming that you have read the submission guidelines, you agree to the policy of the journal and that the submission is original and does not contain plagiarized material.

Format of the Research Papers:

Authors are requested to strictly follow the MLA 8th Edition style while preparing the articles.

Authors are also requested to include the following in the format of their articles:

1. Full title with subtitle, if any. Times New Roman font, size 14, bold (not all capital letters)
2. Name and affiliation of the author/s.
3. An abstract of the article of about 100-120 words along with 4-5 Keywords.
4. Author/s should note that the main body of the text should be prepared in such a way that no formatting is needed afterwards. Heading, sub headings and illustrations should be well incorporated within the main body of the article. Times New Roman font, size 12 and justified.
5. The word-limit for Research paper is 4000 words inclusive of Abstract and Works Cited.
6. All portions of the articles should be single-line spaced.
7. Author/s should be careful regarding grammatical and typographical errors.
8. All essays submitted must be in English for review.
9. **Full Plagiarism report of the Research paper duly checked in plagiarism software like Urkund, Viper, Turn it in, Plag Scan etc.**

Note: Do not decorate your submission with lines, borders, special characters etc., which may lead to rejection.

Please mail your paper to: **saikatdaath2016@gmail.com**

For more details please visit: **www.daathvoyagejournal.com**