

Compressive Review on Novels of R. K. Narayan

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Abstract – Narayan was one of Indo-Anglican's most successful writers, known for his works in Malgudi's fictional South Indian town. He is now viewed as pure literary artist, particularly when he is compared with Raja Rao & Mulk Raj Anand, his two great contemporaries. He was compared with William Faulkner. His only goal is to provide aesthetic satisfaction and his is 'art for the sake of the arts.' He does not write to spread his ideas on social or political problems, although when he began his literary career, Indian, under Mahatma Gandhi's leadership, was going through vital period of her fight for independence. Three of his novels have been published in quick successions, Swami & Friends, Bachelor of Arts, and The Dark Room, and they have proved to be very successful.

Keywords: Rasipuram Krishnaswami Narayan, Novels, Philosophy, Indian Writing, Malgudi.

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I. INTRODUCTION

R.K. Narayan, abbreviated from Rasipuram Krishnaswami Iyer Narayanaswami, was conceived in Madras, South India on October 10, 1906. In spite of the fact that his family moved to Mysore when he was a youngster, he kept on living in Madras under the consideration of his grandma, who showed him math, folklore, old style Indian music and Sanskrit. While living with his grandma, Narayan contemplated in a progression of schools in Madras, including the Lutheran Mission School in Purasawalkam, C.R.C. Secondary School, and the Christian College High School. Narayan moved to Mysore to live with his family when his dad, a school director, was moved to the Maharajah's Collegiate High School. In the wake of finishing secondary school, Narayan bombed the college placement test and went through a year at home perusing and composing. In 1926, he living with his grandma, Narayan examined in a progression of schools in Madras, including the Lutheran Mission School in Purasawalkam, C.R.C. Secondary School, and the Christian College High School. In the wake of finishing secondary school, Narayan bombed the college placement test and went through a year at home perusing and composing (Narayan, 1974).

In 1926, he breezed through the selection test and joined Maharaja College of Mysore. It took Narayan four years to acquire his Bachelor's qualification, a year longer than expected. In the wake of getting his Bachelor's qualification he quickly held an occupation as a teacher. Subsequent to leaving the place of employment he chose to remain at home and make a vocation recorded as a hard copy books. Despite the fact that composition around then didn't

pay a lot, his loved ones regarded and upheld his irregular decision of vocation. He figured out how to get a few commitments acknowledged by The Merry Magazine (a brief branch of Ananda Vikatan in English), and by The Hindu, where he in the long run acquired a week after week space in the Sunday release.

Narayan met Rajam, a 15-year old young lady, in 1933, while he was visiting his sister's home in Coimbatore, and experienced passionate feelings for her. In spite of the fact that there were numerous mysterious and money related snags, Narayan figured out how to conquer them and wed her in Coimbatore on July 1, 1934. After his marriage Narayan turned into a correspondent for a Madras based paper called The Justice. Tragically in 1939 Rajam kicked the bucket of typhoid, deserting a multi-year old Daughter Hemalatha. Rajam's passing influenced Narayan profoundly and he communicated his sentiment of that time in the novel The English Teacher. This deprivation realized a lasting change in his life and it required some investment to defeat his sorrow. In 1945 Narayan rose up out of the time of haziness and his work went to another bearing. He kicked the bucket on May 13, 2001 in Chennai at 94 years old.

Collage Life

In this novel Narayan depicts school life via eyes of Chandran, a last year understudy of history and presents numerous characters with new name from his own past (Ram and Ram, 1996). In his anecdotal record of school life, Narayan presents, behind new names, a few figure from his own

understanding. Teacher Rollo becomes Professor Brown, a recognized researcher, whose show classes are acclaimed and who is invested with a top notch comical inclination. Educator Raghavachari is the mix of Narayan's history teacher Krishna and Venkateswara Lyre. Like them Professor Raghavachari was additionally an imposing instructor in classes and used to wear a turban and long dark clock. Narayan bombs in his selection test and goes through one year at home, perusing and going for long strolls. This way of life was reproduced in the Bachelor of Arts (TBOA), as Chandran in the wake of finishing his B.A. gone through a year in comparable style. In contrast to the legend, Narayan didn't graduate in his first endeavor. He bombed his history test and was required to re-sit the test, which left him allowed to travel.

Narayan needs to go up against the topic of his future like Chandran after he breezed through the test. There were numerous recommendations that he seek after law or the profession of a minor government worker. For some time he considers acquiring a M.A. degree in English writing and turned into a guide in English in Maharaja's montage. In Bachelor of Arts Chandran experience comparable inclination after his graduation. In the novel Chandran choose to hold up a year and go to England.

First Love

Narayan began to look all starry eyed at ordinarily. He has anticipated the sentiments of youthful love through Chandran in TBOA. Narayan once go gaga for a young lady in green sari who lived in a neighboring road. Chandran in TBOA likewise becomes hopelessly enamored with a young lady in a green sari

"One night he went to the stream, and was loafing along it, when he saw a young lady around fifteen years of age, playing with her more youthful sister on the sands."

He meets her in the bank of the waterway, and believes her to be the most excellent young lady on the planet. He begins wandering off in fantasy land about her. Subsequent to inquisitive from his companion Mohan, he comes to realize that the young lady is named Malathi, is of eligible age and furthermore have a place with a similar station as his own. Narayan met his better half Rajam in comparable style. One day he saw 15 years of age young lady drawing water from the road tap and promptly became hopelessly enamored with her. Like Chandran he was additionally incapable to converse with her. Rajam, as Malathior further investigations.

Marriage Customs

Narayan depicts an honest image of the shows of the marriage traditions pursued at the time. The lady of the hour and man of the hour at that point didn't have any state in their marriage. Around then love marriage was extremely uncommon. A young lady must be of proper age which implies that she ought to be more youthful than fifteen years old. In the event that a young lady was unmarried till 16 it was viewed as that there was kind of problem with her. Rajam was 15 years of age when Narayan wedded her. Chandran's mother exceptionally articles to her son's marriage when she discovers that the lady is multi year old.

Wedding out of station was not adequate at that point. Both the lady of the hour and lucky man needs to have a place with a similar standing, network and so forth. A marriage would not go on without serious consequences even between sub orders of a similar position. Chandran realized that his dad would through him out on the off chance that he attempted to wed out of rank. The proposition to be engaged consistently originates from the lady of the hour's folks, anything opposite was not acknowledged by society. Narayan occupied from this custom when he made the striking stride of announcing his inclination for Rajam to his future dad in law. At that point came the settlement courses of action where the lady of the hour's folks needed to pacify the groom's family. The horoscopes are another critical issue in marriage, as they needed to coordinate splendidly. The lady of the hour and groom's future bliss relies on it. Narayan's own trouble with the inconsistency of horoscopes while defacing Rajam is like the experience of Chandran in TBOA (Ram and Ram, 1996). Like Chandran, Narayan's dad additionally has no confidence in horoscopes however for social reason horoscopes are traded and „Mars is found to involve the Seventh House of the forthcoming bridegroom's life report".

Journalism

In TBOA Narayan has portrayed his experience of his vocation as a writer thro-gh Mohan, an artist companion of Chandran. Narayan's brief understanding from 1934-35 as a Maysor city journalist for a little paper The Justice and its impact and his disappointment is obviously uncovered all the while. Narayan's money related commitments had constrained him to take up a vocation as a columnist. The day by day schedule of a city columnist allowed for experimental writing. Mohan turns into the Malgudi journalist of a Madras-based paper, The Daily Messenger to help himself. Quite a bit of his days are spent news chasing, which allowed for his artistic work. Afterward, this introduction to different circumstances furnished him with material for his fiction. Like Narayan his compensation is three and a half rupees for every section of twenty-one

inches. By and by, the way toward pruning decreases this to negligible wholes. Narayan's sections were additionally intensely pruned and his duplicate was incidentally dismissed. He was likewise aloof of the matter of article strategy like Mohan. Not at all like Narayan, Mohan in the long run succeeds in his calling. The Daily Messenger's dissemination takes off, in contrast to that of s. Under new the executives it become a prosperous paper, acknowledges more sections from Mohan and even distributes his lyrics in the week by week magazine. Narayan sent his renunciation the day he realizes that his first novel would have been distributed. Narayan has given his explanation behind abdication through Mohan. I took up this work as a stop-hole till I ought to get a balance in the artistic world Reporting has gobbled me up I scarcely have any tendency to compose a solitary line of verse. Mohan is a lone wolf who lives alone wrecked, not at all like Narayan who had a joint family to help and a spouse to deal with.

II. AWARDS AND HONORS:

Narayan won various honors over the span of his abstract vocation. His first significant honor was in 1958, Sahitya Akademi Award for Guide. At the point when book was made into film, he got Filmfare Award for best story. In 1964, he got Padma Bhushan while Republic Day respects. In 1980, he was granted AC Benson Medal by Royal Society of Literature, of that he was privileged part. In 1982 he was chosen a privileged individual from American Academy of Arts & Letters. He was assigned for Nobel Prize in Literature on numerous occasions, however always lost the respect.

Towards the finish of his vocation, Narayan was designated to the upper place of the Indian Parliament for 6 year term beginning in 1989, for his commitments to Indian writing. A year prior to his demise, in 2001, he was granted India's second-most elevated nonmilitary personnel respect, the Padma.

III. WORKS

Most of the novels by Narayan were based on his own life experience. His first 3 novels are considered to be autobiographical, Swami and Family, TBOA & English Teacher. Such plays reflect the story of the life of Narayan from infancy to adulthood.

Swami and Friends

The 1st novel by Narayan, Swami and Friends, was published in London on 24 October 1935, for which Narayan received a fee of 15 pounds and 10 shillings (Ram & Ram, 2006:159). Completing this novel took Narayan two years. Swami and Friends is story of Swami, a ten-year-old name, a boy full of innocence, wonder and mischief, and his experiences in

Malgudi's fictional city, similar to Narayan's own childhood.

The Bachelor of Arts

Narayan's second novel TBOA was published on March 15, 1937. This tells story of the transition from adolescence to adulthood of young man named Chandran through observation. Chandran's college experience and first-love encounter are close to those experienced by Narayan in his own life.

The English Teacher

The English Teacher is story of protagonist Krishna, an English teacher, & his wife Susils, and his search after the death of his wife for inner peace & self-development. The grief of Krishna after the death of his wife is close to that felt by Narayan himself after the death of his wife Rajam. The novel was released at end of September 1945.

My Days: A Memoir

Southey first used the term autobiography in 1809 for a personal account of a person's life. The view of Dr. Johnson is that no person is better qualified than himself to write about his life. Of course Narayan's just My Days memoir: A memoir is an important account of his experiences in life. It is a glimpse of his life and experiences that is fascinating. Narayan shares his life story, his hopes and fears, his thoughts about it in a frank and honest way.

Malgudi

Narayan is the maker of the anecdotal town „Malgudi“, which is the setting of every one of his books . Malgudi is as far as anyone knows a community in South India, which is arranged on the bank of a stream. Khatri says that Narayan's Malgudi speaks to south Indian semi-urban life, individuals and culture. In Khatri's feeling Narayan has intentionally made town for his books, a semi-urban region that has both characteristics of urban and country India in light of the fact that Narayan knows about this area. He takes note of that Narayan drew a distinctive picture of Malgudi with its past, present and a developing Malgudi which turned into a piece of living custom, a portrayal of the entire of India. Narayan says about Malgudi:

"I needed to have the option to place in whatever I enjoyed, and any place I preferred – a little road or school or a sanctuary or a cottage or even a ghetto, a railroad line, at any recognize, a minor dictator in somewhat world".

IV. LIST OF WORKS:

Novels

- TBOA (1937)
- Mr. Sampath (1948)
- The Guide (1958)
- Talkative Man (1986)
- Grandmother's Tale (1992)

Non-fiction

- Next Sunday (1960)
- My Dateless Diary (1960)
- My Days (1974)
- Reluctant Guru (1979)
- The Emerald Route (1980)
- A Writer's Nightmare (1988)
- A Story-Teller's World (1989)
- The Writerly Life (2002)
- Mysore (1944)

Mythology

- The Ramayana (1973)
- The Mahabharata (1978)

Short story collections

- Malgudi Days (1944)
- An Astrologer's Day and Other Stories (Lawley Road and Other Stories)(1947)
- The Grandmother's Tale and Selected Stories(1994)

Narayan's composing system was honest with a characteristic component of diversion about it. It concentrated on conventional individuals, helping the peruser to remember nearby neighbors, cousins and so forth, accordingly giving a more prominent capacity to identify with the point. In contrast to his national peers, he had the option to expound on the complexities of Indian culture without altering his trademark effortlessness to adjust to patterns and forms in fiction composing. He likewise utilized the utilization of nuanced dialogic writing with delicate Tamil hints dependent on the idea of his characters. Pundits have considered Narayan to be the Indian

Chekhov, because of the similitudes in their compositions, the effortlessness and the delicate excellence and silliness in disastrous circumstances. Greene considered Narayan to be more like Chekhov than any Indian author. Anthony West of The New Yorker believed Narayan's works to be of the authenticity assortment of Nikolai Gogol.

V. LITERATURE SURVEY

Moreover, Narayan projects Gandhi's anti-imperialistic stance in his critique of the Western educational system in The English Teacher. Similarly, the inherent discourses on colonization and de-colonization found in The Waiting for Mahatma & English Teacher posit the need to reorient the history of colonized nations with a view to expose the imperialistic biases and their subversive strategies. A number of Narayan's novels that are not centralized on the Gandhian theme also adhere to the Gandhian ideology. In A Tiger for Malgudi and in The Man-Eater of Malgudi, the victory of good and the annihilation of evil could be treated as a vindication of Gandhian ideology and principles. The thematic concerns in Narayan's fiction extensively explore the Karma philosophy of self-realization or self-enlightenment which is considered to be the ultimate goal in an individual's life. The final goal of life for an individual is the attainment of release from the recurrent cycle of birth and death. Narayan's fiction substantiates the conceptualization of Moksha and his unshakable faith in the existence of God.

The Guide and Tiger for Malgudi manifest the essentials of Indian philosophy. The protagonist in Guide dies a martyr to cause of Hindu thought. Moksha's Vedantic theory or self-realization, ideas of Maya or delusion, Avidya or ignorance & principle of Nishkama Karma or action without attachment, Purushartha's four principles & other Hindu concepts like ascetic purification, meditation, renunciation, cyclical development of life & death – all these philosophical values are artistically inseminated in these terms. A Tiger of Malgudi can be regarded as practical document of Bhagwad Gita.

The novel offers the most enlightening overt discourse on 4 ideals of Kama, Artha, Dharma & Moksha, tradition of GuruShishya, 3 Gunas & objectives of Ashrama Dharma, concept of Sansara, renunciation & detachment. The quintessential lesson of renunciation leading to final liberation or Moksha is valorized in Narayanian fiction. The protagonists in Mr. Sampath, The Man-Eater of Malgudi & World of Nagaraj are philosophers in their own right. Narayan's projects these ordinary people engaged in ordinary pursuits of life who have no idea about Moksha but their philosophical vision surely imparts to them a purpose and meaning in life.

Narayan has improvised and re-modified the concept of Moksha in *The Vendor of Sweet*. Jagan, Margayya and Krishnan attain Moksha in their own ways in terms of detachment from worldly affairs.

They achieve a stage in the end where they remain unmoved and indifferent to all adverse conditions. Raju in *The Guide* and the tiger Raja in *A Tiger for Malgudi* acquire the maturity of saints which could be described as Satvik life, a deeply religious and spiritual life corresponding to the Indian philosophical paradigms of renunciation and Moksha. Thus, Narayan's novels can be studied as a critique of Indian philosophy and its inter-related discipline of Karma theory. Narayan's admission that there is a nucleus of absolute truth in all his novels substantiates his faith in contents of Indian philosophy. Narayanian religion is cemented in the culture and philosophy of India and it is fully in conformity with the essentials of Hinduism. The tension among one & many, a perennial theme of Hinduism operates quietly throughout Narayan's fiction, the author's optimistic view of life traces will of God in all matters, actions and ends, is a marked feature of Hindu religion.

The ethical and moral code in Narayanian fiction reiterates the basic trends of Hindu ethics which is founded on a threefold system of spiritual life encompassing the stages of social, moral and transcendental. Majority of Narayanian characters adhere to the Varna Ashrama Dharma, Sadharana Dharma and Vishesh Dharma as per the Hindu ethical code specified by Manu and Prasaspada. His fictional texts critique the problematizing issues or facets of Indian philosophy, religion and ethics, 4 ideals of Artha, Kama, Dharma and Moksha and the positionality of an Ashrama. Narayan is, thus, intensely entrenched in Indian philosophical system that is rendered clearer once one witnesses originality of texts, motives of characters, protagonists or reactions of Malgudians in particular conditions or context. An analysis of his novels unleashes the spontaneous flow of philosophy of Karma. His novels offer us an insight into wisdom and knowledge of the epics, the Puranas and the Upanishads.

A study of Narayan's novels shows that he is concerned with a number of themes and ideas. Human relation is the major theme of his novels. "The family is the in mediate contact in that his sensibility operates & novels are remarkable for subtle & conviction with that family relationships are treated that of son & parents & brother TBOA of husband & wife & father & daughter in *English Teacher*, of father & son in *Financial Expert* & of grandmother and grandson in *Waiting for the Mahatma*" (Walsh, 71) Narayan in *Dark Room* & *Guide* talks about the marital disharmony and the frustration caused in the married life.

The greatest point about Narayan's writing is its use of language. His writing is too simple and too readable, requiring no effort to the part of the reader. His observation and felicity with words get revealed in the following passage: "It was April. The summer sun shone such as ruthless are lamp & all water in well evaporated & road dust became bleached & weightless & flew about like flour spraying off grinding wheels long solitary walsk remained a lifelone passion; the world perlocated his every pore. When the monsoon broke out, one could watch dark mountainous clouds mustering, edged with lightning; these would develop awesome pyrotechnics. In June, drizzle & sunshine alternating, lame of the forest & jacaranda in bloom along avenues.

In July & August never-ending downpour, grey leaden skies, and damp air blowing" (*My Days*) Narayan stands for the immense flexibility and adaptability of English. He utilizes language of the Bible, Shakespeare and the American Constitution to an amazing effect. His narrative technique is straightforward and quite natural. Unlike Raja Rao, he writes in a simple and lucid style. He prefers to use only easy and natural expression even in complex or intricate situations. The simplicity employed in his novels has made a tremendous impact on the minds of the readers both at home and abroad. 'Readability' is the acid test for a novelist Narayan's novels are eminently readable and his admirers find his simple style, gentle irony and wit very attractive.

Unlike Sudhin Ghose, Mulk Raj Anand, Raja Rao and other English Indian novelists, Narayan also uses the stylistic device of using myths deftly. He has given his famous novel, *Malgudi's Man Eater*, a definite, sustained mythical structure. In this respect, S. Krishnam comments: "If Narayan's narrative powers owe something to his familiarity with traditional Indian storytelling, his plots and characters are given strength and substance by the universal significance he sees in many of the Indian myths. Narayan's own myth-making exercise, namely Gandhi's portrait in *Waiting for the Mahatma*, makes his American audience particularly attractive.

The straightforward prose style of Narayan's narratives holds up a mirror to the Malgudians ' simple, often optimistic and comfortable way of life. Uma Parameswaran comments on his style: "His proofs are plain and right, but lack poetry. It's the plains ' prose, not the Himalayan gushing Ganga prose found in Mulk Raj Anand or Raja Rao. When the streams are streamless, it is the prose of the southern plains in April. Standing still in the torrid blaze of the tropical sun, admired by the passerby not so much for what they contain as for what they say, not so much for their meager beauty but for the sheer fact that they are there, still alive under summer sun. the same metaphor might be applied to Narayan's early work in

general. It is appreciated for the sheer fact of its existence at a time and place when the literary cline was dry and barren”.

CONCLUSION

In conclusion, Narayan's position among India's novelists is supreme, is one of India's best novelists. He is a writer of ordinary people and common circumstances, no doubt. R.K. Narayan, generally recognized as excellent Indian authors in English, is the Indian writers ' most imaginative. His sole purpose is to provide esthetic satisfaction & not to utilize his art as a propaganda tool or to serve any social purpose as is case with Mulk Raj Anand. R.K. emerged in the 1930s as a notable author. Narayan has what Britta Olinder called "a remarkable ability to combine his new and amusing view of the ordinary world with the deeper meaning and wider insights he finds in his own religion's magical riches."

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