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**THE NARRATIVE TECHNIQUES OF RK
NARAYAN IN “THE GUIDE”**

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The Narrative Techniques of RK Narayan in “The Guide”

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Abstract – R. K. Narayan is one of the three important Indian novelists in English. Mulk Raj Anand and Raja Rao are the other two important novelists. Narayan's books are about the ordinary middle-class man's life. With a sense of realistic humor, he aims at everyday life. He criticizes the hypocrisy of the middle class with gentle cynicism. He looks at things in a fascinating way. He is detached observer of our ordinary interests. The Guide attempts at reviving the ethnic cultures, traditions, beliefs and languages. He writes about a cross-section of the Indian society. His characters are drawn from a wide variety of situations. They're not wealthy, they're not bad either. They come from the traditional circumstances of the middle class. They are resourceful, too. They have ample common sense; they are sharp life observers. Its characteristics are unfailing, hard work. You have an exciting sense of life. They still engage in life with anticipation. All of them are optimists born. He utilizes double storytelling methods and deliberately uses narrative strategies. He uses the method of flash-back narration. This helps Raju admire his own character. Raju displays ample authenticity and integrity in this story of past existence. He shows himself with immense bravery. The Guide is one of the most fascinating and famous works of Narayan and is mentioned in a variety of retrospectives. In this book, Raju tells his history and recalls his thoughts. Via black flash, Raju continues with his past narrative. The railway line is eventually finished and a train station is built in Malgudi. Raju's reminiscence renders the novel believable. The retrospective approach excites the reader's imagination and interest. It also shows Narayan's capacity to say a born story. Narayan utilizes the insightful approach from a particular narration point of view. The narrative moves from first to third hand, often it is Raju, the main character speaking, at other times it's revealed from an all-knowing narrator's point of view. The author also uses film components and flashbacks.

Key Words: Optimism, Middle Class Hypocrisy, Double Narrative Techniques, Flashback Technique, Cinematic Elements, Indo- Anglian Novel, The Bhagavad Gita, Elemental Determinism, Varnashrama, The Ramayana, The Mahapuranas

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INTRODUCTION

The word Indo-Anglian applies to Indians who compose their literary work using English as a tool. As K. R.S. Iyengar points out in Indo-Anglian literature the true commencement can be credited to the works of Bankim Chandra Chatterge, who published a novel of Rajmohan's Wife in English. This is a fantastic piece of theory, initially published in Bengali and then translated into English. The Indo-Anglian novel appeared with Mulk Raj Anand and R in its glory. K. Narayan. K. Narayan. These two men were taken to great heights by the Indo-Anglian book. Though Mulk Raj Anand is an Indian in the north, R. K. Narayan is a southern Indian with Tamil as its mother tongue. R. K. Narayan has learned English, and his novels are in the first rank too.

His first book, 'Swamy and Mates,' was written in 1935. In this book, the setting was a fictional city named Malgudi in the South of India. This fictional city served also as a backdrop for a few other Narayan novels, so

that Malgudi became familiar to novel Indian readers. The novels of Narayan were translated into numerous Indian and foreign languages. In England and the United States of America, he received admires. He is mainly a creator of unfortunate deceptive and mistaken comedies. The English Instructor is Narayan's finest book. He presents together smiles and tears. R. K. Narayan is one of English's three big Indian novelists. The other two prominent novelists are Mulk Raj Anand and Raja Rao. Narayan's novels are quite important about the life of the ordinary middle class man. With a sense of practical humour he aims at everyday life. He criticizes the hypocrisy of the middle class with gentle cynicism. He's oddly involved in creation. He is studying our usual interest separately. The Guide is one of the most fascinating and famous works of Narayan and is mentioned in a variety of retrospectives. In this book, Raju tells his history and recalls his thoughts. Via black flash, Raju continues with his past narrative. The railway line is eventually finished and a train station is built in Malgudi. Raju's reminiscence renders the novel

believable. The retrospective approach excites the reader's imagination and interest. It also shows Narayan's capacity to say a born storey. The tale of *The Guide* is about a confounding succession of time changes. Since Narayan had interaction with the film industry in South Indian, he was able to apply film techniques of skipping, blowing back, flickering forward and assembly into his storey creation. The novel therefore has an episodic form instead of the sequential narrative of the most popular novel where tale is shifted from beginning to centre to end in a continuous coherent curve. The unorthodox plot of the *Guide* circulates freely, both in terms of time and space, from past to present and back, and in a seemingly random fashion, from Malgudi to Mempo Hills to Mangal (Sen 15). The guide split into two sections explains Raju's upbringing, his love affair, his detention in the first section and his transformation into a swam. While the streams pass concurrently, Malgudi is the first part of the process. The past and second portion of Raju are set in Mangla, the current of Raju. Though Raju himself recounts Raju's history in Malgudi, his present in Mangla is recounted by the poet. R.K. Narayan is a popular people's and common circumstances novelist. The *Guide's* storey consists of content and events which are neither exceptional nor heroic. Raju's romance, lust for wealth, sin, and repentance is a tale about the guide. It is also the tale of the development of a human from average to extraordinary, from the railway guide to the spiritual guide. There's a fusion of the actual and the incredible in Narayan's storey. The novels of Narayan demonstrate that Indian culture negotiates new dynamic terrain. In this way, Malgudi becomes a laboratory in which different possibilities and roles are checked. The guide, Narayan's most popular book, is undeniably a tale about modern India. Is about the essence of an old Indian organisation, the guru, who has no exact English equivalent. R. K. Narayan's usage of the term, "guide" is also slightly lighter, slightly more trivial and definitely vague. (174) Narayan's has a gift of sketching pen images which bring scenes and characters to life vividly without resorting to unnecessary definition or adornment. The simplicity of Narayan's language masks an advanced degree of craft. Narayan utilises language as a medium that is highly scalable and effectively expresses both the real, symbolic and the fundamental. The *Guide's* sound is very subdued. Therefore, Raju's and the novelist's usage of Flash Back, popular lifestyle, humour, vocabulary and the dual viewpoint makes the novel new, provocative and fascinating. Another Narayan methodology is the photography and symbolism embedded in Indian tradition, albeit with global attraction. At the end of the novel, where Raju drowns, his eyes watch the mountains as the sun goes on and the villagers look. By juxtaposing the Indian village's simplistic history with suicide at sunrise, Narayan successfully communicates Raju's death as a picture of hope, in line with Indian beliefs of death and rebirth.

Rosie, Velan, Raju's mother and uncle, Gaffur, the driver, Joseph, bungalow manager where Marco

stayed are all the characters demonstrating the indigenous culture and ethos. Raju and Marco, on the opposite, bear the traits and manners of western or popular civilization. Thus in the action and conversation of these characters the tension between custom and modernity or effect over each other is apparent. The following are depicted in certain contexts where postcolonial features can be seen in the characters: among the Hindus it was common to bend down and touch the feet of elders and venerable people. But after Raju was released from jail and sat alone on the steps of the canal, Velanto did not make the villagers. To quote: "Velan raised up, bent down and attempted to meet the foot of Raju. At the try, Raju recoiled. 'I won't encourage someone to do this. God alone has the right to such a prostration. If we want to use His rights, He will kill us' (Narayan16). When Marco left Rosie and travelled to Madras, she came to the house of Raju for protection. As Raju's mother saw her come to the house alone at night, she was beautifully hit. She posed the very first question, 'Who came with you, Rosie?' Rosie was blushing, hesitating and studying me. I have taken a few moves backward so that she could just see me dimly and not with all fury. I answered, 'Mom, I guess she's come alone.' My mother was stunned. 'Today's girls! Very brave you are! We wouldn't head to the corner without an escort in our day. And I was just once in my life when the father of Raju's was alive.' (Narayan141) The disparity in personality and disposition can be seen here. A typical Hindu woman who is refused public attention is Raju's mother. She is forbidden and thus ashamed to go alone, though Rosie is a modern woman. Its mentality, behaviour and disposition reflect Western influence. She's not just terrified of going out by herself. The *Guide*, not only portrays Indian community, rituals, practises, history, ostentations, superstitions and religious faith, but also a tension among traditional and modern values, symbolised on the one side by Raju's mother and his mother's uncle, on the other by Raju and Rosie on the other. Old principles have to make way for new values in such a dispute and thus Raju's mother left her home with Raju and Rosie. "The novel further poses a tension between East and West society and synthesises the two by their assimilation, symbolised by the transformation of Rosie into Nalini. Like Anand, Narayan notes that you have to travel west to get back to the east" (Yadav 28). R. K. Narayan depicts a patriarchal South-Indian community in Mangal village. While Western society brought about various changes in the village, there still exist castes and traditional occupations. Marriages also have been planned. Astrology is believed in this city and it washes the feet before entering a temple or saint as a cleansing rite, pulling the temple cart on festive days, smoothing the holy ash in the forehead, reciting all sorts of sacred scriptures, consulting an astrologer for good or sacred time, lighting the lamp in the niche of Heaven, reading the Bhagavad Gita are some of the little rituals which occur. Some ritualistic types are rubbing the foot of the saint, creating sacrifices in kind or prostrating before Heaven. Raju's fasting to please the storm gods and rain for humans is the novel's most powerful practise. The people in the

village had a good understanding of the practise of fasting and Velan's words represent it. "Velan clarified very plainly what the saviour was meant to be doing—standing in deep water, gazing at the heavens, and telling the two weeks' prayer lines, totally fasting in this time-and hey, the rain will fall if the guy who did so was a pure spirit, was a great soul" (Narayan 109). The novels of Narayan were published from a bi-cultural perspective. The clash between the ancient Indian traditions and values on the one side and modern western values on the other side was visible in many novels. The three major characters in *The Guide* were concerned with the revival of indigenous Indian art forms. Narayan writes of an Indian culture cross-section. His protagonists come from a wide spectrum of scenarios. They're not wealthy, they're not bad either. They come from the traditional circumstances of the middle class. They are resourceful, too.

They have ample common sense; they are sharp life observers. Its characteristics are unflinching, hard work. You have an exciting sense of life. They still engage in life with anticipation. Both of them are optimists. They are great hard workers in life. If everything else fails in life, their resourcefulness and unflinching hope in bright future-lead them on in their lives. For them, living in life is important. Narayan creates all his characters in Malgudi; it is an imaginary small town. It is a growing semi-urban centre. *The Guide* is a very important novel of R. K. Narayan. It is at the height of his success as a novelist. Narayan employs the flash-back narrative technique in *The Guide*. The narrative technique is method of telling the story. Here there are two kinds of narration: the flash back, story told by the hero, Raju himself and the second method, in which the writer tells the story of Raju, *The Guide* in the first method the story begins in the past and comes to the present. In the second method, it begins in the present and goes into the future. Both these methods are fused in the end of the novel, when Raju sacrifices his life for the sake of the people of the village. In the first method, the novel begins in the retrospective past. Here Raju begins telling his story, after his release from the jail. He is sitting in a very pensive mood. He vacantly looks at Velan, the villagers who meet him. Velan mistakes him for a Swamy, in spite of Raju repeated reminders to him that he is not Swamy at all. Raju tells his past life in a moment of intense self-analysis. From the present, the novel goes back to Raju's past life. *The Guide* whole novel revolves around Raju; he is both symbolically and in real life a guide. He guides people to their destinations in Malgudi, when they get down rightly from the train Malgudi. He is a young man by nature. He is helpful. He helps everybody unhesitatingly. He is a born optimist. He is always cheerful. Raju is a resourceful and extremely helpful young man. He is having a small shop on the railway platform of Malgudi. Everybody admired his resourcefulness. He had social relations with everybody. Everybody liked him for his readily helpful nature. He helped anybody, whoever sought his help. Whoever got down at the Malgudi railway

station was helped by Raju. He was popular on the railway platform in Malgudi. Raju's life took an almost irretrievable turn with the entrance of Rosie into his life. One day, Marco Polo and Rosie got down at the Malgudi station. Marco Polo was a famous archaeologist. He came to Malgudi to make a historical study of the caves of Malgudi. Rosie was his charming wife. She was the modest woman; Raju took them to the caves and showed them, as he did with everybody. Rosie was greatly interested in dance. Marco Polo was a serious sort of a scholar, for him, his scholarship was very important. Nothing interested him more than his scholarship. He also did not like Rosie giving public performances of her dance. Rosie felt naturally frustrated in her husband's company. She was hopelessly looking at some opportunity to show her dancing skills to the world. Raju was giving patient company to Rosie. He did not have any evil intention of separating from Marco Polo. But gradually, they came close to each other. Rosie and Raju were gradually deciding to live independently. Rosie started giving public performances of her dance. She becomes very popular as a dancer. Everybody attended her dance. Raju naturally becomes her manager. He was fixing her dance programmes and looking after her financial arrangements. Both of them become very popular. As money and wide popularity come Raju's way, he somehow renders to develop some interest in visiting clubs and gaining some influence in society. He was quite happy, only unhappy thing for him was that he was separated from his mother. Rosie was separated from Marco Polo. Raju and Rosie start living together. He becomes her dance manager. When everything appeared to be going well for both Rosie and Raju the most disastrous thing happened to him. One day, Raju got a registered letter from a bank, for Rosie's signature. It was letter from Marco Polo. Rosie should sign that letter for redeeming some gold ornaments from the bank. Raju did not tell about that letter to Rosie. He waited for two days, finally in a moment of impulsive action; he forged the signature of Rosie and sent back the letter to the bank. He was hoping that he would get the gold ornaments by registered post. He was waiting, he was enquiring in the Post Office, hopefully.

But quite shockingly, while he was attending the dance programme of Rosie, he was arrested on the charges of forgery. The complaint was made by Marco Polo. Rosie was first stunned; she decided to go back to Marco Polo. Thus Raju went to jail and Rosie joined to Marco Polo. This is end of the Raju's first story. Rosie somehow arranged for the bail of Raju because he was sort of 'a guide' to everybody who went to see the Elephantine Caves near Malgudi. He might not have been greatly educated and fully knowledgeable, but he was certainly and warm in his dealings with the tourists, who visited Elephantine Caves. But his courteous manner and welcome intimacy for the strangers always attracted everybody. This is the end of the Raju's first story, up to this point, Raju tells his story to Velan. It is a flash-

back manner. In the present, Raju is now waiting; he is still undecided about his future course of action. He has grown beard and looking deeply pensive. He is in meditative mood. This is the second part of the narration. This part of Raju's story is told by the novelist. Velan thinks that Raju is a Swamy. From now onwards, the novelist tells us the story of Raju as the Swamyji. Raju has become a Swamy. First, he protests and tells the villagers that he is not a Swamyji. But, resourceful that he is readily accepted to play the role of a Swamy. Velan worshipped Raju. All the villagers are greatly benefited by his resourceful advice. Raju becomes very popular. He becomes their prophet. He starts enjoying himself in the new role. After sometimes, there was a famine, people were dying of starvation. Velan appeared to Raju to do something forgetting rains. First Raju did not take his role of a Swamy seriously. People begin pray to Raju to do penance for rains. They believe that he is a true Swamy. They believe him to be their rescuer. Then he was deeply touched by the love and hope of people to him. Raju feels embarrassed. His moral conscience is touched for first time; he decides to sacrifice his life to a noble cause. He believes in altruism. He agrees to do penance for their sake. He prayed for the rains, after three days of penance, the rains come. There were floods of water in the river Sarayu and Raju sank and fell down in the Sarayu. The rains do come and thus the drought is ended. Finally, Raju becomes their real rescuer. This is the second part of the novel. Narayan wrote many symbolic expressions in the novel *The Guide*. For example the temple's influence on the democratic consciousness is so profound and efficacious that it results in the ultimate transformation of Raju. It enables the establishment of the identity of the mask and the man. Mangalas as well as Malgudi are the second icons for the community. They reflect native power, traditional continuity, the natural climate of the entire race and their unavoidable effect on the human consciousness and the elementary determinism of individual destiny. Fourth, the emblem of new India trapped under the effects of Western culture in the throes of transition. Its trust and endurance reinforce the origin of an evolving tradition. Finally, Mempi Hills was made by Narayan in parallel with its development of the Sarayu River, which completed the picture of an entire nation as a structural metaphor for the universe itself. (170-171) The coming of the Railway to Malgudi is symbolically the impact of the transformation of a simple, agricultural community to an urban society. The high values of life give way to the modern ways and their attendant evils. Raju who grew up in a respectable home has now earned terms of railway men's violence and the words of his dad 'Just my misfortune!' 'Sound ominous in the face of the inevitable tragedy. "Raju and his old mother have been destroyed by the Railway—a little shopkeeper's son becomes a railway guide who begins to survive by his wits, crashes into two visitors, is tangled mentally, neglects its old, truthful way and is ruining itself and a married lady." (Narasimhaiah132). In *The Guide* one finds a clash between castes, classes and their old values on the one hand and the weakening modern

social and moral structure on the other. Marco only paid lip-service to a casteless, conventionless society that was slowly taking shape before him by advertising for a good-looking educated young lady regardless of caste.

Old prejudices die hard and Marco for all his erudition looked upon dancing as just street acrobatics and he killed Rosie's instinct for life and love of art by denying her both of them (Narasimhaiah132). Narayan's treatment of the English language in the novel is Indian in its restraint, particularly where sex is concerned. Sex, though pervasive in the novel, is implicit always. Even when Raju decides to enter Rosie's room and stay alone with her for the night how characteristically Indian and different he is from his western counterpart! He 'stepped in and locked the door on the world.' "The only time it is explicit, the utmost he has permitted himself on such an occasion is: Marco, the kill-joy is walking towards the cave swinging his cane and hugging his portfolio and Raju snaps: "If he could show half the warmth of that hug elsewhere!" (Narasimhaiah 144-145). Narayan is acclaimed as a Regional or Social novelist. The locale of *The Guide* is the small town of Malgudi where Raju has his home, the village Mangal from where Velan hails, and Madras and other big cities where Rosie is invited to dance. As most of the Indians live in rural and semi-urban areas, the locale of the novel is almost the microcosm of India. The universe in *The Guide* is "structured in clear twinning: Malgudi and Mangal, town and village, refinement with rural simplicity, modernity with culture, cynicism and faith" (Sen 86). In the novel *The Guide*, Narayan seemed particularly impressed by the omnipresent role in the vibrant society of India of swamis and saints, gurus and guides, charlatans and philistines, cobras and concubines. He caught the spectrum of Indian life with his signature humor, superstitions and hypocrisies, his convictions and idioms, his ambiguity, his vitalities, his rigidities and his flexibilities. The novel's writing took place in two separate streams, revealing two different facets of Indian society. Malgudi, an Indian miniature, presented Rosie-rich Nalini's tradition of classical dancing and his breathtaking paintings which adorn Marco Polo's Cultural Background of South India. Mangal, the neighbouring village presented the mystical component of Indian society, which became a celebrated Swamy with the development of Raju. "So, Raju, Rosie and Marco Polo become transient and cultural icons of India." (Goyal 143). While Marco Polo's aspiration sought their fulfillment in unearthing the buried treasures of India's rich cultural past, Rosie's longing sought satisfaction in the creative channels of classical dancing in the midst of an ever-present, live audience. Raju was all the time dreaming of an elusive future till a time came when he was irrevocably committed to a definite future by undertaking a fast in the hope of appeasing the rain-god. "While Marco is a past cultural historian, Rosie is a present cultural ambassador and Raju a future cultural prophet." (Goyal 143). Many of the structural devices and thematic concerns of the Hindu epics and puranas are displayed in *The Guide*. In having a rogue

as the hero, there is an element of the folk tale also. Krishna Sen is of opinion that we have the idyllic opening scene, the dramatic dialogue format, the layered narrative, the multilateral structure compressing time shifts and interwoven digressions, and the final penance for a divine boon to save humanity. Some elements have been parodied or ironically subverted by bringing them from the mythic past to the imperfect present, elements such as the guru being superior to the shishya, or the dialogue leading spiritual illumination (22). Another indigenous pattern working through the novel is the linear progression or varnasrama, or the Hindu belief in the four stages of the ideal life—student, house holder, recluse and ascetic (brahmacharya, garhasthya, vanaprastha and sanshyasa). This pattern, too, is parodied. Raju is successively a 'student' preparing for life in the platform vendor and Railway Raju phases, a 'house holder' and man of affairs in his illegal union with Rosie and as her corrupt business manager, a 'recluse' during his days in prison, and an 'ascetic' in his role as the fake guru. Raju's fasting for the rain, the denouement in the novel, is a travesty, reminiscent of the story of the sage-king Bhagirath who conducted severe penance to bring down the goddess Ganga. This story is found in both the Ramayana and the Mahapurana (Sen 24).

The entire ritual by Raju may or may not have brought rain, but it did help bring peace to the strife-torn Mangal and turn the community back to religion. Thus The Guide can be triumphantly called a Hindu novel. "The denouement is neither a rejection nor a defense of the Hindu faith—it gestures towards the complexity of life, in which there are no simple solutions. It is this vague and accessible denouncement that lifts the novel well beyond the standard of merely a moral fable or a plain and happy tale" (Sen 25). Socially the novel brought out the transition in India from an old-fashioned way of life to a modern and urbanized one, and the character groupings roughly corresponded to these two areas. The parents and uncle of Raju, and the master of the old school portrayed custom, conservatism, hierarchy, and traditional ideals. Velan was the peripheral character who was decisive for the success of the story. His personality was neither thorough nor essential. In a Western setting, Velan will not be a trustworthy character. Velan was the single person in charge of Raju's final pain. But the contribution of Velan was not literally to oppress Raju. It was he who built Raju up into a 'saint,' and it was Velan's unshakable faith that finally enabled Raju to rise above himself. "Velan is a catalyst for Raju's apotheosis" (Sen 71) The characters in The Guide can be reduced to symbolic meanings. Velan reflects the rural ethos' psychological truth. He is Raju's spiritual advisor, the technical guide. Even in his mask, Raju stays professional. The core characters in the book are Raju, Velan and Rosie. Under U. P. Sinha From his essay, "The Patterns of Myth and Truth in the Guide: Complicated Fictional Craft": Their implicatory or metaphoric function in the novel is a triangle of three points, one that suggests the height of spiritual-

moral triumphalist. The point indicating the low, the deep is represented by Rosie, and the vertical one is represented by Velan. The third point at the level, which seems to be vertical but is not obviously so, represents Raju. The first two points act upon this one so that the whole triangle becomes mythical—man facing two opposite-worlds; facing always with very little chance of a smooth and painless arrival here or there. (80) One can interpret the character portrayal in the novel in terms of gunas. In the words of Rama Nair, "Gunas can presuppose the question of basic predisposition called Samskaras and fate (Karma). . . . In Hindu thought, a mental or physical act is called Karma. Karma is the sum-total of a man's past actions, in the present and the previous lives, which determines his life now. One can achieve liberation only through spiritual self-realization" (44). In Hindu philosophy names of individuals do not matter. One's individuality and character are determined by his actions. The names of central characters in The Guide are not individualistic. They are vague and impersonal. The reader is never told either Raju's or Marco's real name. Raju's spiritual triumph at the end of the novel is a reaffirmation of the static potential that is innate in every individual. The same critical frame work can be applied to Rosie's character also. The Guide ended in a way which is very typical of an Indian story. In a typical Indian story, the main character narrated his own story to an acquaintance overnight and by the time he concluded, the cock crowed. In this traditional way of story-telling, the story-teller, Raju, held the listener. Thus Narayan achieved a supreme triumph through this narration. To quote C. D. Narasimhaiah from his essay, "R. K. Narayan's 'The Guide,'" "It is not surprising when we know that at all times Narayan writes not merely with an intense social awareness of his own age but with the past of India in his bones. Thanks to him our social sympathies are broadened and our moral being considerably heightened" (198). When one comes to the end of the novel he is threatened with so many unanswered questions. Is Raju a genuine saint or a fake? Since its publication, this issue has confused most readers of the book. In the analysis "The Enigmatic Guy," written by Commonweal magazine a few weeks after its release, Sally Appleton observes:

"The speaker needs to determine whether holiness succeeds or not. The author leaves the reader to choose whether or not, as Raju falls in the dirty river bank, he is died, whether or not, as the water goes up on the knees of Raju, it increases because it's raining on the hills" or because Raju himself shrugs into it. (cited in Pontes and Ezekiel 92)" (qtd. in Paranjape 176). It is not surprising that critics are divided on this question. C. D. Narasimhaiah considers Raju a transformed man in the end, a saint, whereas G. S. Balarama Gupta finds Raju an independent swindler, an adroit actor, and a perfidious megalomaniac (Paranjape 177). In the words of Paranjape, it is not so much a matter whether or not Raju is a willing saint, though, like everyone else, the novel mentions

the hesitation of Raju, and also his failure to deal with gurus. But does it affect who or what he really becomes? What we have here, then is a real dilemma that brings us to the core of Narayan's art and his connection with the modernity of India. And if Raju is a false human, Narayan challenges not only an entity but also the guru institution itself." (177) It was the belief of village people of Mangal that it would rain and thus put an end to the drought if a true sanyasi did genuine fasting for twelve days. That was a belief prevalent among the Hindus as such in India. Whether the people had direct experience of the miracle or not, it did not lessen their faith in it. Narayan only wanted to portray those beliefs and rites prevailed among his people. He did not want to glorify or condemn such beliefs. There is no clear hint at the end of the novel whether it rained. Rather one has to doubt it based on the description of the topography. The narration of the last paragraph of novel is as follows: He got up feet. He had to be held by Velan and another on each side. In the profoundest silence the crowd followed at a solemn, silent pace. The eastern sky was red. Many in the camp were still sleeping. Raju could not walk, but, he insisted upon pulling himself along the same. He panted with the effort. He went down the steps of the river, halting for breath on each step, and finally reached the basin of water. He went inside, shut his eyes and looked to the mountain, murmuring his mouth. Velan and another held him by an arm every single one. The Sun was out in the morning; a wide shaft of light lit the city. Raju was hard to maintain on his feet because he seemed to floppy. They held him as if he was a kid. Raju opened his eyes, looked around and said, 'Velan, the hills are raining. I can feel behind my knees, my legs I can feel.' He sagged down. (Narayan 247) The description of the eastern sky as red and the apparition of the morning sun and the great shaft of light which illuminated the surroundings do not match with raining in the hills. The readers come across a series of endless questions. Does it really rain? Does Raju survive to see the miracle? Or does he die with the delusion that his sacrifice has paid off? The readers have to find out their own answers based on their beliefs and philosophy. In Paranjape's terms, "We people of faith, are those who think that a well-intentioned person's sacrifice will fix societal problems, or alter their natural course? Or are we new scientific" citizens who fail to give in to superstitions like this? In order to organize the novel's options in an even more difficult way, do we want to assume, even though we did not? "(180) Although Raju was a false guru who had been hit by guru, he seemed to develop into a condition that matched his coat. He was willing to sacrifice his life. Since the villagers believed that his fasting would bring rain he had no other alternative than continuing the fast to the twelfth day. Raju understood that he could not correct the villagers' misconception about him. They considered him as a true sanyasi and hence his genuine fast would bring rain. Thus Raju was trapped. He had no existence other than a sanyasi's. He could have saved himself as the doctors and Velan requested him to stop fasting. But once he stopped fasting what would the hundreds of people assembled

there think about him? Wouldn't it be a betrayal of faith laid on him by the people? So he might have thought that it was better and nobler to die a martyr than live an ignoble life, despised by others. Narayan wanted to tell the readers that there are many Raju's or fake sanyasi's in our society.

While Narayan was so conscious of the danger of shaming such a serious thing that he was a guru, he was really in support of the organization. He did not demonstrate the villagers refusing Raju or the violence and exposure of Velan. He didn't want the novel to be a propaganda tract against superstitious peasants. "The Guide is far from an exposure to fake gods that manipulate the wretched people. Narayan cannot make a pitch in favour of mechanization or development as the cure of all ills, including drought" (Paranjape 181). Narayan did not endorse tradition in a loud or sententious manner. He did not reject or condemn it but rather created a space for that. He pointed out that in the struggle between tradition and modernity, tradition won though in a reluctant manner. The penance of Raju and his final sacrifice were genuine no matter how sadly defective his intentions were earlier or how unsuccessful their effects were. A lot of textual evidence indicates that a subtle but sure shift in the inner being of Raju has occurred. "In other words, the irony strengthens the "Hindu" world view, not weakens it, though at first it appears as if the opposite is the case" (Paranjape 182).

CONCLUSION:

Narayan utilizes two-narrative methods, with intent he uses the narrative technique. He uses the method of flash-back narration. This lets Raju love his personality. In this narration of past life, Raju shows enough honesty and sincerity. He portrays himself with great boldness. His character changes from that of a good man to that of a stupid, who has taken away Marco Polo's wife. Narayan dramatizes himself in a clear and realistic manner. He does not show any sentimentalism in telling about himself. He is a mere detached ironic observer of his own self. The narrative technique thus contrasts two kinds of words: the world of Raju, the assumed Swamy, and his mind shows the same unfailing resourcefulness even as a Swamy. Perhaps Raju's character gives the qualities of resourcefulness and sturdy common sense make one's life useful to him and everybody. The Narrative technique of Narayan through Raju's character undergoes a change are three levels. First, from that of a quiet, resourceful man to that of a guide to Rosie and Marco Polo, from that of guide to real life companion to Rosie from this stage to that of a prisoner and assumed Swamy and finally their rescuer. In these cases, Raju displays a rare degree of resourcefulness and positively helpful nature. He has unfailing common sense. He is not mean to anybody. He is neither a sinner nor a virtuous man. He has a typical middle-class morality based on circumstance and necessities of life. Thus, Narayan dramatizes a real life, human life situation. Raju's life and

progression are realistically portrayed. It is on a human reality. It's unmistakable moral conflicts and problems of life always appeal to our minds. The story of *The Guide* develops along a bewildering succession of time shifts. In his story construction, he could apply cinematic strategies to skip, flash back, flash forward and assemble. The novel therefore has an episodic form instead of the sequential narrative of the most popular novel where tale is shifted from beginning to center to end in a continuous coherent curve. The unorthodox plot of *The Guide* rounds freely both inside and within pages, from the past to the present and back, and evidently randomly from Malgudi to the Mampi Hills to Mangal (15). Modern European and American novels influenced the novelists of Indian Writing in English and Narayan was no exception. The picaresque narratives are evident in *The Guide*. The *Guide* could be read as a "complex allegory satirizing the process by which gods and demy-gods came to be established within the religion, wherein through the century's myths and stories came to be built around a man until he gradually attained the stature of a god and joined the ranks of celestial beings as a divine incarnation" (Sankaran 129). In this view *The Guide* would be a satire, albeit a gentle one, about the system of worship within Hinduism.

Raju was in a sense, the distillation of a type of character that had existed in Hindu mythology for nearly five centuries—the 'trickster sage.' In Hindu mythology the sages and even the gods were shown to be fallible, and no one was considered perfect or lying so low as to be incapable of reaching great spiritual heights. Similarly in Hindu mythology transformation could occur to a person due to an outside agency without the volition of the person. "Raju would, in this light, be eminent 'sage' material" (Sankaran 135).

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