

# A Research on the Use of Mythical Dimensions in Fictional Works of R.K. Narayan's Novels

Namrata Joon\*

Research Scholar

**Abstract – This paper endeavors to show to the perusing open that R.K. Narayan is a productive writer with an aspiration to demonstrate an unmistakable present day writer making a fictional world the colossal mythical dimensions following the puranic example rendering the antiquated myth with validity of utilizing both parallelism and unexpected complexity and ventures Narayan as an exceptional writer managing lavishly with utilization of myths and symbols in his novels.**

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## INTRODUCTION

Rasipuram Krishnaswami Narayanswami Iyer or R.K.Narayan is thought to be one of the establishing fathers of Indian English Novel alongside Raja Rao and Mulk Raj Anand. The primary Indian English Novel was composed by Bankim Chandra Chatterjee in 1904 (Rajmohan's Wife), not much critical improvement occurred for quite a while in this sort, the yield comprised of recorded or sentimental novels, the presence of Mahatma Gandhi on the scene moved the focal point of fiction to his works and considering, however it was very the time of 1930-1970 when writers like Raja Rao, R.K.Narayan, Mulk Raj Anand, Kamala Markandeya, Anita Desai, Bhabani Bhattacharya, Khushwant Singh and Nirad C. Chaudhari and numerous others arrived, and attempted their hands at different topics and advancement in this field started. The present gathering comprises of writers like Salman Rushdie, Vikram Seth, V.S. Naipaul, Amitav Ghosh, Arundhati Roy, Shobha De, Chetan Bhagat and Amish Tripathi and numerous others, their subjects and styles are test and have earned them name and popularity.

This paper is about R.K. Narayan and his commitment to Indian English novel (IEN) so I will talk about here, his life and works, sense and style of composing, examination with quick peers, pertinence of his work in this day and age and his impacts on his perusers.

Narayan set out with an aspiration to be a cutting edge writer. His fictional world has mythical dimensions. The production of Malgudi itself is another myth. He has effectively made utilization of myth in various ways, specifically, in fact and actually. He has tried to re-live India's ancient past in the present contemporary reality. The myths made utilization of in the novels of Narayan uncover an exceptional knowledge in seeing and building up joins between the present world and

the epic universe of the old circumstances. They additionally uncover his enthusiasm for people writing, his confidence in the antiquated Indian qualities and his pride for the rich legacy of his own nation. He is, most likely, a proficient in innovative diversion of mythical, mythological occurrences and circumstances.

The Man-Eater of Malgudi (1961), The Vendor of Sweets (1967) and The Painter of Signs (1976) make a gathering of novels which demonstrates Narayan at the pitch of his forces" (Walsh, 134). Additionally expressed by an indistinguishable pundit from "it can be perused as the contention between the protected identity (Vasu) and the open and defenseless one, Nataraj or it can be taken as a sensation of the hypothesis of the important blemish, the strange adjust tremblingly managed in being by questionability" (p.145). In the expressions of Hariprassanna, "In The Man-Eater of Malgudi, Narayan takes after the same puranic example, rendering the antiquated myth with believability utilizing both parallelism and amusing complexity – Nataraj the delicate well disposed printer, the delegate of all that is great and valued in the convention and Vasu, the egotistical, control parched person".

With respect to of the Bhasmasur myth, Srinivasa Iyengar says: "The Man-Eater of Malgudi was itself intended to a cutting edge rendition of one of the Deva Asura clashes of extremely antiquated circumstances. Vasu is the enemy of creatures, the purveyor of cadavers, the foe of Kumar, the sanctuary elephant and the tremor of men (the other); he is of obscurity all minimal, he sparkles with fiendish, he is ruler of dimness. The abhorrence here is against life, hostile to nature and against confidence yet where is the power that will free

Malgudi of this evil presence, this barbarian, this Rakshas??"

Nataraj and his companions look for the assistance of Deputy Superintendent of Police who is rendered powerless by Vasu. He disengaged the reviewer's wrist. This scene makes it express how the solid man of abhorrence keeps on being neglectful until the point that he is decimated by the rhythm of his own offenses. Nataraj supposes it his ethical obligation to spare the elephant, since it is he who acquired it for the sanctuary celebration. Choosing to manage Vasu, he visits Vasu and beseeches him not to hurt the elephant and the answer he gets is:

"Has it struck you. The amount increasingly an elephant is worth dead". Nataraj returns disheartened, he attempts either to put off or to change the course of the parade. Powerless to do or to change the course of parade. Vulnerable to do anything, he goes to the sanctuary to watch Puja being 'performed'. He is helped to remember the Gajendra myth. Gajendran the elephant of the myth ventures into a lake and his leg is gotten in the jaws of a compelling crocodile. The elephant battles in edginess and approaches Vishnu, who quickly shows up and spares him from the jaws of the crocodile. As indicated by Bhagvata Gita, Gajendran was in its previous life an individual named Indrayumma, ruler of Dravila. Reviled by Agastya for the poor gathering given to him, the lord was conceived as ruler elephant and his workers as the elephants of its group. The crocodile which held Gajendra's leg was in the past birth a Gandharva (a semi-divine being) named Hubu. The intercession of Vishnu brought recovery to both the elephant and the crocodile. So this Gajendra story has an additional significance to the importance of the novel. Nataraj trusts that like Gajendra, the sanctuary elephant could be spared by Lord Vishnu. He supplicates:

"Goodness! Vishnu! Spare our elephant and spare all the honest people who will pull the chariot. You should act the hero now". This is a battle against the malicious and negative powers of life that is Vasu. The celebration has another bigger mythical measurement. It is a representative reaffirmation of the network itself. What's more, the celebration regardless of Nataraj's fears, continues easily and uneventful "the God addressed Nataraj's call" (p.79). Vasu is discovered killed amid the night. Nataraj is associated with having conferred the murder however there is no assertion against him as a result of absence of confirmation. He turns into a social untouchable.

Nataraj considers, "this was the best demonstration of devastation my name, my kinship and my reality". He gives off an impression of being miserably lost. Be that as it may, soon reality about his passing becomes known. Rangi tells Sastri, "The Men (Vasu) had caught several mosquitoes which has settled on his temple by carrying the level of his palm energetically over them"

(p.231). "Consequently, Vasu, the relentless taxidermist, the hot-headed and obstinate appearance of underhandedness, who undermined to oppose all loved human qualities to satisfy his own childish needs is at last right passes on at his own particular hands".

Narayan takes an indication from the Bhasmasura myth. The Asura, having won by Tapas from Shiva the ability to diminish anything at all to fiery remains by the minor bit of his palm, immediately propels towards the God himself. Shiva escapes from the Asura and seeing this Vishnu shows up as Mohini to occupy his consideration. The Asura in his desire currently disregards Shiva and needs to seize Mohini however the sorcerer gets him by brilliant moves to contact his own make a beeline for obliterate himself. But then God satisfies himself from multiple points of view even in irregular ways. The supernatural occurrence of Vasu's passing by his own particular hand caused a surge of confidence in the adherents and Kumar is solidness and healthy again and Nataraj ventures over into his old routine with incredible help.

Myths are, most likely, reactions to fundamental human circumstances and impulses. The utilization of myths in exploratory writing empowers man to unwind and comprehend the multidimensional complexities of human personality. Myths are about Gods, Goddesses, super people, sages, Rakshas. They populate our mental, otherworldly and superstitious universes. To comprehend them is in an approach to comprehend ourselves in view of the instant casing work, to make the general population effectively put stock in the story, writers decide on myths as imperative segments in their topics and plots. R. K. Narayan's utilization of 'myth' is astronomical and portrayed by incongruity.

He never utilized parts of different myths. To close, R.K. Narayan utilizes just myth in a novel. All his novels express Indian religious confidence. He delicate silliness maybe goes about as a flavor and influence his novels to engage a wide range of perusers in India and abroad. In the expressions of Shyam M. Asnani, "... . His works rise above the thin political, social and social wildernesses and grasp human qualities that are legitimate for all circumstances and all climes".

In short, the selection of myths should not be for the sake of the art but for the sake of the society, then the society will evolve on the lines of values and ethics that crop up from our myths.

## LIFE AND WORKS

"There are writers-Tolstoy and Henry James to name two whom we held in amazement, writers-Turgenev and Chekhov-for whom we feel an individual fondness, different writers whom we regard Conrad for instance yet who hold us at a long safe distance

with their 'dignified remote effortlessness.' Narayan (whom I don't dither to name in such a specific situation) more than any of them wakes in me a spring of appreciation, for he has offered me a second home. Without him I would never have recognized what it resembles to be Indian." These words by Graham Greene give us noteworthy thought regarding Narayan's work, he composed on the most straightforward of subjects, about everyday life yet he makes it so intriguing that we are held in his fictional world and impressions stay long in our mind. Graham Greene, an English creator and pundit was in charge of distributing R.K.Narayan's initial couple of novels. He was his guide and companion and this kinship proceeded with life long, he additionally gets kudos for shortening Narayan's name and making it peruser well disposed.

Narayan was conceived on tenth October 1906 at Chennai. His family comprised of his folks and five kin alongside him. Narayan spent beginning long periods of his life with his grandma and these years left an enduring impact on him. In his Memoir (My Days) he gives a delightful portrayal of his initial life. "When we passed an orange hued school working with a green entryway, my uncle guaranteed that I would at the appointed time end up there. I didn't welcome the thought. It was a thin looking working with a cross on its rooftop, and I abhorred it at first sight." He was a devoted spectator of life around him, cherished his pets, and appreciated playing and loathed school and studies.

He has wonderfully imagined his cherished recollections in his first novel Swami and Friends distributed in the year 1935, Swami, the hero in the novel is a little kid and we see the world through his eyes, while perusing the novel it appears as we have returned to our youth years. Narayan after school attempted his hands at numerous things yet composing suited him the best and against the desires of his family he chose to take composing full time. Following lines from his Memoir demonstrate the dissatisfaction of his family, "My dad infrequently captivated of me, 'what are you endeavoring on that street roller?'" (My typewriter).

He delicately recommended that 'I ought not sit around idly.' " Initial long periods of his vocation were brimming with battle, no one in India could comprehend his written work virtuoso, he was bringing home the bacon by composing little time in magazines and daily papers. His first break was given by Graham Greene who was demonstrated the original copy of his novel by an old companion of Narayan, 'Purna'. In this manner started his vocation as a novelist. His next novel was The Bachelor of Arts (1937) which is of semi personal substance, the third in line was The Dark Room (1938), Narayan is known for his good cheer

and comic written work however this novel was a special case as it portrayed the predicament of an Indian ladies who needs to leave to her conditions, it is discouraging yet an exceptionally practical novel. Narayan was unpredictable in his reasoning and mocked the maturity superstitions and shades of malice in the public arena in his novels and short stories; he has in detail depicted their insignificance and harm towards life. He had an adoration marriage in 1934 and making the most of his conjugal life, till predetermination played its malicious diversion and Rajam, his significant other kicked the bucket in 1939. This smashed him and he quit composing and began living like in a cover, his solitary concentration being the childhood of his girl. Be that as it may, an otherworldly experience changed his state of mind towards life and afterward his pen never ceased however simply continued giving us pearls of shrewdness till he was alive. The English Teacher (1945), is an exceptionally uncommon novel, about it he says, "The English Teacher is self-portraying in content, next to no piece of it being fiction. The English Teacher of the novel, Krishna, is a fictional persona in the fictional city of Malgudi; however he experiences a similar affair I had experienced, and he calls his significant other Susila, and the youngster is Leela rather than Hema."

In his lifetime he has given us various novels, short stories, and non fictional work. His novels incorporate Swami and Friends (1935, Hamish Hamilton), The Bachelor of Arts (1937, Thomas Nelson), The Dark Room (1938, Eyre), The English Teacher (1945, Eyre), Mr. Sampath (1948, Eyre), The Financial Expert (1952, Methuen), Waiting for the Mahatma (1955, Methuen), The Guide (1958, Methuen), The Man-Eater of Malgudi (1961, Viking), The Vendor of Sweets (1967, The Bodley Head), The Painter of Signs (1977, Heinemann), A Tiger for Malgudi (1983, Heinemann), Talkative Man (1986, Heinemann), The World of Nagaraj (1990, Heinemann), Grandmother's Tale (1992, Indian Thought Publications); verifiable Next Sunday (1960, Indian Thought Publications), My Dateless Diary (1960, Indian Thought Publications), My Days (1974, Viking), Reluctant Guru (1974, Orient Paperbacks), The Emerald Route (1980, Indian Thought Publications), A Writer's Nightmare (1988, Penguin Books), Mythology-Gods, Demons and Others (1964, Viking), The Ramayana (1973, Chatto and Windus), The Mahabharata (1978, Heinemann), Short story accumulations Malgudi Days (1942, Indian Thought Publications), An Astrologer's Day and Other Stories (1947, Indian Thought Publications), Lawley Road and Other Stories (1956, Indian Thought Publications), A Horse and Two Goats (1970), Under the Banyan Tree and Other

Stories (1985), The Grandmother's Tale and Selected Stories (1994, Viking).

Narayan dealt with a better than average written work profession, could purchase property, deal with his family and little girl and wander the world over, go ahead with his interests or more all compose. "The Guide won him The Sahitya Academy Award in 1960. He was granted Padma Bhushan in 1964. University of Leeds gave on him Honor of D.Litt in 1967, Delhi University tailed it in 1973. He was a meeting instructor at Michigan State college in 1958 and addressed at numerous rumored foundations of America, for example, University of California, Kansas University, Yale University and Yassar College. A significant number of his stories have been communicated by B.B.C. Malgudi Days a tele-serial was made on his short stories. He won the A.C. Benson award by Royal Society of Literature in 1980. He was made the Honorary individual from American Academy and Institute of Arts and Letters in 1982. During 1986-1991, was designated Member of Rajya Sabha. He was respected with the Padma Vibhushan in 2000." Narayan kicked the bucket on thirteenth may 2001, abandoning a fortune of learning.

## STYLE AND SENSE OF WRITING

R.K. Narayan was an insatiable peruser and a sharp eyewitness, he could copy life splendidly and his characters help us to remember individuals and life around us. He gives us what we know yet from a confined perspective, he caricaturizes our superstitions and social shades of malice, identifies with the predicament of ladies, and gives a look into British India, demonstrates to us the effortlessness and culture and customs of rustic and residential area India, wonderfully delineates our ethical qualities, religious convictions and connections, as it were, he gives us a perception of Indian lifestyle. He has made his very own universe which becomes animated as we open any of his work, the craft of itemizing and the character depiction make it genuine.

His most delightful creation is the nonexistent town of Malgudi, it resembles any residential area in South India with wonderful scene, straightforward individuals, some unmistakable structures and life of individuals there is interwoven with each other, they appreciate sitting under trees and examining about each other's life, womenfolk like praising their customs together and kids like playing in characteristic environs. Everybody knows every other person; any new participant is effortlessly conspicuous. Malgudi demonstrates development and advancement with time, British convey their impressions to it and the new India conveys its own symbols to it. Malgudi is the setting of the vast majority of his novels and however he made it world acclaimed as an equivalent word with residential area life of India all things considered it is mysteriously

gone on the guide of India. In his own particular words, "I truly can't clarify its (Malgudi) diligence, you know.

Since it was only an easygoing thought. It is anything but an obsession, a settled topography. It has developed, created. I think it has extremely versatile outskirts, flexible wildernesses, versatile everything – with a couple of settled focuses, that is all... Rather than tuning in to a sanctuary flautist, individuals presumably have a transistor radio. And after that, rather than a transistor they may have a three-in-one recorder and play tapes. You can watch villagers playing tapes in the fields these days. However, individuals have not changed. Human rights have continued as before. So they remain my characters. In any event in Malgudi there can't be."

Narayan has been uncommon with his style, while as others were caught up with expounding on Indian opportunity battle and Gandhi, Narayan was occupied with uncovering the insider facts of normal man's life, in his own style and dialect, for him English was a method for communicating, he never endeavored to copy his western icons however composed and made type of his own, his English was Indian in feel and claim. Despite the fact that at first he was censured for his selection of subjects and effortlessness of composing yet later it was this sense and trademark style of composing that made him a symbol.

"For anybody, similar to Greene, trying to comprehend India, R.K. Narayan is more open than Salman Rushdie and less awkward than Vikram Seth. In 15 novels and various short stories written in an extra style, and once in a while in excess of 200 pages in length, he lights up the lives of residential area individuals. Continuously the peruser comes to see the world through Indian instead of western eyes."

R.K. Narayan was an ace of portrayal. His manifestations have turned out to be eternal. Swami, one of the most punctual of his characters is the best of the part. This little kid has his very own universe, he needs to eat, play, rest and appreciate in the sheltered limits of his home, for him this implies the world, he has a place with a common South Indian Brahmin family, the portrayal of his home, family and the town Malgudi (first prologue to this fanciful town) give us a vibe of South India. Swami resembles any of us in our adolescence, brimming with wickedness and interest, his companions, undertakings and viewpoint towards life is portrayed in the brand Narayan style. A couple of lines from the novel – "It was an impeccable Monday morning. Swaminathan was hesitant to open his eyes. He considered Monday particularly unsavory in the logbook. After the delectable opportunity of Saturday and Sunday, it was hard to get into the Monday mind-set of work and train. He shivered at the specific idea of school:



that troubling yellow building; the fire looked at Vedangayagam, his class educator; the director with his thin long stick..."

The characters from his pen continued becoming throughout the years and wound up vital, they could be anybody from a hovering mother, to an undergrad, a school kid, wedded man, a tormented spouse, a troubled child, a pitiful dad or our own one of a kind town postman; every one of them had their own particular eccentricities and qualities, delightfully outlined and motivated from life.

For eg-Chandan from *The Bachelor of Arts* resembles any illustrative youth of his circumstances, affected by western reasoning. He is a decent understudy and needs to live individually terms, begins to look all starry eyed faces dismissal from society, turns into a self-denying and finally returns to typical Indian family life, we don't loathe or adore him however simply sympathize he resembles any of us revolt on the most fundamental level yet a firm adherent of Indian family esteems. Raju, from *The Guide* is the excursion of a typical man from ordinariness to recondite levels, he resembles a milestone character in Narayan manifestations, and the development of this character is splendid.

A portion of his ladies characters are vanguard and image of the changing patterns in our nation, Savitri from *The Dark Room* doesn't take unfaithfulness from her better half effortlessly, and Rosie from *The Guide* breaks her marriage and lives without anyone else terms. Despite the fact that the vast majority of his ladies characters guzzle the adoring, mindful and giving up qualities yet they give an impression of not to be taken conceded and given their very own space. A portion of his characters like Margayya (*The Financial Expert*) and Talkative Man demonstrate the all inclusiveness of his characters. RK.Narayan is a typical man's writer, his works are cherished alike by youthful, old and kids .His works have an overall interest.

## **A NOVELIST OF ALL HUMANITY**

R. K. Narayan's novels resemble a crate of Indian desserts: an exceptionally shaded holder disguises a scope of delightful treats, all extraordinary unobtrusively, yet every one unmistakably from a similar place. There are fourteen novels in the oeuvre – enough to make a world. Lovers of his work will read them all and come back to them over and over. The occupied, or the less dedicated, may open the container and take out one indiscriminately – it doesn't generally make a difference which arrange one understands them in. However, be cautioned: the utilization of one prompts a solid longing for additional.

Narayan's life spread over the twentieth century, which implied that he had a place both with an old world and another. At the season of his introduction to the world in, the British Raj, that bewildering royal vanity, was solidly set up, just like those iron-clad ideas of rank that were to demonstrate so hard to disregard. The British nearness in India had carried with it a substantial common administration, an instructive framework, and railroads – to all of which establishments the general population of the subcontinent took with energy. Yet, it had additionally carried with it a dialect, and the writing which that dialect made, and it is this which demonstrated a most profitable inheritance. The British took English to India and the Indians gave back a scholarly convention which keeps on charming and enhance us right up 'til today. Contemporary writers, for example, Vikram Seth, Rohinton Mistry, or Anita Desai, whose novels have given such delight to perusers in Europe and North America, stand established in a custom which R. K. Narayan, as one of the prior Indian novelists to write in English, completed an incredible arrangement to build up.

Despite the fact that Narayan did not attract thoughtfulness regarding his own life, he wrote a journal, *My Days*, which discloses to us an extraordinary arrangement about his childhood years and the commencement and advancement of his abstract vocation. His adolescence was genuinely run of the mill of that of a working class kid of the time. His dad was the superintendent of a school, a to some degree stern figure in his expert life, and this association with the universe of training is particularly clear in the prior novels, where schools, universities, and the entire business of getting to be taught assume a noteworthy part. His dad's activity required versatility, and Narayan spent various youth years living with his grandma in Madras. In the long run, however, he joined his folks in Mysore, where he went to the school directed by his dad. He turned into a ravenous peruser, swimming through the books and magazines which landed on his dad's work area for the school library. As he wrote in *My Days*:

My dad did wouldn't fret our taking ceaselessly whatever we needed to peruse – if we set them back around his work area without ruining them, as they must be set on the school's perusing room table on Monday morning. So our week-end perusing was full and changed. We could dream over the promotion pages in the *Boys' Own Paper* or the *Strand Magazine*. Through the *Strand* we made the colleague of all

English writers: Conan Doyle, Wodehouse, W.W. Jacobs, Arnold Bennett, and each English fiction writer worth the name . . . Through

Harper's and the Atlantic, and American Mercury we accomplished impressions of the New World and its writers.

This feeling of separation, of being a member in a culture but not being of it, is a well-known component of the writing of what is presently the British Commonwealth and it is clearly depicted in Narayan's novels. Imperialism hurt and harmed those subjected to it, yet it is wrong to depict the procedure just like a straightforward matter of enslavement and embarrassment; it was much more mind boggling than that. The writer in the colonized nation tended to drench up the way of life of the pioneer power and feel a commonality and some friendship for it, despite the fact that the experience of imperialism may have discouraged and destabilized his own colonized culture. This harm, in spite of the fact that it might later be seen for what it is, is ignored: in his mind he is a part in-holding up of a more extensive network of letters.

His goals, however, are probably going to be dashed; his longing unfulfilled. Despite the fact that he may not understand it, the metropolitan culture is to a great extent not interested in him and his reality: the scholarly circles after which he longs are inaccessible, incomprehensibly distant. Obviously, the triumph is attainable, and artistic entryways may open. Narayan himself made it, as did others, albeit some did as such by leaving the way of life in which they had been raised.

R. K. Narayan is a much dearest novelist, and in light of current circumstances. In spite of the fact that the books in this volume were altogether composed the greater part a century prior, they are the freshest, the most shining of pearls. The battle of the characters against social confinements, their battle to be an option that is other than that which social predetermination seems, by all accounts, to be compelling them to be, are battles with which we would all be able to distinguish to a more prominent or lesser degree. As Samuel Johnson watched, numerous individuals squander some portion of their lives attempting to be something they are definitely not. In the long run, obviously, they may come to acknowledge what they truly are, and if that happens to be a resident of a residential area, rather like Narayan's Malgudi, bound up with neighbors and their worries, sewn into a family and a country, at that point there are particularly more regrettable destinies than that.

## CONCLUSION

This review outlines the commitment of R.K.Narayan to the class of IEN. He keeps on decision over the core of his perusers. Basic yet uncommon, that has been the interest of his works. India and its residential community life have been his plots, his character

portrays are general. Kids love his works and particular characters; genuinely he is a typical man's writer.

Narayan himself was an exceptionally delicate and passionate man as are his characters, who endeavor to live freely. He portrays their family, their customs, their morals, and even religion in his novels which are especially parallel to his own childhood and life. Narayan can be known as the novelist of the basic man. Every one of his comedies have "The suggestion of pity". Their delicate incongruity and nonappearance of judgment remind us how troublesome comic drama is in the west today. Satire needs a solid system of social tradition with which the creator sensitivities however which he doesn't share. A few papers on R. K. Narayan have been composed managing diverse parts of his composition. Here, in this thesis, an endeavor has been made to investigate to what degree the personal material structures a piece of his fictional world and how.

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**Corresponding Author**

**Namrata Joon\***

Research Scholar

E-Mail – [namrata.joon@gmail.com](mailto:namrata.joon@gmail.com)