



<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

INDIAN VERACITY IN THE TALES OF R.K. NARAYAN

Dr. Indu

*HOD Applied Science, SHLJM Polytechnic Lohar Majra,
Kurukshetra, Haryana, India*

R.k. Narayan's books present an expand depiction of Indian sensibility. He doesn't depict the photographic actuality; he rather speaks to actuality which is aesthetic. In this he contrasts from the French realists and naturalists who were intrigued by the stark and stripped authenticity of life. Narayan delineates a sort of authenticity, which is an option that is more than reportage; he gets the Indian personality completely with all its superstitious appreciation of life, its guilelessness, its dazing inconsistencies and its mocking comic incongruity. Fundamentally stories of Indian life, his books depict people who are profoundly established in the Indian social request. Indian actuality in his books is reflected in the interminable crash between custom and innovation.

Via cautious determination and requesting of material, Narayan has the ability to convert a specific restricted area into an image of India and Indian life. Malgudi is the main character in his books which changes, yet the progressions that happen in Malgudi are the progressions that are occurring in the nation in general. Consistent with Srinivasa Iyengar: "Malgudi is Narayan's Casterbridge however the occupants of Malgudi-despite the fact that they might have their

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

conspicuous nearby trappings - are basically human, and consequently have their family relationship with all humankind. In this sense "Malgudi" is everywhere."¹ Narayan's medicine is so persuading and vivid that book fans start to feel that whatever happens in Malgudi, happens all over the place.

The Malgudians look like individuals whom we go over in life and their discussion is life-like. The planet Narayan makes is a replica of the real planet, converted by his innovative creative ability. Narayan expects a mirror to remember the working class Indian individuals. William Walsh brings up that Narayan's books delineate life in the small town called Malgudi. They display parts of the Indian white collar class as occupied with a battle "to remove themselves from...the automatism of the past²" In *The English Teacher*, when Susila and her toddler arrive home, an universal gathering is augmented to them by the mother by marriage before they are permitted to enter the house. A fitting function anticipates them at the entryway and this is the thing that happens in Malgudi or in any village or town in India

My mother came down and welcomed her at the gate! She had decorated the threshold with a festoon of green mango leaves and the floor and doorway with white flour designs. She was standing at the doorway. ...She had a pan of vermilion solution ready at hand and circled it before the young mother and child, before allowing them to get down from the carriage.³ After that she held out her arms, and the baby vanished in her embrace.

Narayan is a pure Indian both in spirit and thought, despite his preference for English over his mother tongue for the expression of his creative urge. His creative genius is deeply rooted in ancient Indian religion which attaches great importance to self-discipline, non-violence, renunciation, incarnation, doctrine of rebirth and the law of Karma. In almost all his major

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V312M6-032013

VOLUME 3 ISSUE 2 March 2013

novels, these Indian themes find expression in one form or the other. His novels describe ancient Indian philosophy and religion. He creates Indian atmosphere in various ways.

Mythological incidents and situations can be seen in almost all the novels of Narayan. In Mr. Sampath, there is a reference to the burning of Kama, the God of love, and his being reduced to ashes by Lord Shiva. The Guide is based on the traditional Hindu belief that gods can be propitiated and rains can be brought about to end a severe drought if somebody sacrifices his life through fasting and prayer. Narayan's mythical vision is best seen in The Man-Eater of Malgudi. In this novel, Sastri narrated to Natraj a number of Indian myths of rakshasas who carried within themselves the seeds of their own destruction. But the most extensive use is made of Bhasmasura myth. Vasu, the central character of the novel, is modeled on Bhasmasura. Like Bhasmasura, Vasu dies of his own blow on his head while hitting the mosquitoes. We also find a reference to the elephant Gajendra who was saved by Lord Vishnu. In the Vendor of Sweets, Jagan reads Bhagavad Gira for long hours every day. We are reminded of the old mythological story of the holy Ganga and King Shanthnu in The Painter of Signs. We find the myth of Buddha's enlightenment in A Tiger for Malgudi and the myths of Narad and Viswamitra in The World of Nagraj. The titles of a number of his works like Gods, Demons and Modern Times, The Ramayana, The Mahabharata etc., are self-revealing. In every story, there is a philosophical or moral significance which underlines the distinction between good and evil.

Narayan's imaginative orientation is deeply rooted in Indian culture. He has made a frank use of Indian superstitions and religious belief ceremonies, customs, etc., in his works. These traditional rituals, beliefs and superstitions not only create an authentic picture of Indian life, but also contribute to the effective communication of experience stating the view, CD. Narasimhaiah

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

opines: "The Hindu man drinks religiously, sleeps religiously, marries religiously and robs religiously."

Narayan's Indianness is best seen in his treatment of credulous and superstitious villagers of India. In *The Guide*, we find an ample use of Indian motifs such as those of devadasis, cobras, gurus, sadhus and swamis. The villagers have deep faith in sadhus, many of whom are a fraud. Raju is able to deceive the innocent villages easily. When there is draught and famine, the reaction of the villages is typically Indian. In *The Man-Eater of Margudi*, K.J. has the usual Hindu caste-mark on his forehead. Natraj symbolizes the mystery of religion. He recites prayer to the sun to illumine his mind and hangs up a framed picture of goddess Lakshmi in his parlour. We also find a reference to Satyanarayan puja.

Horoscopes play a decisive role in the settlement of a Hindu marriage and other matters. In *The English Teacher*, the priest is bribed to find a way-out and marriage takes place only after a clearance by him. In *the Financial Expert*, Margayya shows his horoscope to an astrologer, and is assured that a good time is coming for him, if only he performs puja to goddess Lakshmi. In *the Painter of Signs*, where horoscopes are not consulted, astrology comes in. the hermit of the temple forcastes Raman's relationship with Daisy. And it comes true. However, Raman's dreams and plans of marriage are never realized. Human relationships, particularly domestic ones, occupy a central place in Narayan's novels. The firmly -delineated town, therefore, is the outer circle of action and within it is the subtler and more wavering ring of the family, at the centre of that stands the Narayan hero, engaging and growing into a mature human being. The father-son relationship in Narayan's novels is of crucial importance. Most of Narayan's major characters are devoted father. The father-son relationship is best seen in *The Bachelor of Arts*.

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

Narayan's Indianness can also be seen in his portrayal of women characters. In the field of characterization, he is regarded as one of the greatest of the Indian-English novelists. He himself belongs to a middle class family of South India and all his memorable characters are from this class. The women characters in his novels are typically Indian and are drawn with the same depth and subtlety that he shows in the portrayal of his heroes. His women characters may be divided into two groups - first, the typically Indian housewives, who are the upholders of the ancient Indian way of life and, secondly, the modern and butterfly-type of women.

Savitri in the Dark Room is a true symbol of the Indian womanhood. She is deeply devoted to her husband, Ramani. But Ramani develops an affair with Shanta Bai and the peace of the domestic life is upset. Savitri tries to commit suicide, but is saved and starts working in a temple. But the feeling of home-sickness and her anxiety for the children makes her restless and she returns home. About her portrayal in the author remarks: "She is placed carefully in the book by a number of minor portraits of women, who, by contrasting with her in different degrees, provide us with a fairly complete picture of women in the orthodox milieu of Indian society.⁶ The second category of women characters are more modernized. Agnihotri points out that they are "fashionable and butterfly-type of women"⁶ They are beautiful or at least sexually fascinating and do not care for traditional norms of virtue or chastity. They are essentially unconventional and fall a prey to their espousal of false value of life. Shanta Bai, Rosie, Grace, Rang, Daisy, etc. fall in this category.

Caste is a determining factor in Hindu marriages. A fairly large majority of Indians implicitly accept the manners and modes of their caste. Most of them carry on the respective occupations of their castes. They have a strong fear of losing their caste. Even today inter-caste marriages are rare. The few who do so are frowned upon by the members of their caste. They are virtually ostracized and their progeny are treated as out-caste and find no place in the Hindu society.

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

There is a popular belief that marriages are made in heaven, but they are normally arranged by the parents or the elders of the family. The consent of the son or the daughter to be married is not necessary unless, of course, he or she grumbles or rebels against decision.

Narayan's adherence to caste system is quite in his novels. In *The English Teacher*, despite the odds of unmatching horoscopes, Krishnana marries Susila, a girl of his caste. Raju's mother in *The Guide* objects to his affair with Rosie partly because she is a married woman but largely because she is a devadasi, a dancing girl, whose caste is not known. Though, fantasy, generally creates an unreal space, yet in the case of Narayan its coordinates and its parameters are controlled and dictated by the real. So his Indianness can further be seen in the introduction of much that is fantastic but which is credible in the Indian context. Fantasy is something which is hardly possible in real life and it is a common quality in Indian stories. In Narayan's novels, the element of fantasy is seen in his use of Indian myths, legends and folklore. In his novels, there is a mechanical mixture of realism and fantasy. Fantasy predominates in his later novels. In this context, Uma Parameswaran writes: "Narayan uses both fantasy and realism in eight of his ten novels, but they are not properly balanced. The first half often has excellent realistically drawn setting, characterization and action. About half way through, there is a distinct break and fantasy takes over."⁷

Savitri's attempted suicide in the *Dark Room* ends in a miraculous escape and she returns to her home and children. Chandran's renunciation of life in *The Bachelor of Arts*, his wandering as a traditional Indian sadhu and Krishnan's communication with the spirit of his dead wife are all relevant examples of fantasy.

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

There are some of the various ways which reflect narayan's India and his Indianness. He has depicted Indian life realistically and vividly, with an occasional merry twinkle in his eyes at the follies and foibles of his people. He has the force of the typical Indian story-teller because he draws upon the Indian story-teller's resources - the epic tales and epic heroes of ancient Hindu mythology, religion and epics. He himself says that one can not write a novel without Krishna, Ganesh, Hanuman, astrologers, pundits and devadasis. He has described Indian life and the Indian people with a rare detachment, without trying to moralise or give his personal views. But in one important aspect he deviates from the Indian tradition. He makes no attempt to preach or deliver a message. He is perhaps a moral analyst but does not attempt to impose his views on his readers. All said and done, Narayan remains a true Indian novelist, both in spirit and thought, and his novels are the most suitable vehicles for the presentation of time-tested traditional Indian culture and values. Shiv K. Gilra has rightly pointed out that Narayan "draws his strength from an inexhaustible source-Indianness... His view of life and his world of values are basically Indian."

Conclusion:

Narayan judges the Indian life of his own times through an indigenous social view and portrays the Indian individuals and the Indian lifestyle with a bounteous measure of triumph. In his books there are characters and scenarios commonly Indian. For illustrations, the transport travel over to Malgudi and the festival of the sanctuary parade in The Man-Eater of Malgudi are commonly Indian.

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

Malgudians are normal Indians. They might be effectively hoodwinked independent from anyone else styled paragons of piety, printers, distributors, lenders and contraception laborers. The representatives and the white collar class persons and the provincial people are normal of Malgudi. They have their own particular plans and goals. They are . unaffected by the weat-situated culture.the snake-charmer, the holymen, the teachers and the admirers are as true as Malgudi itself. Narayan has investigated such fakers of India more effectively.thus, in his formation of Malgudi, Narayan depicts a mixture of South Indian characters who have in their blood and bones the neighborhood convention they inherit and the ethos of the framework in which they are conceived and raised. It is the normal life of these characters, their pressures and clashes that show up in his books. Clashes of Malgudi fits in with the time of the Ramayanaand the Mahabharata.

Consequently, Narayan's books are basically stories of Indian life and he jumps at the chance to delineate the universal life of the Indian town with all its backwardness. He distinguishes his constraints as a craftsman, and just plans to handle profoundly clear and fascinating books about India and Indian individuals. His portrait of Indian life is correct to realities. He reliably expects a mirror to remember India and Indian society and puts forth it without any bends.

References

1. K.R. Srinivasa Iyengar, Indian Writing in English, 3rd ed., rev. (New Delhi: Sterling Publishers, 1983), p.360.
2. William Walsh, A Human Idiom (London: Heinemann, 1964), p. 133.
3. R.K. Narayan, The English Teacher (London: Eyre and Spottiswoode, 1945), p.35.

International Journal of Computing and Corporate Research

Multi Disciplinary Journal for Publication of Review and Research Papers



International Refereed and Indexed Journal for Research Scholars and Practitioners

<http://www.ijccr.com>

International Manuscript ID : ISSN2249054X-V3I2M6-032013

VOLUME 3 ISSUE 2 March 2013

4. c.D. Narasimhaiah, The Swan and the Eagle (New Delhi: Sterling Publishers, 1969), p.58.
5. R.K. Narayan, The Dark Room (London: Macmillan and Co., 1938), p.123. All the subsequent references to the text of the novel are from the same edition and the page numbers in all such cases are given in the parenthesis immediately following the quotations.
6. G.N. Agnihotri, "R.K. Narayan: The Pure Artist," Indian Life and Problems in the Novels of Mulk Raj Anand, Raja Rao and R.K. Narayan (Meerut: Sushila Printers, 1984), p.92.
7. Parameshwaran, p.79. 8. Gilra, p.192.