

Glimpse of R.K. Narayan- A Novelist

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Glimpse of R.K. Narayan- A Novelist

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ABSTRACT:

A significant subgenre of Indian English literature is Indian English fiction. Indian fiction has served as a vivid record of the people's many vicissitudes as they endured various forms of economic, social, cultural, and political oppression. The academic life, he discovered, was not for him. Narayan started writing again. He offered a friend the manuscript of his first book, *Swami and Friends* (1935), and that person showed Graham Green the manuscript. He was influenced, and he found the book's publisher. As a result, Narayan's literary career began, and the talented author later released novels. In this article, glimpse of R.K. Narayan- a novelist has been discussed.

Keywords: R.K. Narayan, Novelist, Fiction

INTRODUCTION:

A novelist's work is mostly judged on its art and technique. R.K. Narayan is a skilled storyteller, and his mastery of the tale is what distinguishes him as a brilliant artist. He is a meticulous artist, though perhaps not as good as E.M. Forster. His main worry is socioeconomic distress. His books are, nonetheless, incredibly intriguing and compelling all the way through. The strength of the novel's progression comes from the artist's triumphant use of technique. R.K. is equally affected by this. Narayan: His current-past approach is a superb innovation that showcases his great craftsmanship.

R.K. NARAYAN- A NOVELIST:

As a novelist, Narayan holds to an unreliable notion of objectivity. He is adept at maintaining objectivity. There can be no disputing that his work lacks subjectivity. His choice of social preferences is not tampered with. We witness him playing the part of the character from a distance, watching objectively. Narayan is able to remain objective despite his love for a uniquely Indian storytelling heritage. He does not support any cause, and his books contain no message. He doesn't preach, he doesn't try to persuade, he doesn't even try to differentiate between right and wrong. He leaves it up to the reader to decide for themselves.

Despite the novelist's social preferences, we recognize his aesthetic style in the way he developed his theme and portrayed a heroine like Rosie in *The Guide*.

The delicateness of aestheticism coexists with economic struggle. There is an artistic beauty of order in the triangle formed by Marco, Rosie, and Raju. To put it another way, the novelist, who is also an artist, is extremely picky about the aesthetic quality of his work and does not let other social issues take precedence.

R.K. Narayan is a realist, and he portrays modern society in a realistic manner. In actuality, rather than romance, his strength is realism. He understands the need for realism. The more realistic the image, the better. He deserves praise for providing us with the most realistic story written by an Indian in English. He not only accurately but in great detail portrays the world around him. Through Raju, the main character in the book *The Guide*, he illustrates what it is like to be a tour guide. He provides all the information on the film's production in *Mr. Sampath*. If he needs to characterize the life of an English professor, he does not just focus on what happens outside of the classroom but also on the discussions that take place there. As a result, Narayan's realism is not just precise and vivid but also strongly persuasive. His works contain numerous examples of his realism. His realistic story shows diverse slices of life in this manner. Even if his reality may not be as accurate as he claims, it is nonetheless well-chosen, recognizable, and believable.

R.K. Narayan is not a didactic novelist; instead, he possesses a remarkable ability to evoke a sense of existence. Although he does not criticize society, he does criticize behavior. As K.R. He is also one of the few professional Indian writers. Narayan attempted to confine his creative activities to the specific confines of an area in order to become a famous novelist. As Srinivasa Iyengar informs

Glimpse of R.K. Narayan- A Novelist

us, "It is not easy to make a life in India as a man of letters." To create his fictional world, he picked a small area of land. His books reflect the mental processes, social issues, cultural practices, customs, and geographical characteristics of South Indians. Narayan's success as a novelist primarily stems from his preference for a specific setting for the action.

As a result, the specific spirit that the location generates permeates the pages, distinguishes the inhabitants of the location, and ultimately symbolises both the location and the inhabitants. They overcome their weaknesses and become linked with the universe, which is what makes Narayan's book so amazing. To put it another way, the microcosm expands into the macrocosm. His books largely revolve around the tightly defined territory of Malgudi, but he gradually transcends the confines of the local context to become a novelist of greater relevance and broader perspective. Narayan seems to be a local novelist whose stories are set in the imaginary South Indian village of Malgudi. Similar to how Thomas Hardy's books are referred to as Wessex novels, Narayan's books are referred to as Malgudi novels. Malgudi and Wessex thus share an analogous relationship. Narayan's Casterbridge is Malgudi, according to professor K.R. Srinivasa Iyengar. Narayan did not create a map of this location like William Faulkner did, nor did he envision it well in his mind like Thomas Hardy did with his Wessex.

Malgudi serves as the setting for 10 novels and countless short pieces, much like Wordsworth's Lake District, Hardy's Wessex, and Arnold Bennett's Pottery Towns. The novelist gives a picture of Malgudi that has continued to grow and increase from the early '30s to the '70s. Narayan depicts the customs and manners, everyday activities and business, activities and professions, and methods of living of the inhabitants of Malgudi. The residents of this town are born into, reside in, and are a part of it. According to Margaret Parson, who reviewed *The English Teacher*, reading one of Mr. Narayan's novels is the best way to comprehend the delicate humanity of India. It would be intriguing to pursue the thesis that Malgudi is the true hero of R.K. Narayan's eleven books and numerous short stories, according to Prof. Iyengar.

Narayan's books and short stories are set in Malgudi, an imagined location that stands in for a tiny Indian town. We might say that Malgudi's real-world counterpart is Narayan's made-up world. As he awoke on the morning of Vijaydasami in September 1930, the name Malgudi came to mind. When his uncle once questioned him about why he opted to write about a fictional place like Malgudi rather than one that could be found everywhere, he said that there were millions of

genuine places he might have written about. "A hypothetical town like that has huge possibilities," he explains. You aren't constrained by geography or the built environment like you are in your own town or place. However, even though the city's centre may be set, it can still expand in a place like Malgudi.

R.K. Narayan writes novels about regular people in regular situations. His stories are constructed from elements and occurrences that are neither remarkable nor heroic. His books have a quiet, sombre tone. He chooses everyday occurrences that practically all of us experience. His heroes are regular people who do not have superhuman abilities but, through certain situations, achieve greatness quickly before reverting to their original state. Swami's life is neither unusual nor abnormal if we look at the life of a typical schoolboy. They live, love, and go through hard times in the same way that Mr. Sampath, Chandran, Raju, Savitri, Ramani, and others do.

R.K. Narayan doesn't employ a set formula for his stories; instead, he begins with an idea for a character and a circumstance, and the plot develops along the lines he thinks are the logical extensions of that notion. It can imply that there won't be a wedding, a happy conclusion, or a hero of standardised stature. Only a very small number of accidents, coincidences, and sudden changes in fortune are utilised. The majority of his actions are rationally developed from the behaviour of his characters. Narayan shares this trait with other "materialists," including Henry James, H.G. Wells, and Arnold Bennett. The plot's construction is not done with consistently high quality by Narayan. In *Swami and Friends*, he started it tentatively and episodically, but in *The Bachelor of Arts*, his second book, he gained an architectonic sensibility, and in *The Dark Room*, his third book, he clearly shows evidence of technical maturity. With *The English Teacher*, his preference for the fantastic, which was hinted at in *The Bachelor of Arts*, comes into sharp focus. Typically, his stories are divided into two categories: the amazing and the practical.

Narayan doesn't always succeed in combining the two into a natural storyline. In *The Financial Expert*, *The Guide*, *The Man-Eater of Malgudi*, and *The Painter of Sings*, he is extremely successful. However, this is not the case in *Mr. Sampath*, *Waiting for the Mahatma*, or *The Vendor of Sweets*. These technical shortcomings, nonetheless, cannot take away from his inventiveness. Even though the plots of *Waiting for the Mahatma* and *Mr. Sampath* are some of Dickens's weakest, they have some of the most enjoyable parts of his work.

Glimpse of R.K. Narayan- A Novelist

In Narayan's novels, the spirit of the story also matures. The earlier works were written with middle-class and English-serving-class readers in India in mind. Therefore, they were limited in what they covered to only those aspects of life that would make for suitable entertainment. As a result, people overlooked the impersonal and intellectual aspects of life. If any intellectual points made an appearance in those novels, they had no bearing on the plot. The drama of life in such novels had a backdrop, but the characters were left alone. In Narayan, the opposite is true. Characters and events behave in a logical way, which causes the plot to advance. In Narayan's writings, academics and scamps compete with each other. His wide range of intellectual interests has led him to write about human life in a more detailed and complete way.

Narayan actually built the entire municipality of Malgudi. It is only an imaginary place. It seems brimming with life. In all of his books, from *Swami and Friends* to *The World of Nagaraj*, everything actually comes to life. While Anand completed his schooling in Cambridge and London, Narayan received all of his education in the south of India, as K.R. Shrinivas Iyenger correctly notes. He is from India, even from the south; he speaks English in a similar manner to how we once wore dhoties made in Lancashire, but his ideas and sentiments are all distinctly indigenous to India and come from the land of that country. He is one of the few writers in India who takes their craft seriously, constantly working to improve the tool.

According to Narayan, Hindu society in south India is basically conservative. In most of his books and short tales, he portrays middle-class characters in a realistic manner. His books portray his world with a remarkable eye for detail. His stories are a product of the superstitions, traditions, customs, and rituals of Indian life. "Its members are neither too well off not to know the rub of financial stress, nor too impoverished to be brutalised by poverty and hunger." Without Krishna, Ganesha, Hanumana, Astrologers, Pundits, Devadasis, or temple prostitutes, he acknowledges to Ved Mantra that he is unable to produce novels. He then defended his point of view by explaining, in his usual humble way, why that's how his India turned out anyway.

The world of Narayan's work is one of commonplace occurrences and straightforward individuals. In his accounts of contemporary events, he combines traditional Hindu mythology with tales. He shares tales of common people who look to Hindu ideas for guidance as they navigate the moral conundrums and issues of contemporary life. Fiction by Narayan is free of overtly political or

ideological content. His early works are concerned with the clash between Indian and Western cultures.

Narayan's fascination with Hindu myths and values has led him to naturally use them as subjects in the majority of his works. Our culture is traditional, and it accepts and incorporates all change. The myths and stories that we have amassed throughout the years have come to be accepted by the local population. Our minds and imaginations have been moulded by myths, tales, and our religious and cultural history. These have also influenced our general outlook on life and our patterns of behaviour. This impact is so ingrained that it manifests itself subtly in every element of his writings. William Walsh's statement that "the religious sense of Indian myth is a part of Narayan's grip of reality, of his distinctive view of human life, and of his individual method of putting and ordering human feelings and experiences" is worth quoting in this context.

An attempt is made to research those facets of R.K. here. Narayan's fiction questions preconceived ideas about his works. He has a straightforward, uncomplicated style with a sense of humour that comes naturally. He is able to write about the complexities of Indian society without changing his distinctive simplicity to fit current trends and styles in fiction writing, in contrast to his countrymen of the same generation. Due to the parallels in their writing styles, critics have dubbed Narayan the Indian "Chekhov." In Narayan's tragic situations, there is the same simplicity and soft elegance as there was in Chekhov's. An attempt is made to research those facets of R.K. here. Narayan's fiction questions preconceived ideas about his works. He has a straightforward, uncomplicated style with a sense of humour that comes naturally. He is able to write about the complexities of Indian society without changing his distinctive simplicity to fit current trends and styles in fiction writing, in contrast to his countrymen of the same generation. Due to the parallels in their writing styles, critics have dubbed Narayan the Indian "Chekhov." In Narayan's tragic situations, there is the same simplicity and soft elegance as there was in Chekhov's. Narayan's writing is typically more illustrative than analytical. He offers a narrative that is more true to life and realistic. His outlook on life and attitude reveal a special capacity to combine characters and deeds. In reality, he had the ability to use everyday things to make connections in the minds of his readers.

William Faulkner and Narayan have frequently been contrasted in terms of writing styles. Since both of their works employed sympathetic humanism while bringing out the humour and vibrancy of everyday life, The parallels also included how the demands of society were set against the

Glimpse of R.K. Narayan- A Novelist

contradictions of individuality. Although they had a similar approach to the topic, they approached it in distinct ways. While Faulkner used rhetorical devices and extensive vocabulary to emphasise his arguments, Narayan's writing was straightforward and realistic while still expressing the essential parts. Regarding this, M.K. The most important summary of R.K. Narayan has come to mean: "R.K. First, Narayan has created a small but perfectly credible universe in Malgudi, which is comparable to Hardy's Wessex and Faulkner's Yoknapatawpha, and he has filled it with men and women who are as real to us as the people actually around us. This is Narayan's primary contribution to Indian English fiction. Second, as a keen observer of life and human nature, he has shed light on the fundamental ambiguities, existential problems, and ironies of the human condition.

The viewpoint of Indo-Anglian novelists represents many degrees of Indian consciousness influenced by the Western enlightenment and the Indian humanism tradition. Early in the twentieth century, the problem of women's emancipation, a popular and sincere concern for the improvement of their status, first emerged as a social concern. It influenced all of the Indian English writers, including R.K., in terms of their creative consciousness. Narayan: The unusual nature of this social evolution will undoubtedly give rise to equally unusual literary developments, not to be filled into any of our abstract categories, as George Lucas correctly noted: "Developments in India...show that socialism may figure among the forces working against medievalism."

It's interesting that he looks at his books through the eyes of a married Indian woman to look at the whole region of complicated relationships and social ties that she has to deal with every day.

"My main concern is with human character," claims Narayan, "a prominent figure from whose point of view the world is seen and who tries to get over a terrible situation, succumbs to it, or battles it in his own context."

The character of Savitri in the book *The Dark Room* is created by the "inner working novelist," whose business it is to explore the soul. He continues, "I value human relationships very much, very intensely. It makes one's existence worthwhile in human relationships in any and every form, whether at home or outside." She starts off as a stereotypical woman who is a caring mother, a responsible wife, and an effective housewife. As the story progresses, we notice that she is also gradually changing. Savitri turns into a useful tool for examining the darkness in her life, which is

represented by "the dark room" in her home, where she frequently retreats during bad times. She frequently retreats here. She begins to associate this gloomy chamber with a threatening presence, which causes mental turmoil and ultimately leads her to decide to leave her husband and children.

The way Ramani, who himself mistreats his wife, responds to the account of Shanta Bai's sufferings is comical. When she alluded to a few attempts on her honour, he declared that men should be spanked. He wholeheartedly concurred with her outlook on life. On the verge of committing suicide after leaving her family, Savitri realises bitterly: "No one who could not live by herself should be permitted to remain. This shows Ramani's entire obsession with Shanta Bai and her pretensions as well."

R.K. Narayan depicted tales of ordinary people attempting to lead ordinary lives in a world that was changing. Narayan wrote for more than fifty years and published till he was eighty-seven years old. He lived to be ninety-five. He published fifteen books. There are five collections of short stories; numerous travelogues; a collection of nonfiction works; the memoir "My Days," and the English translation of Indian epics. His fictional characters are based on patterns in actual life. Margayya, Swami, Krishnan, Chandran, Sushila, and Savitri are all modest Shastris. The Financial Experts' ambitious fantasies, Raju's showy guide, and Vasu's rogue taxidermist personify the regular people in Indian culture. Fictional art is given power by the pertinent application of Hindu mythological tales, the Bhagwat Gita's teachings, and austere religious practises and beliefs designed to achieve one's goals. The authors of novels like Narayan keep enhancing the depth of the human experience. He takes it from the juvenile, imitative, romantic, and nationalistic stories of its early phase and gives it a strong native footing and brings it close to the socio-cultural life of the people. He introduces new issues, new characters, and new attitudes to us. Narayan is most concerned with how man fulfils the life function bestowed upon him by culture and environment. These are the explanations behind R.K. When it comes to Indian English fiction, Narayan is regarded as one of the forerunners of a new era.

R.K. Narayan produces conventional novels that are spiritually representational of India while remaining apolitical and universalist in humanism. William Walsh claims that Malgudi is a metaphor that applies to everyone and everything, not just to India. set against the backdrop of one particular location. Indian writing in English is so closely interwoven with political development that even R.K. Narayan said, "The solitary individual engages with the one, the universal problem,

Glimpse of R.K. Narayan- A Novelist

the efforts not merely to be, but to become, human." Despite his strict prohibition on using politics as a motif, Narayan "could not ignore what was happening around him. As we have already seen, Malgudi was impacted by the changes brought about by the British Empire's all-pervasive presence, and there is a conflict between tradition and modernity in all of his stories.

R.K. As a well-known author of Indo-Anglican literature, Narayan has produced more than a dozen novels and a few hundred short tales. His books can be divided into six groups for research purposes. The novels from his earlier period include *Swami and Friends*, *The Bachelor of Arts*, and *The English Teacher*. These books are based on the author's own experiences. These books have autobiographical elements to some extent. Narayan has also published books about the home. These books cover social and familial issues. *The Vendor of Sweets*, *The Dark Room*, and *The Painter of Signs* all fall within the domestic category. He has skillfully and artistically captured the Malgudi money-seeking man. *The Financial Expert*, *Mr. Sampath*, *The Guide*, and *The Man-Eater of Malgudi* are among the books that address financial issues.

Waiting for the Mahatma is the only political novel that R.K. Narayan has written, despite the fact that it contains very little actual political content. It is basically Bharti and Sriram's love tale.

Social novels are books like *The World of Nagaraj* and *The Grandmother's Tale*. The novels *A Tiger for Malgudi* and *Talkative Man* were the results of the writers' most recent creative periods. These books can be categorized under other books.

The author of these books has included details from his early life. These books are also referred to as a "trio of autobiographies" because the author chronologically covered his personal and academic lives in them. These books are based on his own life struggles and experiences. In *Swami and Friends*, the tale of ten-year-old Swaminathan, a youngster full of wonder, innocence, and mischief, and his upbringing in the fictional town of Malgudi is told. He attends the British-founded Albert Mission School, which places a strong emphasis on English literature, Christianity, and the importance of education. When Rajam, who is a symbol of colonial power, joins Swami's school and quickly becomes a close friend, his life changes in a big way and quickly.

The following episodes in the series are *The Bachelor of Arts* and *The English Teacher*. These books depict a young man who is both inexperienced and experienced. Twenty-one-year-old Chandran is a well-known collegiate debater. He falls in love with Malthi after earning his B.A.

but is unable to wed her due to his mother's resistance. He quickly grows weary of the world. The English instructor tells the tale of Krishna, an English professor at a university. The love between Krishna and his wife, Sushila, is the main theme of the book. When Sushila unexpectedly passed away from typhoid, they were leading a very happy life. Following her passing, Krishna focused on raising his daughter Lila. This book is dedicated to Rajam, the author's wife. It is not only autobiographical, but also intensely emotional and heartbreaking. The narrative follows Krishna through a number of adventures as he strives to find inner tranquilly and personal growth.

The household books by Narayan are based on his own observations of society. The novels in this category are *The Dark Room*, *The Vendor of Sweets*, and *The Painter of Signs*. Drawing a realistic depiction of society and, in particular, the position of women in traditional South Indian Hindu families, Narayan did so with great artistic skill. He has made an effort to highlight the suffering of women and the fight for independence.

The novel about money hunting was also written by Narayan. Margayya, the main character of *The Financial Expert*, is portrayed as a financial advisor. He wants to earn more money through his trade of obtaining funds from banks and lending them to other clients at interest. Raju, the main character of *The Guide*, chases after money as well. He takes on the role of Rosie's manager. The situation is perfect up until Raju forges Rosie's signature to steal priceless jewellery that was lying with her husband. He is imprisoned for the crime. Rosie departs from Malgudi and returns to her hometown of Madras. *The Man Eater of Malgudi* also handles financial issues.

Only one piece of political fiction, however unrelated to politics, has been written by R.K. Narayan: *The book* is merely a love story between Sriram and Bharti, a devotee of Gandhiji. Even though *Waiting for the Mahatma*, his book about politics, lacks humour and sarcasm, he nevertheless employs it sparingly. The occurrences are intertwined with historical events like Gandhi's fight for India's independence, the Quit India Movement, and that tragic evening of January 30, 1948, when the great devotee of Ahimsa fell victim to the assassin's bullets. His main focus is the love tale of Sriram and Bharti.

Literature serves as a social commentary. In R.K.'s instance, it is essentially true. Narayan: He has provided accurate descriptions of the current South Indian Hindu community in his social novels. Realists have a responsibility to reveal society's faults and flaws, and it appears that the novelist

Glimpse of R.K. Narayan- A Novelist

has done so successfully. Narayan has portrayed events and circumstances from practically every field. In his books, characters include a student, teacher, housewife, artist, businessman, talkative man, grandmother, and more. The socioeconomic profile of Malgudi is as follows. So, it's clear that Narayan has painted a realistic picture of Malgudi, the village he made up but didn't make up completely.

Because of their simplicity, Narayan's stories are tremendously simple to read as a writer. He frequently incorporates cultural elements from Indian culture into his paintings. His articles are very well-liked by readers and accurately capture the many facets of interpersonal relationships. In his stories, the main characters demonstrate everything that takes place throughout the development of human relationships. His heroes are conscious of the social and political changes, but they remain neutral and refuse to support any particular ideology. Narayan has portrayed his great sense of tradition, which he respects excessively, in a variety of human connections. It's important to note that Narayan shows relationships between people in a conservative way, both in mind and spirit.

Narayan is a middle-class novelist, and what most appeals to us about his work is how he humanizes Malgudi and its inhabitants. He creates an intimate sense of reality with his account of Malgudi. By giving them a universal quality, he succeeds in making the places and situations he describes seem unusual. His heroes are not all heroic. His books are comedies of situations and personalities. Characters from a comedy about the middle class are formed by creatively reenacting their peculiarities. He can legitimately be referred to as a middle-class author. He does a beautiful job of capturing the emotional complexity of family relationships while being honest about their problems.

Narayan is more interested in the analysis of the character of the individual in his course through life. According to Dr. Paul Varghese, "Though not vehicles of mass propaganda, his novels also depict the breakdown of feudal society and express the changed ideas concerning the family as a unit and the conflict between old and new." Narayan's characters belong to the middle class, or rather to the lower middle class of south India. Chandran comes from a family that is middle class. The concept of making a living is a concern for editor Srinivas as well. Mr. Sampath's entire life revolves around the issue of getting money, and Raju, the tour guide, is not always free from

material concerns. These people are your typical kinds of people—prudent, cunning, and prosaic—the kinds of people you encounter every day.

Narayan's heroes are never depicted on a heroic scale. Narayan actually invented non-heroic heroes. They are regular people with no remarkable abilities, but due to certain occurrences, they quickly achieve greatness before reverting to their initial status. It's amazing how they get to the top of the ladder and attain greatness. The events control them, not the other way around. They are defenseless beings whose fortunes and desires are torn apart.

Narayan is a comedic writer who is also concerned with man's role in the cosmos and his plight. He is both a sublime and absurd comedian. He observes life and writes about it as it appears to him. He isn't just tragic or just funny. Both elements are combined in his work. Raju experiences his happiest moments, excels as a tour guide, enjoys the best of another person's wife, makes a great impression, and, most importantly, is revered as a genuine Sadhu or saint and passes away as a martyr. He does, however, experience times of pain, shame, and transgression. His style of conveying both a tragic and humorous sense of life does not prevent him from effectively communicating his perspective on life. He not only uses character, context, and conditional irony, but also offers a wholly sarcastic perspective on life. Everything about life, from conception to death, is absurd. It is challenging to select between the finest and the worst, the exquisite and the hideous, since they are all so intertwined.

Narayan's novel *Swami and Friend* gives us a first glimpse of the comedy that permeates Narayan's novels. One aspect of British colonization was the transfer of cricket, a game that seems opaque and slow-moving to North Americans. However, at the time the book was written, cricket absurdly stood in for more than simply a sport and represented the entire mentality of an empire. When it comes to cricket, the boy is sufficiently enthusiastic to spend some time trying to explain the game to his elderly grandmother, despite the fact that we see Swami raised to extremes of outrage by a political orator who laments the passivity of his countrymen that has allowed them to be dominated by an alien power. This humorous incident has a strong poignancy to it, just like so much of Narayan's comedy. The grandmother stands for the traditional Indian culture, where cricket is not played.

Glimpse of R.K. Narayan- A Novelist

R.K. Narayan's humor is a direct result of his analytical examination of the tragic or humorous paradoxes in human experience. Irony and humor coexist in his novels. Even though Raju is fasting, famished, and in danger of passing out, the author keeps sending throngs of people to see him. This is a great illustration of how sarcasm and laughter can coexist. An American records the situation on film. Press reporters continue to send their reports. While Raju is dying by inches, people eat at stalls, consume alcohol, smile, and watch publicity films. Here, the unexpected juxtaposition of tragedy and irony results in sour humor. The irony in Mr. Sampath's activities makes them amusing. Waiting for the Mahatma has an ironic tone since Sriram, the protagonist, joins the national movement because of love for Bharti rather than because he is a great patriot and Gandhi fan. Actually, R.K. Narayan is a meticulous and committed artist in terms of both his craft and method. Iyengar claims that "he is one of the few writers in India who takes their art seriously, continuously attempting to enhance the instrument, pursuing with a feeling of dedication what may frequently appear to be the mirage of technical perfection." Narayan is incapable of stooping below a certain standard of quality.

Thus, simplicity and subdued humor are traits of R.K. Narayan's books. He describes ordinary people attempting to live ordinary lives in a world that is changing. His straightforward and uncomplicated English has, however, drawn criticism. Despite being a journalist and an English teacher, he never employed highly complex or sophisticated vocabulary. Without a doubt, his language frequently becomes a literary concern. It never fails to express the writer's emotions and ideas. He is neither arrogant nor conceited. He is able to capture life's ironies using words and scenarios that are as commonplace as possible. In a remarkable fusion of humorous and everyday language, He is able to capture life's irony. Again, his writing has a lovely blending of tragic and comedic aspects. He transmits even the most subtle shades of emotion and thought while speaking a language that is so common and "foreign" to most people, like English. He is a comedy genius who is cognizant of the sadness of the human situation. He is neither a fanatical opponent of modern and Indian customs nor an uncompromising critic of them. He is generally content to create the best tragi-comedies of mishap and misdirection, knots of satiric conditions, and small ironies of Malgudi existence. He is capable of displaying both smiles and sadness. Through his tears, he is grinning and taking in the splendor of life's rainbow.

Narayan holds the top position among Indian novelists. Only the best European writers have benefited from his reputation as though English were their native tongue. His writings have been translated into a number of European and Indian languages, and he is well known in Britain and the United States. The many facets of Narayan's art have received praise and appreciation from all across the world. He is regarded as a natural storyteller. He describes an exceptional simplicity and purity in his English writing. His use of the English language is notable for its uncommon felicity of phrasing and leisurely pace. The typical gimmickry and tinsel frippery that plague the prose of a writer working in a foreign medium are absent from Narayan's work. Although *The Guide* and some of his previous novels demonstrate his ability to innovate, his narrative style mostly follows the conventional pattern. Modern literary devices like flashback, internal monologue, and stream of consciousness are handled deftly by him. It has a predilection and a feeling of naturalness about it. It is typically straightforward and unadorned. Narayan's writing is essentially objective and impersonal, so his manner and language are mostly practical. The fact that Krishnan's tragically short-lived marital happiness was called "one of the most moving and perfect works of writing in modern English literature" proves beyond a doubt that he can write in a way that makes people feel things and has a large vocabulary.

Narayan's is the art of resolved limitation and conscientious exploration; he is content, like Jane Austen, with his small piece of ivory that is only a few inches wide; he would like to be a beached observer, to sense the atmosphere of the place, to snap a small group of characters in their oddities and angularities; he would, if he could, explore the inner countries of the mind, heart, and soul. Malgudi is Narayan's Casterbridge, yet even though they may have recognized regional trappings, the people who live there are fundamentally human and share a bond with all of humanity. Malgudi is, in this sense, everywhere.

In addition to being a novelist whose works cover the last fifty years of Indian history; Narayan is also a humanist who paints the most accurate portrait of modern middle-class families in India. Humanism is essentially a philosophical perspective that emphasizes the dignity and rationality of humans as the ultimate authority. Human reason, not any external authority, serves as humanism's final court of appeal. It has a secular, liberal, and tolerant spirit. Through their research and education, humanists express their opposition to the sociopolitical and religious establishment. His humanism is commonly shown in Narayan's novels. Analysis is done of the author's development

Glimpse of R.K. Narayan- A Novelist

as he discusses the issues encountered by Indian people facing an uncertain future in a rapidly changing society, as well as his distinctive use of English and his presentation of the novel as an artistic form. But it's likely that his hopes would be broken and his longing go unmet. The metropolitan culture is basically unique to him and his society, though he may not be aware of it. He longs for literary communities that are far away and unattainable. Narayan stayed in India as an Indian author who was content to have his work read by people outside of India while also remaining firmly rooted in the society into which he had been born.

The characteristics of a meticulous artisan apply to the novelist as a mechanic. He has handled the two distinct episodes of the hero's life extremely skillfully. It is all thanks to his craftsmanship that the tale is handled so well. It is undoubtedly straightforward in its forward motion, yet the dual present-past technique demonstrates the deftness of a very accomplished novelist. As time goes on, the technique changes. For instance, behind the current events in the book *The Guide*, the hero's frenetic life has gone through a very traumatic encounter with Rosie. The past has been pasted on the board of the present. Almost in the middle of the story, there is a distinct visible chasm, but it is more of a division than a crack. The two distinct episodes are connected by the storyteller's expertise. Nobody else could have done that; only a skilled artisan could have. His writing's cadence is exposed. He allows adequate time for the current situation to grow. The story progresses slowly without any jittery movements from him. As time goes on, the personalities fully develop. Even if they were fabricated, the events were timed correctly.

We observe the author addressing a number of issues that preoccupied him as a young man. His books depict the conflicts and issues that exist in modern society on a daily basis. It is not a battle in the protagonist's experience of life. It is the daily reality of all the suffering people on Earth. We identify too strongly with the men and women in his works who face adversity and life because we feel so close to them. This characteristic gives his theme a universal appeal. He is a well-liked author, and despite the fact that the majority of his books were published more than 50 years ago, they are still the most vibrant and fresh treasures. We can all, to varying degrees, relate to the protagonist's struggle against social constraints and the struggle to be someone other than what their social fate seems to be driving them to be. Many of the characters in his stories waste time attempting to be someone they are not.

Narayan's ideas, which also animate Indian society, serve as the foundation for Narayan's. He possesses a remarkable ability to convey all of life's nuances. He is undoubtedly a great observer of life and etiquette, even though he does not criticize society. The author of the work uses both conventional and cutting-edge humorist techniques to create laughter. With a hint of Indianness, he has greatly improved the comprehension of his language. He creates a good reflection of reality with the straightforward dialogue and first-person narration. It can be claimed that Narayan uses language in a straightforward, readable, and uniform manner. He writes with a peculiar sense of humor for an Englishman.

Narayan is frequently categorized by critics as being from the oral storytelling tradition. Reviews point out his talent for subtly wry humor, which he used to highlight the flaws of being human. Narayan's comedy is the subject of several critiques. According to Shashi Tharoor, "Narayan at his best is a skilled teller of timeless tales, a diligent recorder of the ironies of human life, an astute observer of the possibilities of the commonplace; India's answer to Jane Austin." His soft sense of humor is frequently noted. He respects the nature of his character. He may laugh about them and continue to be friends with them because of this. Critics also draw attention to his talent for telling distinctive tales with both a universal message and a specific cultural context. According to reviews, Narayan is better able to capture the feel of a real city because of the invention of the fictional Malgudi. Most of the appeal of Narayan's writing comes from how well he can show Hindu culture and Indian life in the form of an English novel.

CONCLUSION:

R.K. Narayan is one of the exceptional writers—few in number—who has attained acceptance and acclaim. He adheres to the philosophy of "art for art's sake," but this does not imply that he is a lifeless writer. It simply means that his writings don't include any obtrusive messages, philosophies, or moralities. His novels include no didacticism at all. He has a keen understanding of human motivations and feelings. He is a talented local author whose books are tragic comedies of misfortune and misdirection. He is the designer of a photo gallery featuring literary immortals. His books contain a variety of realistic and fascinating characters that, once we get to know them, we can never forget. He writes about the middle class, his own class, whose members are neither in extreme need nor too well off to be concerned about their status and financial security. His protagonist is typically a quiet, sensitive, and passionate person.

Glimpse of R.K. Narayan- A Novelist

To put it briefly, R.K. Narayan was a person who could observe details in great detail. His works and settings exhibit his ability to describe characters and his excellent eye for detail. In his opinion, any work of art should be able to speak for itself. He was naturally pious and religious. He significantly contributed to the improvement of Indo-English literature. His writing has covered a variety of subjects. His compositions consistently displayed a vivid imagination. The way he portrays Malgudi allows readers to see the entire situation. The adage "brevity is the spirit of wit" is true. In R.K.'s instance, it is incredibly accurate. Narayan: Because he valued simplicity, his stories are succinct and impactful. He did so with humor about his subject. His story includes descriptions of the world of people and Indian sensibilities. With his subtle irony and use of straightforward language, he also succeeds in highlighting cultural details. He made a lasting impression on the reader. He has added a new perspective and made a significant contribution to the literature. Today, R.K. is known for his remarkable literary debut. One of the most well-known Indian English writers is thought to be Narayan.

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