



“A Mirror Image of Truth in the Rhythm of Reality”- Literary contribution of R. K. Narayan’s

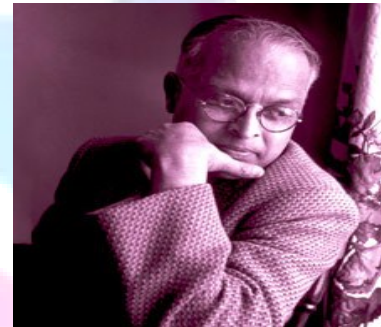
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Abstract: *In the literary contribution of R. K. Narayan, we can fetch the true depiction of modern Indian life, traditions and culture in its dramatic and realistic form. The Social pragmatism is broadly and minutely described. He is a pure story teller, an artist who represents reality in its real unusual rhythm. Social customs, traditions and reality are intensely described with unprejudiced objectivity and complete separate observation.*

Keywords: *dramatic, realistic, literary, depiction Indian.*

I. INTRODUCTION

The full name of R. K. Narayan is Rasipuram Krishnaswami Iyer Narayanaswami, (1906-2001) belongs to the age of Indian Freedom Struggle of 20th century. He was an Indian writer, best known for his works set in the fictional South Indian town of Malgudi. The three bright stars, personalities of Indian English literature, Mulk Raj Anand, R. K. Narayan and Raja Rao started writing their fiction, mostly during the period of great uproar and enthusiasm. Some of their early works represent the conditions and the troubles that characterize the early decades of the 20th Century India and the people of the country. All of them expressed the feeling of their age in their literary works directly or indirectly. R. K. Narayan has written 15 Novels, Five Volumes of Short-Stories, a number of Travelogues and Collection of Non-fiction, English Translation of Indian Epics, and the Memoirs “*My Days*”.



II. MAJOR LITERARY CONTRIBUTION BY R. K. NARAYAN

Sr. No.	Novel/Books	Published in Years
1	Swami and Friends	1935
2	The Bachelor of Arts	1936
3	The Dark Room	1938
4	The English Teacher	1945
5	Mr. Sampath	1949
6	The Financial Expert	1952
7	Waiting for the Mahatma	1955
8	The Guide	1958
9	The Man Eater of Malgudi	1962
10	The Vendor of Sweets	1967
11	The Painter of Sign	1967
12	A Tiger for Malgudi	1977
13	Talkative Man	1986
14	The World of Nagaraj	1990
15	Grand Mother’s Tale	1992

III. WRITING STYLE OF R.K. NARAYAN

Narayan's writing technique was unassuming with a natural element of humour about it. It focused on common people, reminding the reader of next-door neighbours, cousins and the like, thereby facilitating a superior ability to relate to the topic. Unlike his national generation, he was able to write about the workings of Indian society without having to modify his characteristic simplicity to conform to trends and fashions in fiction writing. He also employed the use of nuanced dialogic prose with gentle Tamil overtones based on the nature of his characters. Critics have considered Narayan to be the Indian Chekhov,



because of these similarities in their writings, the simplicity and the gentle beauty and humour in tragic situations. Greene considered Narayan to be more similar to Chekhov than any Indian writer. Anthony West of *The New Yorker* considered Narayan's writings to be of the realism variety of Nikolai Gogol.

IV. INDICATION OF MODERN SOCIAL REALITY

Our country, India has innate a great legacy of its culture from ancient time. Civilization has continuously been passing through its complicated form. India has also kept her age old customary tradition in the society with some adaptation. India is a country where Festival, cultural events, protocols of civilization, Religious occasions, and National Day Celebration Programme always take place. They are the undividable elements of our society. They mostly aimed to bring together people with the feeling of unity, to make people happy life very closely with melodious mutual understanding.

In the literary contribution of R. K. Narayan, we can certainly find the depiction of cultural events, patterns of civilization and traditional values but the distinctiveness of Narayan is the faithful, real representation of modern society, without any criticism, satire or remarks. Hence in his literature we can envisage the modern society as it was with virtues and vices. Social customs and traditional actuality are brightly described with unbiased objectivity and complete detached observation.

R. K. Narayan is a man of ethical realization. He finds out that commercial sense wrecks the morals of man. He is for the social incorporation and order. As an artist he has cut up the social motives fruitfully with the help of realistic characterization. Hence he does it with help of his characters. Novels of Narayan are the expression of diverse problems of middle class society in which he has been all involved.

V. MALGUDI- VILLAGE REVIEW

Malgudi is a imaginary town view in the mind of R. K. Narayan, where his fiction works take beginning. The untrue region is woven in such a smooth thread that it creates a fine fabric of undividable part of Narayan's practical art. It is as significant a place in the field of literature as '*Border Countries*' of Sir Walter Scott, '*Lake District*' of Wordsworth, '*The Wessex*' of Thomas Hardy or '*The Five Towns*' of Arnold Bennet. It was a town shaped from his own experiences, his early days, and his nurture. The people in it were people he met every day. He therefore, formed a place which every Indian could relate to. A place, where, you could go "*into those loved and shabby streets and see with excitement and a certainty of pleasure, a stranger approaching past the bank, the cinema, the haircutting saloon, a stranger who will acknowledge us, we know, with some unforeseen and revealing phrase that will open the door to yet another human existence.*" (Green Graham) Malgudi is an strong, emotional curiosity of R. K. Narayan. It is not only a surroundings of his novels- but 'a leading hero' which is present in one way or other in most of his novels.

VI. AWARDS AND HONOURS IN THE FIELD OF LITERATURE

Narayan won several awards during the course of his fictional career. In 1958 His first major award was, the Sahitya Akademi Award for *The Guide*. When the book was made into a film, he has received the Filmfare Award for the best story. In 1964, he was awarded with the Padma Bhushan during the Republic Day honours. In 1980, he was awarded the AC Benson Medal by the (British) Royal Society of Literature, of which he was an honorary member. In 1982 he was elected an honorary member of the American Academy of Arts and Letters. He was nominated for the Nobel Prize in Literature multiple times, but never won the award.

Recognition also came in the form of honorary doctorates by the University of Leeds in 1967, the University of Mysore in 1976 and Delhi University in 1973. Towards the end of his career, Narayan was nominated to the upper house of the Indian Parliament for a six-year term starting in 1989, for his contributions to Indian literature. A year before his death, in 2001, he was awarded India's second-highest civilian honour, the Padma Vibhushan.

VII. CHARACTERS

All the characters in Narayan's novels are live creation of imaginative depiction. They are not heroes or heroines or of aristocrat or noble class but they belong to common people of middle class. Their actions are obvious but they are dummy in the hands of God or Nature. They seem to perform their duties as an active agent who are put up into limelight or highlighted to some particular dilemma with a view to create normalcy. My study in this research work is to show the gradual development of all the major characters of R. K. Narayan's novels in respect to their conflict, struggle, confrontation and adjustment at the end.

"Actually, the success of R. K. Narayan lies in attributing globality to his ordinary place characters. The non-heroes characters are finally evolve into heroes. This is done with the creative impersonality and diverse objectivity. There is no didacticism, no philosophy, no propaganda involved in their conception. They are drawn with extra-ordinary fragility and tenderness, admirable integrity and intelligence. The novelists can not control and govern them but lets them be liberated. The point of view articulated by them are the logical outcome of their personality. What is noteworthy is that Narayan's characters stay dedicated to the search of correct meaning in life"



The main Characters of a variety of novels mentioned below are dramatic and realistic in their nature and become the purpose of research as well as prime concern for any research study.

- ❖ Jagan and Mali - The Vendor of the Sweet
- ❖ Raman and Daisy - The Painter of Signs
- ❖ Raju, the Tiger - A Tiger of Malgudi
- ❖ Sriram and Bharti - Waiting For the Mahatma
- ❖ Raju, Rosie and Marco - The Guide
- ❖ Dr.Rann and Talkative Man - Talkative Man
- ❖ Ramani, Savitri and Shantabai - The Dark Room
- ❖ Nataraj and Vasu - The Man Eater of Malgudi
- ❖ Swaminathan his friends Mani, Shankar, Somu, Samuel and Rajam (Swami and Friends)
- ❖ Chandran, Malathi and Sushila - The Bachelor of Arts
- ❖ Margayya, Balu, Dr. Pal - The Financial Expert
- ❖ Krishna, Sushila and Leela - The English Teacher
- ❖ Mr. Sampath and Srinivas - Mr. Sampath
- ❖ Nagraj and Sita - The World of Nagraj
- ❖ Bala (Grandmother's Tale)

VIII. CONCLUSION

The imaginative superiority of R. K. Narayan is unique. His easy and short way of telling story, his understanding of psychological behaviour of people, his practical approach towards the art of depiction, his smooth plot making and above all, his use of stylist writing make him the novelist of unique and intellect. R. K. Narayan does not use the medium of novels for any purpose other than giving imaginative happiness to his readers. He was an pure and simple artist novelist. His backgrounds are enormously realistic, nearly philosophical in their practicality. He was noted for the objectivity and indifference of his stand. He was free from desire to talk, to direct and to convert the modern society. He has created a large numbers of characters that will continue to pleasure the heart of his readers in future.

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