

The Notion of Region in R.K.Narayan's Novels

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This paper concentrates on R. K. Narayan's novels reflecting region to expand the image of regionality. It analyzes the varied forms of Malgudi region and shows how Narayan is able to transform a particular limited region into a symbol of India and its life.

Looking to the regional appeal in the Indian English novel, the novelists like Raja Rao, R.K. Narayan and Arundhati Roy introduced region, either imaginative or real, in their novels to define India as a nation with its indigenous culture and civilization. *Kanthapura* by Raja Rao (1938), a novel representing the impact of the Gandhian movement on the Indian people, is set at Kanthapura. It is a south Indian village near Hassan where Gandhiji's civil disobedience movement takes place. Similarly Arundhati Roy has set her debut novel *The God of Small Things* in Ayemenem in the central Kerala District of Kottayam. The writer has ushered India into the modernity of advanced civilization in this novel. The narrative focuses on Indian Village depicting the genuine image of India, but its appeal is modern as well as westernized. R.K. Narayan has imagined Malgudi in the majority of his novels. The fictitious region Malgudi truly mirrors the versatile form of the nation. It has been interpreted as a vision, a waking dream and Indian reality. Some critics find similarity between Narayan's Malgudi and K. Natrajan's Kedaram which remains the locale of Natarajan's *Chronicles of Kedaram, Athawar House* and some other stories, but according to Natarajan 'Kedaram is a composite creation made up of bits of Pudukottal' (Iyer 3).

Narayan's region of experience was Madras (Chennai). Coimbatore remained his sister's house where he used to spend his vacation while Mysore is the place where he received university education and also served as a clerk for some time. K.R.S. Iyengar in *Indian Writing in English* shows the changing scenario of the town and opines that Malgudi can be mere Lalgudi no more, if ever it was; the old familiar taluka town has now acquired richer, more exotic, surroundings, without quite changing its essential self. Has Lalgudi merged with Yadavagiri to become Malgudi? (363) Since, Malgudi landscape or regional set up seems identical with such places. Lalgudi, a town in Tiruchirapalli district in the Indian state of Tamil Nadu, is located near Coleroon river and the river Ayyan Vaikal is passing

through Lalgudi. While looking to the geographical set up of Coimbatore, it is situated on the bank of the river Noyyal. It is also known as Kovai. Coimbatore, one of the major commercial centres has often been referred to as the Manchester of South India. Situated in the West of Tamil Nadu, Coimbatore is surrounded by the Western Ghats mountain range in the Western part while Northern region covers the reserve forests and the Nilgiri Biosphere. The fictitious town Malgudi has a similar type of background, but to Narayan Malgudi has no other substitute. In ‘Author’s Introduction’ to his *Malgudi Days*, Narayan himself declares his Malgudi region as an imaginary region and a concept that broaden its appeal to manifest the universal perspectives.

I have named this volume *Malgudi Days* in order to give it a plausibly geographical status. I am often asked, “Where is Malgudi?” All I can say is that it is imaginary and not to be found on any map (although the University of Chicago Press has published a literary atlas with a map of India indicating the location of Malgudi). If I explain that Malgudi is a small town in South India I shall only be expressing a half-truth, for the characteristics of Malgudi seem to me universal. Malgudi has been only a concept, but has proved good enough for my purposes (8-9).

Narayan has not drawn any map of Malgudi to assign it a fixed geographical status. For whatever it stands, but one can imagine the South Indian culture into a form of Malgudi. Narayan’s first novel *Swami and Friends* indirectly specifies Malgudi located in South India, where Swaminathan, the protagonist of the novel, while taking the examination, writes his address on the paper’s flap the elaborate inscription:

Tamil Tamil W. S. Swaminathan
1st Form A section
Albert Mission School Malgudi
South India
Asia (71)

It represents the Southern impression in all its walks, hence can be assigned a category of one of the towns belongs to South India.

The postcolonialism in literature appeals the native cultural identity or concentrates on the regionality. The success of a novel often depends upon vigilant selection of a particular locale, which is rendered to locate the ideas of a writer to develop his fictional world. The novelist often seems narrowing or limiting particular region through which he visualizes the regional specialties of the selected land. Malgudi, the fictional, semi-urban town is the chosen land or imagined region by R. K. Narayan. The novelist has brought to light the features of common people of this region. Such region can either be a mental or geographical but it has been conjured and settled in such a way as to represent any other place. The setting for most of his novels is the fictional town of Malgudi which is conceptualized like the real place. The

invention of various regions by writers has assigned them the status of 'Regional' writers. For example, Thomas Hardy's 'Wessex', Faulkner's 'Yoknapatawaha', Gaithe's 'Macando', Phanishvarnath Renu's 'Purnia' and Pannalal Patel's 'Ishan' region have established the path of representing regionality in literature. R.K. Narayan too, well-known for his 'Malgudi', is very much considered the regional artist among the Indian Writers in English. P.P. Mehta in *Indo-Anglian Fiction* states, "The regional novel finds its full expression in R. K. Narayan" (199). The regional novel generally describes the physical features of the region, locality, its people and their life, customs, traditions, etc. through which the general image of particular land is reflected. Likewise, Hardy's novels are 'novels of character and environment' also seems true in case of Narayan. Malgudi is the backdrop of his fictions and through the eyes of this region Narayan's characters are developed, assessed and pass through the trials of life. This region offers the author a sort of familiar confinement to base his fiction. Malgudi entered in Narayan's creativity like pre-settled site:

I remember waking up with the name Malgudi on Vijayadashami, the day on which the Goddess of learning is celebrated. Malgudi was an earthshaking discovery for me, because I had no mind for facts and things like that, which would be necessary in writing about Malgudi or any real place. I first pictured not my town but just the railway station, which was a small platform with a banyan tree, a station master and two trains a day, one coming and one going. On Vijayadashami I sat down and wrote the first sentence about my town: 'the train had just arrived at the Malgudi station (Mehta, Ved 156).

Narayan is frequently referred as a regional novelist because of depiction of single locale in most of his novels. His analysis of the idiosyncrasies of small town life has bestowed him good fame as novelist of social order. Walsh in *R. K. Narayan: A Critical Appreciation* describes Narayan's Malgudi a metaphor of India (6). Narayan's concern seems more social than the topography of the region. Regional backdrop seems to shift towards the universal sphere in the course of time. The greater emphasis is laid upon assessing the customs, traditions and human relationships. Narayan might have thought that imaginary place would prove more beneficial than the real one as it offers more creative freedom according to the necessities of his fictional frame. Malgudi is like Hardy's 'Wessex' region and a dream country in which physical features of various places are re-arranged, modified and magnified. Whatever happens in Malgudi, happens everywhere. Truly speaking, one cannot claim that Malgudi is the reflection of entire personality or perfect image of a nation, but of course it represents the mainstream of the major aspects of native life in such a way that it remains the microcosm of the country. Even such vision can be extended to its wider sense or the world at large. Narayan has transformed his restricted province Malgudi into a symbol of India and its routine life. The portrayal of this region has its general as well as specific appeal. Regionality is already woven facet in Narayan's novel, but mere limiting it to Malgudi province would

be an act of unjust because his characters are seen crossing those regional boundaries and extend the said limitations to generalize their impression. To that extent, his vision has universal appeal. The Washington Post notes: “R. K. Narayan’s Malgudi is a metaphor, not of India, but of the world” (*The Man-Eater of Malgudi* 1). Michel Pousse in *R.K. Narayan: A Painter of Modern India* observes that “Malgudi is India and India is the world...This universal appeal comes from the author’s humanism” (xiii). Malgudi and Malgudi humanity are the themes of his novels. It can be symbolized as the ideal specimen of urban and rural locality. Malgudi humanity is observed in each and every part of the country. Region, nation, people or culture varies, but human approach towards life has the same-like framework everywhere. The novelist constructs a small world within an imagined locale to represent his thoughts or life-philosophy of various cultures.

It seems that Narayan himself is the creation of Malgudi because he has preferred to locate himself within this milieu in the form of confinement. Though, the state of such confinement is very dear to him and he loves to live in it. Malgudi is like a treasure house to him from where he could extract the latent magnificence of Indian culture and civilization. When the task of film-making based on his novel *The Guide* was initiated, the selection of Malgudi location was a big puzzle to filmmakers. Narayan narrates his experience in *My Days*, that in the beginning they (the filmmakers) went to great trouble to seek his advice, and he had spent a whole day taking them round Mysore to show the riverside, forest, village, and crowds, granite steps and the crumbling walls of an ancient shrine which combined to make up the *Malgudi* of his story; they went away promising to return with crew and equipment, but never came back. He learnt subsequently that they had shifted the venue of *The Guide* to Jaipur and had already shot several scenes on a location as distant from *Malgudi* as perhaps Iceland. To add this, when he protested, they declared, “Where is Malgudi, anyway? There is no such place; it is abolished from this moment. For wide screen purposes, and that in colour, Jaipur offers an ideal background; we can’t waste our resources” (196-97). Narayan was very unhappy at that time because by exterminating the Malgudi, the filmmakers had discarded his milieu and human characteristics. Narayan completely disapproved the glamorous world and making a local star into a national figure. Even his attempt to draw Malgudi location was discouraged once by his uncle who showed his hatred for unknown place like Malgudi: “And what’s this *Malgudi*? Where is it? Why do you write about some vague place not found anywhere, while there are millions of real places you can write about? Don’t write about unreal places. You must read Dickens’ novels..... There you have a model, write like him” (*My Days* 104). To Narayan the depiction of unknown place was a challenge to that extent, but Narayan could judge well his imaginary place to represent it like the real one.

Narayan has shown Malgudi in a developing state. The gradual development of this region is reflected in all his novels. Narayan has caught the rhythm of this imagined region very rationally. Malgudi is viewed as one of the characters in all his novels. The journey of a

school boy reaches to its climax in the form of matured school teacher in between the phase of his creativity. The semi-urban Malgudi is transformed into a modern Taluk place or city like a province in his later novels. Narayan walks with the changing scenario of modern nations. K.S. Ramamurti notes in *Alien Voice*: “He lets us watch from novel to novel the growth of Malgudi...Its emergence from the peace and self assurance of the thirties to the more eventful and sensational years of the Gandhian and post independence period” (Srivastava 69). Iyengar in *Indian Writing in English* also observes Malgudi humanity through which one finds its association with any place: “Malgudi is Narayan’s ‘Casterbridge’, but the inhabitants of Malgudi – although they may have their local trappings – are essentially human, and hence, have their kinship with all humanity. In this sense, ‘Malgudi’ is everywhere” (360)

Each region, whether small or big, is labeled the cultural and sacred history of its own in India. People often recite the wonder and significance of particular places on several occasions. Raja Rao’s remark in the Foreword to his *Kanthapura* seems more interesting in this context:

There is no village in India, however mean, that has not a rich *sthalapurana*, or legendary history of its own. Some god-like hero has passed by the village – Rama might have rested under this pipal tree, Sita might have dried her clothes, after her bath, on this yellow stone, or the Mahatma himself, on one of his pilgrimages through the country, might have slept in this hut, the low one, by the village gate. In this way the past mingles with the present, and the gods mingle with men to make the repertory of your grand-mother always bright (5).

The birth of the river Sarayu is also associated with the myth of Lord Rama. The novelist has drawn a mythical truth of Indian cultural heritage in his novel *Mr. Sampath: The Printer of Malgudi*:

Rama was on his way to Lanka (Ceylon) to battle with evil there, in the shape of Ravana who abducted Sita... He rested on a sandy stretch in a grove, and looked about for a little water for making a paste for his forehead- marking. There was no water. He pulled an arrow from his quiver and scratched a line on the sand, and water instantly appeared. Thus was born Sarayu (206).

Narayan through mythical tales seems to convey the message of non-violence. This is the region where two extremes are shown integrated. Here, the concept of ‘survival of the fittest’ or ‘might is right’ proves mistaken. Love for all, and refuge to weaker is the Vedantic wisdom. The great Shankara appeared during the next millennium saw on the riverbank a cobra spreading its hood and shielding a spawning frog from the rigour of the midday sun. He remarked: “Here is the extremes meet. The cobra, which is the natural enemy of the frog, gives it succour. This is where I must build my temple.” He installed the goddess there and

preached his gospel of *Vedanta*: the identity and oneness of God and His creatures. And then the Christian missionary came with his Bible. Dynasties rose and fell. Palaces and mansions appeared and disappeared. The entire country went down under the fire and sword of the invader, and was washed clean when Sarayu overflowed its bounds. But it always had its rebirth and growth (207). One of the tourists on his visit to Malgudi says that there was a small shrine on the peak right in the basin. It must be the source of Sarayu mentioned in the mythological stories of the Goddess Parvathi jumping into the fire; the carving on one of the pillars of the shrine actually shows the goddess plunging into the fire and water arising from the spot', et cetera. Ishvar Temple was in the North Extension- there were hundreds of minute carvings all along the wall (*The Guide* 57, 66). The Ishwara Temple of the tenth century has the carvings of the entire epic *Ramayana* along the wall. There was a little temple at the end of the Vinayak Mudali Street under a cracked dome. It was an inner shrine containing an image of Hanuman, the God of Power, and the son of wind. According to tradition, this God had pressed one foot on the very spot where the shrine stood, sprang across space and ocean and landed in Lanka (Ceylon), there to destroy Ravana, a king with ten heads and twenty hands, who was oppressing mankind and abducted Rama's wife Seetha (*The Financial Expert* 33). The river Sarayu represents the nice portrayal of native culture. It remains the symbols of perpetuity.

The novelist describes the live picture of various streets and lanes of Malgudi: Kabir Street and Kabir Lane, Anderson Lane, Sarayu Street, Kulam Street, Vinayaka Mudali Street, Abu Lane, Ellaman Street (the last street). The region has been beautified through its Mempi Forest, Nallappa's Mango Grove, the Forest Road and the Trunk Road to Trichinipoly. Lawley Extension is named after the mighty engineer Sir Frederick Lawley, who was at one time the Superintending Engineer for Malgudi Circle, which consisted of Government officials. The Trunk Road to Trichinopoly passed a few yards in front of these houses (*Swami and Friends* 28). Lawley Extension is the most fashionable residential sectors of Malgudi town where the elite class, the government officials, doctors and engineers live. The Market Road is 'the life-line of Malgudi' (*Mr. Sampath* 5). This is the place where Margayya, the protagonist of *The Financial Expert* lives and has been referred 'crowded, noisy and dirty' locality. There are many printing presses in the town: the Crown Electric, the City Power, Acharya Printing, Shape Printing Works, and so on and so forth (*Mr. Sampath* 68).

There is the description of various villages which provide setting for many episodes. Tayur, Mangal, Kumbum, Sukkur and Koppal are the villages which figure prominently in the novels of Narayan. Sakkur village is consisted about a hundred houses and six streets. Around the village there are immense stretches of paddy fields (*The Dark Room* 119). Mangal equally symbolizes the typical of rural India where one finds the thatched huts and muddy lanes, and women having water-pots on their head, no schooling system for children

and poverty peeping out of their doors. Talapur is a slightly larger town than Mempi and is regarded as an important junction near Malgudi.

From *Swami and Friends* to *A Tiger for Malgudi*, Narayan unfolds new vistas of life. The small town Malgudi seems to change in the course of time. Narayan through Malgudi brings the realistic experience and enlarges such experiences to global limit. Malgudi has been trying to achieve multifarious progress in all walks of life to awaken modernity. Narayan has woven together the eastern and western cultural trends in his novels. He has interwoven the two sorts of history for his region: human and superhuman or divine, the natural and the supernatural. The mythical truths stand side by side the existing state. The native and the alien flavors are intermingled into one region. The exceptional spirit is generated by the writer to symbolize the places and its people. Amitav Ghosh's valedictory tribute to Narayan truly reflects the spirit of Malgudi life: "His Malgudi has already become a part of the mythic landscape of India... a place where no event is without meaning, and no pain is without remedy" (*Outlook* 58).

The rendering of characters like Swami, Krishna, Chandran, Raju, Natraj, Jagan, Ramani, Savitri or Suseela and numerous secondary characters epitomize the real replica and identity of Indian life. These multiple ranges of characters are easily recognizable. Narayan, through skilled art, has used the myth to focus reality which remains straightforwardly comprehensive. Narayan has conveyed the philosophy by shaping the rich inheritance of Indian ethnicity and the traditionally woven perception. His studying of deep insight into human culture and its relationship defines the ideals of Indian civilization. The sources of his creativity remain the Holy Scriptures like: the *Vedas*, the *Puranas*, the *Upanishads*, the *Ramayan*, the *Mahabharat* and the *Bhagavad Gita* through which he has scrutinized the true concept of Indian distinctiveness.

Hence, the novelist has shaped his characters noticeable, showing their attachment to the old ways with the use of colloquial speech and by particular personality traits central to the region. Narayan's characters prefer to survive in their natural world. The note of endurance varies from person to person, but their ultimate approach is to pursue the established tradition to manage harmonies in social life. Some of them tries to protest the rigid formation of the society, but proves feeble towards the end. His characters grow and develop from common to high-ranking status and finally return to a customary stage. In context to this, it has been remarked very appropriately: "Narayan's characters are fully alive in their doubts, their affections and aspirations-concern shown with assumed carelessness, Hindu customs observed as often as they are ignored, shown with gentle and wry humour. The reader enters a subtle and rewarding world bright with the colour of difference" (*The Bachelor of Arts* cover page)

Whatever happens in India happens in Malgudi. Malgudi is no exception. The customs or beliefs in social framework are natural threads woven since the earlier period in Indian

cultural history. Man is considered the product or part and parcel of society, where society judges his actions, attitudes or manners. The traditions woven into a social framework inspire and influence its people in general. R. K. Narayan too, seems traditionalist who exercises to apply a diversity of beliefs observed in Indian culture. The appeal may either be universal or local, but through such narratives we come to know the cultural range of a particular region or nation. The sense of perception is laid behind such beliefs. In course of time they vary. They do not have fixity of structure. What seems useful today can prove un-methodical or useless tomorrow is equally true. Even though, customs or beliefs bear valuable preaching through which virtues and morals are justified. Narayan's center of interest is Hindu religious beliefs where a faith in God performs its vital function. The well-known critic V. Pandurang in 'The Art of R. K. Narayan' appreciates Narayan's art in the following words: "Narayan is a writer with full commitment to certain spiritual and religious values and ideas, with which Indians are normally familiar" (Ramtake xxii).

Narayan is considered a pure artist who pursues the art for art's sake principle, yet the overall impression of his creativity indirectly confirms that he writes with a purpose. His prime concern is not to preach any philosophical principle directly, yet Narayan remains successful in manifesting certain life values through his comic vision. He has premeditated over the human conduct in practical life. The issues related to human relationship either of father-son or of husband-wife, are at the centre of his interest. His humour is intermingled with pathos and satire which defines life as it is with all its follies and foibles. The eastern and western cultural scenario is found mixed in his fictional world of Malgudi but the ultimate solution sought by the novelist is the return to natural life. Human virtues and vices are uncovered in his writing. His novels render the dissonance and irrationality spread in society. His attempt seems to generate the awareness towards certain hidden dissolute standards. Through his writings Narayan has endeavored to discover the genuine fissure between preaching and practicing norms. The double standards in practicing the Brahminic values, Gandhian philosophy, etc. are satirized with a view to screening the naked face of so called cultured people. Narayan accepts the helplessness of human being and superiority of omnipotent. Narayan appeal seems to confirm the worldly truth that man should live an honest life in harmony with nature without crossing the boundaries of natural order to avoid the possible dangers.

Majority of Narayan's novels concentrate over the middle-class life breathing in Malgudi which has been imagined as a fairly large district of South India. Narayan is considered a regional novelist and all his novels by and large are termed as 'local colour' or 'regional novels'. Looking to the contemporary criticism the place or the spirit of the locale has been given a new dimension and due importance, as a result 'place' is being considered an essential aspect of fiction similar to theme, language or narrative techniques applied. D.H. Lawrence draws our attention to the significance of the spirit of place accordingly:

Every people is polarized in some particular locality which is home, the homeland. Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars: call it what you like. But the spirit of place is a great reality. The Nile valley produced not only the corn, but the terrific religions of Egypt. China produces the Chinese, and will go on doing so. The Chinese in San Francisco will in time cease to be Chinese, for America is a great melting-pot (qtd. in Leonard 140).

Similarly Miriam Allot is of the view in *Novelists on the Novel* in context of the setting in a novel:

The artistic self-consciousness which compels the novelists to make ‘things of truth’ from ‘things of fact’ by adjusting them to their new context has gradually seen to it that the background and setting of his ‘scene’ shall be as integral to his design as his plot, his characters, his dialogue and his narrative techniques (215).

By assigning a local name and the surroundings, the novelist transforms his aesthetic realization into authentic and convincing picture of a particular locale. The experiences earned from day-to-day life, the novelist unites them within the frame of his setting to develop the plot. The novelist’s concern with the place serves as an asset to his creative power. Though, the depiction of landscape viewing its artistic touch plays its important part in defining the aesthetic sense of the writer, but while offering a regional touch the novelist deals with the entire environment covering various factors like: customs, religion, social and cultural life, politics, economic status and occupations of his chosen land. The chosen region can be a small town, city or a small village i.e. a larger or smaller unit, but it represents realistic portrayal of the life lived in it. The novelist while depicting the regionality of particular land uses to locate his own vision to bestow it a gorgeous touch. Hence, it seems the combination of both the real one and dream country to a certain extent. Hardy remarks in a Preface to *Far From the Madding Crowd*:

The series of novels I projected being mainly of the kind called local, they seemed to require a territorial definition of some sort to lend unity to their scene. Finding that the area of a single county did not afford a canvas large enough for the purpose, and that there were objections to an invented name, I disinterred the old one. The region designated was known but vaguely; and I was often asked even by educated people where it lay.... since then the appellation which I had thought to reserve to the horizons and landscapes of a partly real, partly dream country, has become more and more popular as a practical provincial definition into a utilitarian region which people can go to, taken a house in and write to the papers from (x-xi).

As stated earlier in the paper, Narayan's Malgudi represents south India. One cannot fix the identity of this location; even Narayan himself has clearly stated that his is the imaginative land. He has portrayed the general traits of his experienced south region where one finds its similarity with Lalgudi or Yadavagiri. Some of the places located in Malgudi seem partially real one, whereas some remain a dream country. Narayan shows Malgudi in a dynamic status. The old scenario remains, and new ones are added gradually. Somewhere old places receive their new names. Malgudi defines both the ancient and modern values. The birth of this place has its roots in mythic tales and has to offer the history associated with Lord Rama, the great Shankaracharya and Lord Buddha while ongoing, changing set up shows its dealing with modernity. The northern part demonstrates the historical association of Malgudi where the river Sarayu flows incessantly. The eastern part offers the administrative wing of Malgudi where the Taluk office is situated. The southern part remains one of the busiest centers of the town where the railway station adds the tourist charm while the localities like Lawley Extension and New Extension confirms the modernity of the town. The Nallappa Grove near Sarayu River labels the beauty of the location. The beauty of such natural places attracts the people to visit its live form. The evils of black-marketing and bribery also reflect the impact of war and materialistic attitude of people. Though, certain native traditions still continue to exist in Malgudi but the rapid expansion of industrialization has damaged their routine social and economic life. The people belong to older generation express their regrets over the rising mechanic culture and perishing cultural and religious values. They remain helpless against the wretched predicament of a new era. The outsiders like Vasu: the taxidermist, Dr. Pal and colonial teaching community generate the obstacles to damage the peace of domestic life of Malgudi people, but their native refinements and religious faith still offer them power to face any danger. Men like Jagan and Natraj endeavor to restore the original culture mingled with Gandhian philosophy. The generation gap develops day by day, but anyhow the social harmony of Malgudi retains its impression in general. The set up of Malgudi seems a combination of age-old conventions and modernization wherein worshipping of deities and faith in astrology still dominates. Certain changes are noticeable as a symbol of modernity, but the return to native life is the ultimate compromise to Malgudi people. Malgudi translates the Indian reality or say it's a symbolic version of India; hence whatever happens in India happens in Malgudi too. Malgudi walks with the nation. It cannot be free from certain evils like female exploitation, untouchability, colonial oppression etc. Deepika Srivastava and Kaushal Sharma seem disagree over Narayan's Malgudi novels as regional novels while judging certain norms of regional novel as per Walter Allen's affirmation: "the very nature of the novelist's characters is conditioned, receives its bias and expression, from the fact that they live in a countryside differentiated by a traditional way of life from other country sides" (qtd. in *Four Great Indian English Novelists* 57). But to say that mere 'regional identity' must be quite separate than other region or must have an independent identity than the rests is

the excessive norm to some extent. The strict adherence to certain individual norms would be an unjust in a literary sense. Except certain individual characteristics, the differences between geography, language, dress-code, diet, customs and traditions are very natural, but human mentality, nature or human feelings have same-like tone or approach. Each and every region doesn't have its queer or diverse traditionalistic identity. The people belong to any region are after all earthly human beings. They neither represent a heavenly form, nor alien world. To higher or lower proportion, all earthly people represent human forms; hence the discovery of traditional differences per each and every region is inequitable to this sense. The impact of new tradition will naturally leave its influence over the people, even if their strict adherence to established tradition. The curiosity of the human mind will definitely tempt him towards a new direction.

Narayan through microcosmic explorations of individual feelings demonstrates his concern for the nation. Each of his novels while defining the native way of life shows his greater concern for national identity. The said interpreted exposure offers Narayan's anxiety over national fate. His personal experiences are represented as allegorical of public and national destiny. Narayan's image of India is chiefly defined as an upper caste Hindu centered particularly Tamil Brahmin perspective. To contemporary readers and critics, Narayan's image of India as a mere Hindu nation seems no longer acceptable as a national metanarrative, as it fails to some extent to tackle the multiplicity of discourses that has constituted India. To conclude this paper the researcher would say to that extent that mere Narayan's India cannot define the entire personality of this land, but it can be treated as traditional India, which to some extent represents a symbolic form of India and its cultural scenario. If it doesn't represent the ideal image of a nation than it reflects at least the contemporary status of Narayan's era which shows its broader impression in existing socio-cultural set up of India. Hence, to render the concrete portrait through imaginative aspect is rather an awkward exercise. What literary artist can bring into its live appeal remains his or her world of experience that eventually manifests symbolic version of national culture.

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