

**THE CHANGING WORLD OF MALGUDI :
A STUDY OF R.K. NARAYAN'S FICTION**

DISSERTATION SUBMITTED TO JAWAHARLAL NEHRU UNIVERSITY
IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF PHILOSOPHY

SUBHASRI GOPALAN

CENTRE OF LINGUISTICS AND ENGLISH
SCHOOL OF LANGUAGES
JAWAHARLAL NEHRU UNIVERSITY
NEW DELHI-110067

1984

JAWAHARLAL NEHRU UNIVERSITY

New Mehrauli Road : New Delhi-110007

CENTRE OF LINGUISTICS & ENGLISH
SCHOOL OF LANGUAGES

Grams : JAYENU

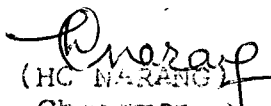
Telephones : 652282

652114

December 28, 1984

CERTIFICATE

This dissertation entitled, THE CHANGING WORLD OF MALGUDI : A STUDY OF R.K. NARAYAN'S FICTION, submitted by Suphasri Gopalan, Centre of Linguistics & English, School of Languages, Jawaharlal Nehru University, New Delhi, for the award of the degree of Master of Philosophy, is an original work and has not been submitted so far in part or fully for any other degree or diploma of any university. This may be placed before the examiners for evaluation for the award of the degree of Master of Philosophy.


(HC NARANG)
Chairman


(DR KAPIL KAPOOR)
Supervisor

ACKNOWLEDGEMENTS

I take this opportunity to express my gratitude to Dr. Kapil Kapoor for his guidance, assistance and encouragement.

I also thank my friends, Mr. Mohan and Mr. Anbarasu for their help in proof-reading the draft script, the final script and cross-checking the tables.

SUBHASRI GOPALAN

C O N T E N T S

Acknowledgements

Contents

List of Tables

CHAPTER I	INTRODUCTION	1
CHAPTER II	The social world of Malgudi	28
CHAPTER III	The Changing World	64
CHAPTER IV	Correlatives in Plot, Character ¹ and Language	118
Annexure I	Tables of Characters	135
Annexure II	A List of R.K. Narayan's Works	148
Annexure III	A Lay-out of Malgudi and its Environs	150
	Select Bibliography	153

LIST OF TABLES

<u>Table</u>	<u>Titles</u>	<u>Page No.</u>
1.	Swami and Friends	136
2.	The Bachelor of Arts	137
3.	The Dark Room	138
4.	The English Teacher	139
5.	Mr. Sampath	140
6.	The Financial Expert	141
7.	Waiting for the Mahatma	142
8.	The Guide	143
9.	The Man-Eater of Malgudi	144
10.	The Vendor of Sweets	145
11.	The Painter of Signs	146
12.	A Tiger for Malgudi	147

CHAPTER - I

INTRODUCTION

Indian English Literature is an outcome of the East-West encounter. With the British acquisition of power, English was introduced as the medium of instruction in schools on March 7th, 1835, and the English language came to acquire an immense influence over the people. Macaulay's Famous Minute added momentum to this new influence. Enthusiastic Indians like Raja Rammohan Roy accelerated the pace of this influence, as they looked upon this as an opportunity for the Indians to know and learn the great masters of the West and Vice-versa. It was Rammohan Roy who ushered India into a new age with his energetic canvassing for the cause of English education, an effort that received the full support of Thomas Babbington Macaulay. (Uma Parameswaran, 1976: 2).

More than two decades prior to Macaulay's Minute of 1835, Indians had already started writing in English. George Sampson in his 'Concise Cambridge History of English Literature' (1949) used the term 'Anglo-Indian Literature' to describe this body of literature, But this was not accepted because the connotation of the term 'Anglo-Indian' had changed under the impact of new social and political factors. Next, the term 'Indo- Anglian Literature' was coined, which again was thought

to have racial connotation. The phrase Indo-Anglian was used as early as 1883 to describe a volume containing 'Specimen Compositions from Native Students'. K.R.S. Iyengar gave general currency to this term when, in 1943, he adopted it as the title of his first book on the subject. Disagreeing with this epithetical phrase, Amalendu Bose very firmly says that Indian writing in English "may also be called Indo-English writing but ought not to be designated by the term Indo-Anglian literature because of the semantic implication of a cross-breed in the term." Recently The Sahitya Akademi has finally accepted 'Indian English Literature' as the most suitable appellation for this body of writing (M.K. Naik, 1982; 5). The term emphasizes two significant facts: first, that this literature is only a branch of the main stream called the Indian literature and, secondly that it is an inevitable product of the nativization of the English language to express the Indian sensibility.

Hence, Indian English Literature may be defined literature written originally in English by authors Indian by birth, ancestry or nationality. So, the Indian English Literature thus defined is not part of English literature, any more than American literature

can be said to be a branch of British literature, since its differential is the unique expression of an Indian ethos.

Fiction constitutes the main body of Indian English literature. The 'novel' as a literary phenomenon came to India only as a consequence of the British contact. Fiction in the form of epics, lyrics, dramas, short stories and fables was already there in India. Didactic stories like the 'Hitopadesh' and 'Jataka Kathas' were familiar to Indian readers before the Western novels of Balzac, Hugo, Scott and Dickens came to be known to them. These stories were expressly structured to teach a moral and were built around situations that were timeless. For long, the fable literature supplied the paradigm for fiction in India. But gradually the trend started to change. The writers became interested in the clash between the old and the new and the conservative and the progressive forces and the strength and freedom of the individual in society. The rise of the novel was associated with the rise of the middle class in England. Similarly, in India, the novel as a genre appeared with the emergence of the class of intellectuals that came into being after the introduction of English Education.

Before the independence, the Indian novelists were greatly influenced by the English novel. But in the 1920s, there came a great change in the novels of the period. The intellectuals of the period started to speak out their mind. Some well marked stages are evident: initially, they took to writing historical romances to distance the contemporary concerns, and, thus, escape censure at the hands of the British.

(Bankim Chander's 'Rajmohan's Wife': 1864).

But in a couple of decades they became bold enough to voice their views openly. So, the Indian writing became either more vocal about injustice, (Mulk Raj Anand's 'untouchable' (1935) and 'Coolie' (1936)), cruelty and exploitations or it painted exaggeratedly their pathetic conditions. Now the novel became a powerful weapon in the fight against the British and a mirror to reflect the contemporary society. It was seized of the historical need for social protest and regeneration of faith in human dignity. This reformative zeal for social uplift gave way in course of time to an intense probing into the self of man. This third phase of the growth of the Indian English novel started with C.V. Desani's 'All About H.Hatterr' (1948).

the first novel in English by an Indian to explore the complexities of the human mind.

The nineteen thirties mark the most significant period in the history of the Indian English Literature. It was during that time that the Big Three - Mulk Raj Anand, R.K. Narayan and Raja Rao-made their appearance. Their first novels appeared in 1935, 1935 and 1938 respectively. The thirties and the early forties are the most fruitful years in Mulk Raj Anand's career as a novelist. He wrote his six major novels in the following sequences: 'Untouchable' (1935); 'Coolie' (1936); 'Two Leaves and a Bud' (1937); 'The Village' (1939); 'Across the Black Waters' (1940); and 'The Sword and the Sickle' (1942). In all these novels he lays bare the inhumanities of man towards man, the cruelties and injustices of man towards the under privileged in the society. He does not hesitate to express hatred and disgust where it is called for and love and sympathy where it is appropriate.

Raja Rao (1908-), is different from the other two in his art as a novelist and in his enchanting prose style. He too is a product of the Gandhian Age and like

the others he too reveals in his novels the powerful forces at work and the deep influence of the Gandhian Revolution on the people. He is not a prolific writer and has written only four novels: 'Kanthapura' (1938), 'The Serpent and the Rope' (1960), 'The Cat and Shakespeare' (1965) and 'Comrade Kirillov' (1976). Raja Rao's fiction does not possess the social dimension of his two major contemporaries. He is not concerned with the uplift of the poor and the downtrodden like Anand. Nor does he possess "Narayan's sure grasp of the living minutiae of the daily business of living" (M.K.Naik, 1982: 173). But in no two novels does he repeat himself. "The fervent nationalism of 'Kanthapura' offsets the cool irony of 'Comrade Kirillov'; and the serious philosophical speculation in 'The Serpent and the Rope' is totally far different from the heedy mixture of force and philosophy in 'The Cat and Shakespeare.'" But even with his small output, his position as perhaps the most 'Indian' of Indian English Novelists, as probably the finest painter of the East-West confrontation, as a philosophical novelist, and as an original voice in modern fiction, undoubtedly remains secure.

Rasipuram Krishnaswamy Narayan belongs to the older generation of novelists in Indian English fiction.

His first novel 'Swami and Friends' was published in 1935. He became an instant success introducing for the first time the true, original India to the West. Compton Mackenzie said, about 'Swami and Friends' "I have never read any other book about India in the least like it" (From Hilda Pontes, 1983: 17). This holds good of all the novels he wrote in the subsequent years. He is the most prolific writer in Indian English Fiction, and his work includes twelve published novels, six collections of stories, two autobiographies, 'Ramayana and Mahabaratha,' and essays and contributions to newspapers and magazines. (See Appendix II for a complete list of R.K. Narayan's work).

Narayan has spent most of his life in Madras-Mysore-Coimbatore triangle. He was not educated in any of the older or the modern Universities of England or America. He learnt English, "mostly from Indian teachers, themselves ill-equipped for their calling; speak Tamil at home, a sort of Kannada in the streets and English with a south Indian accent in educated circles". (C.D.Narasimhaiah, 1979: 135). He never went beyond Mysore or Madras until 1956 when he visited the United States for the first time on an invitation from the Rockefeller Foundation. This was followed by more frequent visits to the United States,

United Kingdom, West Europe and Australia. But all these sojourns abroad failed to change the man. As Ved Mehta has aptly said, "he seemed to carry his home, his cosmos, on his back, as did the ageless Swamis." (Ved Mehta, 1971: 151).

Born in a South-Indian middle-class Brahmin family, Narayan has portrayed the society with which he is most familiar. All his novels centre around characters taken from middle-class and lower middle class families. (See Appendix I). In each novel he unveils a true-to-life picture of the Tamil middle class society, steeped in customs and conventions. In 1953 he talked about his work and declared that he hoped, "to express through his novels and stories the way of life of the group of people with whose psychology and background he is most familiar, and he hopes that these pictures will not only appeal to his own circle but also to a larger audience outside." (From Hilda Pontes, 1983: 17).

Narayan invented for his novels the imaginary town of Malgudi. It is his creation, a product of the combination of Madras and Mysore, a microcosmic South Indian town whose description Narayan never gives in complete, sequential detail but which he depicts with

delicate strokes. It is a small provincial town on the banks of river Sarayu, whose history can be traced to the days of Ramayana. It is predominantly lower middle-class and the inhabitants are born and brought-up in its close-knit conservative community.

The world of Malgudi established in the novels impresses the reader with its coherence, its personal stamp and idiom. The novels suggest the special flavour of Malgudi, but, and this is important, they have such a strong sense of place, they are not in any limiting way regional. The people that we come across in the dusty streets of Malgudi and the situations that they find themselves, in, can be seen, and met by people, in every part of India or even in the larger, wider world outside. William Welsh says:

His themes are not particularly contemporary, fashionable or provocative....Narayan is the best known Indian novelist writing in English because he has been able to penetrate into the core of Indian life without being hampered by the problems of regionalism, religion, caste, and class with which an Indian writer has to come to grips. What is so characteristically great about him is that he has been able to capture the essence that is Indian. (From Hilda Pontes, 1983:20).

This he is able to do because he has a very independent mind un-influenced by any foreign or Indian writer. He often says in his interviews that to remain uninfluenced, he avoids reading any books or novels at the time of writing a novel. (idem) Nor does he take up the perennial themes: topical burning issues or love for that matter. Except in 'Waiting for the Mahatma' where the "quit India" movement forms the back drop, politics figures but very little in his novels. In the same way, he has no love-story to tell either, although love figures in all his novels. He confesses in 'My Days' that he tried to see if other subjects than love could be written about. He wished to attack the tyranny of Love and see if Life could offer other values than the inevitable Man-Woman relationship to a writer. To quote:

"I found in the life around me plenty of material. The atmosphere and mood were all important. Life offered enough material to keep me continuously busy." (R.K. Nagyan, 1973: 95).

His most favourite and the oft-repeated theme is the theme of human relationships. His statement to an interviewer about the things he most values in life

and how far he has expressed them in his work, throws much light on his pre-occupation with the theme of human relationships:

I value human relationship very much, very intensely. It makes one's existence worthwhile - human relationship in any and every form, whether at home or outside. And as far as this is concerned I think I have expressed this philosophy in my work successfully. (From Hilda Pontes, 1963:18).

This theme of human relationship is worked out through relationships within a family and his novels are remarkable for the subtlety and conviction with which family relationships are treated. The conflict in relationships presented as the struggle of a character to establish his individuality by fighting against the strong ties of family and tradition. But ultimately, in most cases, the pull of the family is strong and powerful, and the individual gives up his struggle, accepts his place in the family and settles down. And this is generally ^a story of the ordinary people. He does not treat of extraordinary people's conflicts. His characters are modest and insignificant people: a road-side money lender, a railway guide, a bachelor of arts, an insignificant printer, a fraud, a painter of signs. The only

exception to be found is 'N.Vasu, M.A. Taxidermist', of 'The Man-Eater of Malgudi'. He is endowed with extraordinary power and strength, and is represented as a power of evil. Another character who does not belong to the category of Narayanesque heroes is, Ramani. He is not one of those insignificant, modest and meek heroes, but like Vasu, is ruthless and a bully. Except for these two characters, the rest are true-to-life pictures of ordinary men with good and bad mixed in average proportions.

While portraying them, Narayan exercises reticence, reserve and detachment. He does not get involved with them and allows them to develop and express themselves through their actions. They are viewed with a quick eye to the comic - a ridiculing yet affectionate glance which lights up even the most common place. The irony and satire with which they are treated, too, are free of social or moral reference, so that, we are not invited to measure them against this or the other scale of values whether declared or implied. (V.R.Kontak, 1970:133-46). He is detached, aloof, and watches from a distance. Yet he does not lack sympathy. Arnold Bennett correctly pointed out in his "Journals" "that an essential characteristic of the really great novelist is a Christ-like all-embracing compassion.

(H. Raizada, 1969:159). A great artist is required to be very humane and large hearted, for no object can be pictured truly except by a mind which has sympathy with it. Each of his characters-wicked or virtuous-is drawn with extraordinary tenderness.

A word must be said about Narayan's minor characters. It is remarkable how these characters who do not occupy more than a couple of pages in every novel, make their presence felt and remain in the hearts of the reader forever. Dr. Harish Raizada rightly said that, "a mere reference to their names is enough to make them appear in flesh and blood before our eyes." (H. Raizada, 1969:194). For instance, the scripture teacher, in 'Swami and Friends' (P.3), who, like a typical Christian abuses Hindu gods and goddesses, the old landlord of Srinives who claims himself to be an ascetic and declares to everyone that "the true Sonyasi has no need to live on anything more than the leavings of God" (Mr. Sampath. P.7), the veterinary Doctor Joshi, who boasts of being competent to treat human beings also for "most animals and men are alike, only the dosage of medicine differs" (The Man Eater of Malgudi, pp.122-23) and the bookseller, in 'The Painter of Signs', who is

"a pessimist revelling in pessimism and gloating over his frustrations, with all kinds of books heaped around him"(P.17).

He views human life ^{with} an amused tolerance and indulgence. Depicted by a Jonathan Swift, Ramani or Margayya or Sampath or Raju or Vasu will appear as veritable demons deserving our contempt and indignation. But not so with Narayan.

Narayan restricts himself to portraying the Indian people and their personal lives. He once remarked: India is rich in material. There is diversity of situation and background, the extreme individuality of every individual....And for a writer, particularly a writer of fiction, nothing could be more useful. In Western societies where social life, personal life, appearance, dress, conduct, speech and thought are standardised, we notice the novelist undertaking far-off travels in search of material, whereas here in our country every man passing under your window may offer a new theme if you are sufficiently perceptive and possess the technical competence to utilize the idea. (R.K. Narayan, 1960: 44-5).

And this is what he has done in his fiction. The man in his novel, is the common man, whom Narayan in 'Next Sunsey' (On Humour) designates as "the modern unknown warrior, who is the middle-class common man." This is being fairly in the long tradition - since Fielding's time novels have concerned themselves with the middle-class hero and Narayan's novels too concern themselves with this middle-class man. But what makes Narayan different is the rendering of the cultural characteristics of that class. With gentle irony he exposes the human follies and absurdities generated by a blind adherence to obsolete custom, mechanical ritual and belittling superstition. He is aware of the powerful hold of traditional values and attitudes on the psyche of middle-class Hindus and skilfully portrays the subtle operations of vague, amorphous and mystifying beliefs in their lives. (B.S. Goyal in K.K. Sharma, 1977: 142).

Narayan has often been castigated by critics for his concentration on a too narrow and unrepresentative a section of the Indian society (Walsh, 1982:89). It is true that he prefers to write about the class which he knows intimately from the inside. Narayan's

answer, to S.Krishnan's question as to why he had not written of Americans in his works, is an apt answer to the above criticisms

I must be absolutely certain about the psychology of the character I am writing about, and I must be equally sure of the background. I know the Tamil and Kannada - speaking people best. I know their background I know how their minds work and, almost as if it is happening to me, I know exactly what will happen to them in certain situations and under certain circumstances. (S.Krishnan, 1975:40-43).

His only commitment is to the referential truth of what he creates. He is necessarily dispassionate in this portrayal. He does not take sides nor does he pass any judgement. As K.R.S. Iyengar remarks, he has "no axes to grind; directly or indirectly; he is simply an engaging story-teller." (K.R.S. Iyengar, 1984: 44). It is for this quality of presenting life as it is and portraying people without any bias that he is considered as the most artistic of the Indian writers in English. Though

he belongs to the period marked by great social, economic and political changes, he has remained untouched by ideological prejudices. Even the novel, 'Waiting for the Mahatma', wherein he depicts the life of Malgudi under the impact of 1942 movement and other nationalist and terrorist movements, does not investigate the socio-political dimensions of the 'movement', and steers clear of political prejudice and "isms." And in the portrayal of Mahatma, once again, Narayan stands apart. His Gandhi is not Raja Rao's Gandhiji, the Avatar Rama or the miracle-making saint; nor is he, Bhabhani Bhattacharya's Gandhi, the holy irrational man. It is Gandhi's simple humanity that Narayan, like Mulk Raj Anand, finds fascinating. It is only as a simple, kindly human being that Gandhi appears in "Waiting for the Mahatma", a sympathetic, benevolent human being and not an idea or a myth or a symbol.

H.M. Williams says Narayan has been called an Indian Chekhov, a satirist, a purveyor of amusing oddities. (H.M.Williams, 1973: 53-94). No Indian writer has so accurately and so repeatedly pricked the bubbles of illusion and self-deception. But the lash is missing:

there is no consuming desire to change the world or people. Rather, the illusion, the oddity is the source of ^agentle humour. Narayan's comedy benefits from the rich source of the essentially fixed and traditional nature of South Indian society in much the same way as Ben Jonson's "Humorous" comedy did from the fixity of Elizabethan medieval society.

Towards sex, he is puritanic. His novels do not have an overdose of it, like some other writer's novels do. His own artistic creed keeps sex in a proper perspective - it is not allowed to become an exciting commodity. Only 'The Painter of Signs' has a strain of sexual passion (pp.90-94) there is a similar strain in 'The Guide'. But elsewhere the focus is on different matters. Narayan observes: "There's too much sex already. Sex is not a twenty-four hour preoccupation. It has its time - and also place" (Panduranga Rao, 'Tea With R.K. Narayan', The Journal of Common-Wealth, June 1971).

Stylistically, too, Narayan has a characteristic position. Unlike many writers from Mark Twain to P.G. Wodehouse, Narayan sticks to standard English. He never attempts to convey the flavour of Tamil or other Indian languages by distorting the English grammar ~~as to give a local colour by using words like~~. In short,

he avoids 'deviation'. His English is clear, tacy and concrete. While all the characters speak English, Narayan yet manages to express through it, not only the general Indian sensibility but also the whole range of characters. His prose is unmetaphorical and austere. Nor does he change the tenor with emotional changes. Even the most delicate and touching moments of life are presented in the same simple style: For example, in 'The English Teacher' after Guilla's death Krishnan is shocked and numb with pain. Narayan's style is at its best when Krishnan remarks:

"I had become a sort of professional receptacle of condolence and sympathy, and I had received them in such quantity these months that they had ceased to move me or mean anything. Death and its associates, after the initial shock produce callousness..
...."(p.109).

This kind of writing is largely in the tradition of a healthy realism, of 'objective' reportage where the simplicity and bareness of language become virtues endowing the object with a peculiar translucency (see V.R. Katak, 1970: 133-46).

Narayan is often compared to novelists like Henry Fielding, Jane Austen and Charles Dickens (Reizada, 1969, p.159, 166). There are similarities, as there have to be, but Narayan is also different in many respects. For instance, where Fielding finds 'ridiculous' a perennial source of humour, Narayan describes the trivial eccentricities of characters, eccentricities that are not necessarily ridiculous. As he remarked, "I am more interested in and would like to portray people with small eccentricities." (Atma Ram 1981: XV) Again like Jane Austen, Narayan too is preoccupied with the idea of domesticity and both operate within a limited field but there is no recognisable likeness between the fabric of life in the world of Malgudi on the one hand and in that of Highbury and Longbourn on the other. Further, there is nothing common between Narayan's domestic idea or norm and that of Jane Austen with its emphasis on love, courtship and individuality. Narayan's Malgudi has also been compared with the French writer Gabriel Chevallier's "Clochemerle" (H.M. Williams, 1973:53-94). Although Narayan's stories are devoid of the Frenchman's acidity and bawdiness, they have something of the same delight^m the ironical treatment of human aspirations and

of outsiders, on a tight little community are major themes. Again, while Narayan's canvas is not crowded like that of Dickens, yet he resembles Dickens in his powerful discernment of the oddities in a man's character. Like the great Victorian he too often exaggerates the idiosyncrasies of his characters.

Narayan has his limitations. He does not take a very large canvas for his treatment and against this limited background, he selects a limited number of characters and concentrates on them. Like Jane Austen, he stays within the range of his imaginative inspiration. Like her, his range too is limited to personal relationships. He never takes up Man in relation, for example, to God, to politics, to abstract ideas; he sees man only in his relation to his family and his neighbours. Further, all his characters come from one class—from the middle-class of South India.

Narayan's popularity and wide readership are assured. A number of his stories and sketches have been broadcast by the B.B.C. All his works have been published in England and have drawn much applause from leading English writers and critics like Graham Greene once remarked that "since the death of Evelyn Waugh, Narayan

DISS
O, III, 3, NOT: 9
MAI

TH 766

is the novelist I most admire in the English language" (From Hilda Pontes, 1983:44). At another instance John Updike said, "few writers since Dickens can match the effect of colourful becoming that Narayan's fictional city of Malgudi conveys" (idem.) Mary Sullivan in 'Sunday Telegraph' (17-11-77) wrote "this (The Painter of Signs) is Malgudi uptodate, But Mr. Narayan's musing on it is as curious and charming as ever" (From Hilda Pontes, 1983: 115). In recent years he has enjoyed considerable popularity in U.S.A. and many of his admirers in America consider him to be one of the world's three great modern writers, the other two being William Faulkner and Hemingway. William Walsh says: "Over a patient thirty years of composition he has built up a devoted readership throughout the world from New York to Moscow." (From Hilda Pontes, 1983:25)

A considerable body of critical work ^{has} grown around his work. Uma Parameswaran has divided the available criticism on Narayan into three categories. (1976) First are the reviews. She says the reviews in newspapers and popular magazines have been unduly laudatory and build up an exaggerated ^{image of} Narayan as an Indian Chokhov. She considers these reviews unreliable. There are more

serious article-length reviews in literary periodicals with perceptive assessments, such as of William Walsh in 'The Review of English Literature' (1961) and review articles such as M.K. Naik (1977) and C.D. Nerasimhaiah (1961).

second, there are full-length studies of Narayan's work in periodicals such as Journal of Commonwealth Literature, The Literary Criterion, Triveni, Indian Literature and many other journals (see bibliography). More recently, several book-length studies have been published - Harish Raizada's 'A Critical study of R.K. Narayan' (1969), Perspectives on R.K. Narayan' edited by Atma Ram (1981), William Walsh's 'R.K. Narayan: A Critical Appreciation (1982), R.K. Narayan: A Critical Spectrum' edited by Bhagwat S. Goyal (1983), H.K. Naik's 'The Ironic Vision' (1983). Some of these collections have chronological surveys of his fictions: for instance, in 'R.K. Narayan: A Critical Appreciation' William Walsh discusses at length Narayan's fiction chronologically and its development and maturity over a period of time, H.K. Naik in 'The Ironic Vision' studies Narayan as an artist preoccupied with what men make of himself and of the entire human condition.

The third category of criticism includes essays about particular themes or patterns or stylistic or technical characteristics of the author. This type of criticism is of recent origin. There are studies devoted to the themes and settings of Narayan's fiction, comparative studies of his novels and those of writers like Mulk Raj Anand, Raja Rao, Naipaul and Jhabvala. There are also some studies of his women characters, of his language and style, of the autobiographical element and of art and his achievement. To name a few: V.R. Kantak's, 'The Achievement of R.K. Narayan' (1970); C Paul Verghese's 'The Art of R.K. Narayan' (1971); Rani K. Mirapa's 'Autobiographical Elements in R.K. Narayan's Early Novels' (1976); V.R. Narayanaswami's 'Language and style in R.K. Narayan's Fiction' (1977); D.V.K. Raghavachryulu's 'Naipaul and Narayan: The Sense of Life' in Awakened Conscience' (1978); E.J. Kalinnikova's 'Indian Myths and Legends in R.K. Narayan's Interpretation in 'Perspectives on R.K. Narayan' (1981).

The present study investigates the changing society in Narayan's fiction. He has presented the changing Malgudi from the early 30s to late 70s (or early 80s). Malgudi has developed and expanded

into a city over the four decades. No critic fails to talk about Malgudi, about the physical features of the town, the nature of the community, the influence of West on Malgudi (as in O.P. Mathur's 'The West Wind Blows Though Malgudi' in 'Perspectives on R.K. Narayan,' 1981). Narayan is applauded for his success in creating a sense of place, in his fiction. M.K. Naik has devoted a chapter, 'Narayan and 'The Spirit of Place' in 'Ironic Vision' (1983) to Malgudi. In this chapter he deals with the origin of the town, the topographical features, the discrepancy found in Narayan's description of Malgudi when the novels are read more carefully, and finally a comparison of Narayan to other writers who are known for their locales - Hardy, Faulkner and Arnold Bennet. He also shows how Narayan's description of his 'locale' either resembles or varies from the description of their 'locales' Mr. Naik concludes:

'Narayan, of course, is no poet like Hardy, and is certainly incapable of bringing home to us what Henry James called "the aromas of the meadows and lanes" in Hardy, but then he does not write about meadows and lanes but he can surely make us breathe the dust in Kabir Lane and make us hear the noises in the Market

and what we listen to in the din here at significant moments, is not the Malgudi dialect but the voice of all mankind.

(M.K.Naik, *Ironic Vision*, 1983, p.132)

H.M. Williams in 'The Saga of Malgudi' in 'Studies in Modern Indian Fiction in English' (1973) discusses at length Narayan and his work. Though the chapter is called 'The Saga of Malgudi' the work involves an analysis of the novels upto 'The Vendor of sweets', only towards the end of the chapter Williams briefly analyses the nature of the town, the type of people, Narayan's treatment of these people and their lives, and compares Narayan to the French writer Gabriel Chevallier.

The present study deals exclusively with the change that gradually overtakes Malgudi. The study is not confined to the physical features of the town or, the type of people found in Malgudi. As said earlier, Narayan has been writing about Malgudi for well over four decades and Malgudi has definitely undergone a lot of changes. This study seeks to identify the nature of

Nerayan's response to the social dynamism, as it becomes manifest in the changing themes, characters and conflicts. The Change that has come into Malgudi is studied from the points of view of the change in people's attitudes to life, the shift in their values and priorities, and how these changes affect their relationship with each other. The geographical expansion of Malgudi is thus seen as a physical correlate of the less palpable, but equally tangible changes, that take place in the spirit of Malgudians.

CHAPTER - II

The social world of Malgudi

Ramamurthy has rightly suggested that before going into the town of Malgudi, it will be worthwhile to see, in general, the 'locales' in English fiction, as Indian novel in English is quite often modelled on the English novel.

The 'locales' in British novels are invented to give a strong sense of reality to the story by giving an authentic spatiotemporal dimensions of the plot. But these 'locales' have other purposes too. They celebrate a country home or family estate as a source of the good life, a contrast to the various corruptions offered by the city. This is in keeping with the fact that the very emergence of the novel as an art form in the eighteenth century was closely associated with the moralistic and reformistic concerns of the writers. More than this, when a writer creates a sense of place it helps him to create a feeling of actual experience and a sense of life. This 'place' or 'spirit of place' is undoubtedly, part of the English novelistic tradition. (Ramamurthy in A.K. Srivastava, 1981: 61).

The Indian novel in English, we have already observed, has its roots in the British novelistic tradition. It is evident from the fact that Indian

novelists in English consciously or unconsciously, create in their novels a specific locale, a town or a village in which the action of the novel takes place. Raja Rao's 'Kanthapura' as a place, as a scene of action, has a distinctiveness and an individuality. The same can be said of Kedaram in K. Nagarajan's 'Chronicles of Kedaram' and Malgudi in Narayan's novels. These too are also very much in keeping with the English novelistic tradition. They are all effective presences in the novels, almost as dominant and effective as Egdon Heath in Hardy's novels, the Raveloe society in 'Silas Marner' or Middlemarch society in 'Middlemarch' or Longbourn in 'Pride and Prejudice'.

(These locales - Kedaram, Malgudi, and Kanthapura - at one level are particular places; at another level they are Indias in miniature.) It is true that their regional and local dimensions could be identified and fixed, yet each of them may be any place anywhere in India. In each of them it is a particular vision of India which makes the work at once fictional and real.

Narayan has shown his artistic merit in the creation of the world of Malgudi. No Indian novelist in English has portrayed so successfully such a wonderful, varied and colourful picture of his region. No other Indian novelists in English reaches closer to Hardy, Scott and Faulkner in this respect. The world of Malgudi with its river Saryu, its Mempi forest, its railway station with the spreading tamarind tree, and its busy market, grows from novel to novel. His work embodies, "various features of the growing town - old fashioned but buzzing with activity, resisting fast change, it creeps at its own speed - envying none, outpacing none. One can feel its pulse, its throbs in Narayan's pages" (Shrivastava in Atma Ram, 1983: 200).

Narayan has said in his interview with Ved Mehta that he woke up one day with the name of Malgudi on Vijayadasami, the day on which the initiation of learning is celebrated. It was in September, 1930. "Malgudi was an yearth (SIC) - shaking discovery for me, because I had no mind for facts and things like that, which would be necessary in writing about Lalgudi or any real place." (R.K. Narayan in Ved Mehta, 1971: pp.133-72). First, he did not picture the town, but just the railway

station, which was a small platform with a banyan tree, a stationmaster, and two trains a day, one coming and one going. On Vijayadasami he sat down and wrote the first sentence about his town: "The train had just arrived at Malgudi station". Since that Vijayadasami, the town boundaries had expanded to take in more streets, more people and more industries.

Though it is very much a South Indian town, yet there is no such town in South India. There is a Lalgudi in Tamil Nadu, but Narayan says the similarity of the two names is a coincidence. In an interview with Susan E. Croft (Susan E. Croft in B.S. Goyal, 1983: 113-20). Narayan said an imaginary town like that has great possibilities. He can make anything of it, whereas, if he set his town in a real place, he is bound by the geography and its existing structure. But in a place like Malgudi, though the heart of the city may be fixed, its body can expand. When asked if he had a map of this constantly growing and developing municipality, he said, "more or less in my mind". He was asked if he ever became confused

and put something different in the same places in different books. He said, "no it doesn't happen because my mind is very clear about that. I have a very good picture in my mind."

"In 'Mr. Sampath' "Guide" and "The English Teacher", Narayan gives interesting accounts of the history of Malgudi. It has a worthy antiquity - it could be any of those innumerable ancient cities and towns mentioned in the Vedas and puranas. Rama on his way to Lanka passed through the streets of Malgudi. When he wanted water for his forehead - marking, he took an arrow and scratched a line on the sand and thus was born the river sarayu. The river flowed on, and on its banks sprang up a village. Lord Buddha came to the village to preach his gospel of compassion. Beyond Lawley Extension, there is still evidence of the spot where the Buddha had held his congregation. Then came the great Shankara, in the next millenium. On the river bank he installed the goddess and preached his gospel of Vedanta: the identity and oneness of God and His creatures. (Mr. Sampath. p.207). He also built a temple in Tayur at night by merely chanting the name

of the Goddess over the earth, and it stood up and the Goddess is known as Vak Mathe, the mother who came out of a syllable (The English Teacher, pp.123). And then came the Christian missionary with his Bible. He was soon followed by the merchant and the soldier, people who paved the way for the British rule in India. (Mr. Sampath, p.207).

But like most 'histories', the history of Malgudi also has contradictions, such as the two stories about the origin of Sarayu. The first is the story of Rama scratching a line on the sand and the birth of Saryu. (Mr. Sampath, p.208). But the guide Raju has a different story to tell. He says one of his tourists who visited the source of Sarayu said that it must be the source of Sarayu mentioned in the mythological stories, of goddess Parvathi jumping into the fire" (The Guide, p.51) Another contradiction is about Sir Frederick Lawley. Again, guide Raju's version is different. He says Sir Frederick Lawley was the man left behind by Robert Clive to administer the district. He built all the tanks and dams and developed the district. (Ibid, p.121) But Sir Frederick Lawley seems to be a different man according to a version

in "Swami and Friends". In that he is referred to as the "mighty engineer Sir Frederick Lawley, who was at one time the Superintending Engineer for Malgudi circle, after whom the Extension is named." (p.26) The fact that Malgudi has only oral tradition might account for these contradictions. (See M.K. Naik, 1983:⁽²⁰⁾).

Malgudi is a middle-class town of South India on the border of the states of Mysore and Madras. In "Swami and Friends" it is a ramshackle sort of town whose particularities are unfolded gradually. Its geography is never dealt with as a set piece but reveals itself in a series of novels and one comes to have a strong feeling for the place's identity. The detail suggests, as William Walsh observes, "surely and economically the special flavour of Malgudi, a blend of oriental and pre-1914 British like an Edwardian mixture of sweet mangoes and malt vinegar". (Walsh in K.K.Sharma, 1977: 380-81). In spite of the growth of this small out-of-way town into a busy centre humming with activities and business, the old landmarks - the river Sarayu, Nallappa's grove, Mempi Hills the Market Road, the Lawley Extension, the railway station and the Taluk office and the statue of Sir Frederick Lawley - remain the same.

~Narayan succeeds in giving a reality and concreteness to the town by letting the landmarks emerge through long familiarity. In the thirties Malgudi is neither a village nor a city, but a town of modest size. It has a Town Hall, which is rumoured to have a torture chamber in the top storey to which Pathans decoyed young people. It has Bombay Anand Bhavan, Albert Mission School, Board High School, Nallappa's Mango Grove, and Lawley Extension where most of the government officials and the town's Brahmins lived. The Trunk Road to Trichy is only a few yards from the Extension. There is a Traveller's Bungalow on the Mempi Hills where the District Forest Officer stays. The Ellaman Street is the last street of the town which is occupied chiefly by the oilmongers. (Swami and Friends, 1935). ~

> There is also the square with the fountain which is another important landmark of Malgudi. Kabir Street is not well lit, while the South End is considered as a good residential area. The Select Picture House is the only theatre the town possessed. There is also a Town Public Library. There is Albert Mission College for boys where the bachelor of arts Chandren studies.

(The Bachelor of Arts, 1933). It is also in this college that the English teacher Krishnan works, and the others like Srinivas, Raman and Ravi studied, to which Margayya and Jagan want to send their sons. Malgudi has taken its first step in modernisation in 1935, because in "The Dark Room" (1938), Narayan says 'Malgudi in 1935, suddenly came into line with the modern age by building a well-equipped theatre - the Palace Talkies - which simply brushed aside the old corrugated - sheet-roofed variety hall" (p.21). It was also in the same year that Talkies replaced the silent films in Malgudi. South Extension has an Extension Elementary School where Ramani's daughters are sent. The electric office is on Market Road, a distance of two miles from the South Extension. Ramani has his office Englandia Insurance Company in the Race Course Road. The Lawley Extension has now become the posh locality of Malgudi. Earlier, only government officials stayed there. But now it has many rich bungalows and the streets too are broad. It has even a constable going round the extension at nights as government and police officials have their residences there. But no police ever patrol the Ellaman street. The Central Police station is in Market Road. At the North end of the town, flows the river.

↳In the forties (The English Teacher, 1945)
Albert Mission College for boys has a hostel too and Sarayu is just a few hundred yards from the college and the hostel. By now Lawley Extension has become very expensive and New Extension is too far out of the way. There are many more roads and streets like Vinayak Mudali Street, Fort Area and Sarayu Street, the most coveted spot in the town. It is a residential locality with cheap houses, refined surroundings, and the advantage of being near enough to the market and the offices. And it is here that the English teacher, Krishnan settles down with his wife and daughter. Another street with which we become familiar is Anderson Lane with its "ankle-deep dust". It is named after someone connected with the East India Company days. The people who live here are carpenters, tinsmiths, egg-sellers and a miscellaneous lot of artisans and traders. It also has the privilege of housing the eccentric Headmaster, who brings about a change in the English teacher's life. Malgudi has a municipality of its own and the management consists of a council with a President, and Vice-president and

ten elected members. It has all the usual characteristics, possessed by such government institutions, like disrupted elections, walk-outs, no-confidence motions and little municipal work. But the President never fails to take a distinguished visitor up the stairs of a tower in the municipal building and from there point out to him, with great pride, Sarayu cutting across the northern boundary of the town.

By 1949 (Mr. Sampath, 1949) the Market Road has become the life-line of Malgudi. It has the tendency to take abrupt turns and break up into side streets, resulting in a net-work of lanes and by lanes. Kabir Lane is one such lane and a person can reach it only if he takes an inadvertent turn and not if he intends to. Malgudi has Truth Printing Works which printed the Malgudi newspaper, 'The Banner'. This paper has two purposes: one is to attack ruthlessly, pig-headedness wherever found and the other is to prod" humanity into pursuing an ever-receding perfection" (p. 6). Malgudi has a bank-sarayu street post-office bank. Now, Malgudi too has housing problems and the district board and the municipality has launched a scheme of road development and tank building. For this, plenty of labourers from other districts are

brought. There are three or four cotton mills too and Malgudi "passed from a semi-agricultural town to a semi-industrial town, with a sudden influx of population of all sorts." (p.26) Another giant step it has taken in the direction of modernisation is entering the film production. It has a film studio called "Sunrise Pictures", on the banks of Sarsyu. Other than these, there is an Iwara temple, a court at Race Course Road, Methodist's girl's school, Engladia Banking Corporation, Modern Lodge and there is a New Extension beyond Lawley Extension.

In the fifties we are made aware of the Central Co-operative Land Mortgage Bank which was built in 1914 in Malgudi. Vinayak Street has a land-mark, No.14D, the earliest house to be built in that area, where Mergayya lives. The street has another landmark, the gutter wide as a channel. This gutter used to come to the Municipal officials' attention at the time of election as being a problem, and made the people comment cynically that the Municipal officials "are only looking for the election votes there!". Lawley Extension has attained the status of being the aristocratic part of the town. There is a lane behind the market occupied by a group

of handloom weavers. There are also a Commerce Bank in Race Course Road, a Tourist Bureau, and a Municipal Dispensary. It is said that foundation has been laid for a veterinary college and animal welfare hospital on the other bank of Serayu.

After the introduction of railways, Malgudi ceased to be an out-of-way town, but became known in the larger world. In the course of time it becomes known far and wide, being connected to Madras and Trichi. Tourists from all over India, from as far as Lucknow came to Malgudi. Even academicians like Marco come to Malgudi to study the cave paintings beyond the Peak House in the Mempi Hills. It has become a famous tourist spot with its bamboo jungles where one can watch the animals prowling in the moonlit night. Another tourist attraction in the town is the tenth century Iswara temple in North Extension. For the tourist, the town has hotels like Anand Bhavan Hotel and Taj Hotel. There is also a Malgudi Photo Bureau. Then, there is the tourist taxi run by old man Gaffur. With the influx of tourists, the Mempi Peak House has become easily accessible by road. As a result the

villages in the Hills are now connected by highways and the buses are run by the Mempi Bus Transport Corporation.

In the sixties, Malgudi has become a city (The Vendor of Sweets, 1967). At one time Sir Frederick Lawley's statue was supposed to face the city, with his back towards the limit of the city's expansion. But now it is not the case, as Lawley Extension, South Extension and the New Extension have stretched out beyond the status. No more is Malgudi referred to as a town but only as a 'city'. This expansion of Malgudi is not limited to its physical aspect alone, but there is a slight change in the life of the people too. It is most obvious among the students who dress in tight trousers and colourful shirts and discuss film stars, cricket and fashions in dress. The Palace Hotel in New Extension provides European food, catering to people like Mali who have just returned from the U.S. Co-existing with this is Jagan's old-fashioned sweet shop with the smell of pure ghee. Now the town comes under the influence of the U.S., as it was influenced by the English in the 30s and the 40s.

In the seventies (The Painter of signs, 1976) the population of Malgudi seems to have become rather large. Raman thinks that hundreds and thousands of people have nothing to do than to while away their time in watching and gaping at people (The Painter of signs, p.8) Students follow Hippism which is evident from their side-burns and check shirts. Malgudi is changing fast in 1972. Now it is a base for a hydro-electric project on the Mempi Hills. The Market Road is swarming with jeeps and lorries all day. The city had a Superintendent of police who had posted policemen every few yards to regulate the traffic. The change is evident in yet another way, is the Ellaman street which was occupied chiefly by oil mongers in 1935., now houses Brahmin families, too, like Raman's. The street also has 'The Boardless Hotel'. The rise in population is attested to by the fact that there is a 'Family Planning Centre' in the New Block on Market Road, to propogate family planning both in Malgudi and the surrounding villeges. Now the New Extension has become the more elite locality of Malgudi.

In the eighties Malgudi has been put on the world map by the 'Grand Malgudi Circus'. Now, Malgudi is known more for its circus than for its mountains,

and river. It has become the home for hundreds of animals and to a large number of acrobats and performers of all kinds. And the Captain, the master of the Grand Malgudi Circus, is looked upon as a man who had transformed the town. It has a Zoo also which gives the tiger Raja peace and succour after the turbulent time he has had with the Captain. One more new landmark is introduced - the Ginger Field is changed into a film studio as once again the film industry has entered the placid town of Malgudi only to meet ruin. (The Tiger for Malgudi, 1982).

And what about the people of Malgudi? Most of the families in Malgudi have come from nearby villages to make a living. Almost all the families have migrated to Malgudi from somewhere; this is true of Krishnan, the English Teacher, Mergayya the Banker, Srinivas and others. But there are also others like Jagan, Raju and Natraaj who are natives of Malgudi itself. Their fathers and those before them had lived in Malgudi in their ancestral houses.

The Malgudi society is essentially middle-class, see the members of Malgudi society are not so well off as

not to have financial worries nor too poor to have been brutalised by poverty. It is a semi-agricultural community but even among them we see the tendency towards education and modernity. But this does not in any way change their attitude towards time-honoured custom and tradition. In fact, the town has a sense of timelessness about it, having remained the same for decades. It is a tightly knit town where everyone is related to everyone else. Any deviation from the tradition and custom is considered as an act of rebellion. This is best stated in 'The Financial Expert': "Why should we criticise what our ancestors have brought into existence? someone asked" (p.5). Any change-from food taboos to caste privileges - implies criticism of the existing tradition and this is not welcomed in the tradition-bound Malgudi. Even as late as '70s, Malgudi is still the same and still the intercaste marriage results in disruption of families - a Christian entering an orthodox Brahmin house as daughter-in-law is anathema. (The Painter of Signs, 1976) The Malgudians have a very strong sense of tradition and custom, and believe that whatever their ancestors did or what they have followed all through their lives are not any the worse than what the younger generation is trying to

do in imitation of the West. One who deviates from the well-worn path, generally returns chastened and subdued, like Chandran of The Bachelor of Arts.

Family is the nucleus of the Malgudian society and the various relationships in the family are of immense interest. It is a patriarchial society where father's influence is powerful and all pervasive. But it is the duty of the women to translate and refine the principles of orthodoxy and correctiveness into codes and etiquettes covering the basic drives for food, shelter, sex and company. Chandran's mother is the best example of this. In 'Swami and Friends' the father is an archetype of all the fathers in Narayan's novels. Chandran's father, Margayye, Natraj, Srinivas and Jagan, all adhere to the broad outline in their extreme love and affection for their children. Only Ramani in 'The Dark Room' is an exception.

The traditional Indian family as the nucleus of the social structure has jealously-guarded norms, mores, and values. Its sanctity is inevitable and any attempt at its violation is nothing short of sacrilege. The most important feature of the family life is the joint-family system where all the sons and daughters-in-law, with their children live in the same house with the parents. The

father is the head of the family and in his absence the eldest son takes up the responsibility. Sometimes this joint-family is broken up by the wives of the brothers who do not get along with each other and this is usually followed by the division of the property among the brothers as happened with Margayya and his brothers, Natraj's father and his brothers and many others. Strangely enough, though these brothers are in "throat-cutting terms" they do not fail to participate in the joys and sorrows of the brothers. Once again, Margayya and his brother being an example for this.

In matters of marriage too the conventions are paramount and no liberties can be taken. The various customs and formalities observed in marriage are described in 'The Vendor of Sweets' (Chap. XII) and 'The Bachelor of Arts (Chap(c) IX, X). Once the daughter-in-law comes to the in-laws' house she is expected to do her bit in the household. The most important duty being producing a grand-child, what happens when she fails to do this and what the parents-in-law do to cure this apparent barrenness is described, once again

in 'The Vendor of Sweets' (Chap.XII). When the child is born - a male child is preferred - and the young mother comes to the in-laws' house, once again there are clear-cut rituals to be observed with regard to the first born. (The Vendor of Sweets', Chap.XII). A male child is treated with special care and attention. Special emphasis is laid on his education. The first day of his going to school is celebrated on a grand-scale (The Financial Expert, p.85) And the parents can be quite fastidious about the school to which they send their child. Albert Mission School is considered to be fashionable and an orthodox parent like Raju's father can refuse to send him there because he fears they might convert his son to christianity. So, he sends him to the pyol school in the Kabir Lane. The teacher of this school "habitually addressed his pupils as donkeys and traced their genealogy on either side with thoroughness" (The Guide: p.24). His fee was one rupee a month and anything also in kind the parents were ready to give whenever he asked.

These youngsters are usually brought up on the stories about great heroes and saints from Puranas and Vedas. The stories are usually told by their mothers

or grand mothers. Right from their young age they are told not to tell lies, not to kill or inflict pain, and to obey Gods. Raju listens to the stories told by his mother and one of these stories about a saint inspires him to undertake the fast ('The Guide', p.96). Swami often listens to the stories narrated by his granny; Natraj had been told not to kill any animal or insect by one of his great uncles. Thus grandmother, grandaunt and grand uncles are an integral part of the household and have a vital role in the life of the children.

In spite of a trend towards modernisation, religion still has an important place in the lives of the Malgudians. Religion is the backbone of this community and irrespective of their caste, status and education, all of them believe in God and invoke His name in whatever they do. In fact, it is this faith in God that helps the citizens of Malgudi to overcome their troubles. They are quite religious and orthodox and no amount of modernisation has changed them in this respect. For instance, Savithri, in spite of her turbulent life with Ramani never fails to celebrate poojas and festivals like Navarathri. Even a mercenary like

Margayya undertakes a rigorous fast and pooja of 40 days to propitiate Goddess Lakshmi and, apparently with success. Not only individually, but even in groups, do the citizens of Malgudi pray to God: witness the overwhelming interest and enthusiasm they display in the celebration of the spring festival of Lord Krishna. The whole town participates in it and every detail regarding the celebration is followed meticulously (The Man-Eater of Malgudi, Chap. IX). Even in 'The Guide', the whole village joins to celebrate the presence of a Swami amidst them. They celebrate various festivals with great enthusiasm and eagerness. (Chap. VI)

The faith these people have in Gods and Saints is amazing. When in 'The Bachelor of Arts' the flower-thief turns out to be a Sanyasi, Chandran's mother forbids him and his father to do any harm to the Sanyasi. The same, unquestioning faith in a Swami is seen all through 'The Guide'. The villagers have absolute faith in the Swami and even when the Swami himself says he is a fake, they are not ready to accept it. Even when there is a bitter fight between two factions, the words of Swami hold sway, putting an instant end to the fight. But it is also this absolute faith which ultimately makes a saint out of a sinner.

And there are any number of superstitious beliefs among people. For instance, to push a tumbler of milk with the back of hand is to insult the Goddess Lakshmi, milk being one of the forms of Goddess Lakshmi, the Goddess of Wealth. She is believed to be a goddess who is always on the tip of her toes ever ready to turn and run away. And no one would dare say, "Go away, Lakshmi" to a girl with the name of the goddess, as it is inauspicious to do so (The Painter of Signs, p.20). Barrenness in women is cured by a stay in the cave temple of the Goddess for three days (Ibid. p.70) A mental disturbance, too, can be cured by a visit to Sallam temple (Mr. Sampath, p.209). It is very inauspicious to utter words like 'dead' or 'graveyard' in a house on a festival day like Navrathri and it is also bad for women to cry and sulk on festival days. (The Dark Room, p.43) People believe in auspicious time and days, they never do even a good action without consulting the family priest for an auspicious time. Thus a lawyer, who is trained to use his brain, starts his career at an auspicious moment chosen by the astrologer. (The Painter of Signs, p.4) The astrologer is consulted for everything; starting a career, the exchange of horoscopes, meeting of the boy and the girl, the wedding, starting

of a business, sending a boy to school, and even starting the shooting of a film.

Many citizens of Malgudi follow a typical routine day after day. They start their day very early and go to the river to have bath and do ablutions and then offer prayer to the Sun God and smear their forehead with sacred ash. From the river they come back to the house and have coffee and breakfast (The Man-Eater of Malgudi, p.5). This is followed by breakfast, and once again the most common breakfast being idli with chilli-powder and oil (The Painter of Signs, p.8). People do not sip their glasses; they drink by holding the glasses high over their lips. Neither do they use spoon, but if they are forced to use one, they hold it loosely and then tip the thing into their mouths from a distance. Most of the brahmin families do not like onions in their food and neither do they eat in hotels (The English Teacher, p.59). When they eat, they sit on a small wooden sitting board and eat from the leaves and the lady of the house serves the food (Mr. Sampath, p.53). After food most of them take areca nuts and betel leaves and then go out on their business. But whenever they come back home, they leave their slippers outside, wash their feet

and then only come inside to have food. For every festival or puja at home, the house is decorated with a festoon of green mango leaves, and the floor and the doorway with flour designs. When a young mother with her child or a newly married couple come home, a pan of vermilion solution is circled before their faces to ward off evils (The English Teacher, p.35). And then they enter the house and after coming into the house they prostrate at the feet of the elders in the house.(The Vendor of Sweets, p.180)

The traditional dress for men is dhoti and upper cloth; sometimes a shirt too is allowed. Men of the previous generation had a small tuft of hair and smeared sacred ash on their forehead. Women generally wear sari, deck themselves with jewels, have flowers in their hair and have vermilion markings on their foreheads. For special occasions they have silk saris with golden lace-work done.

Malgudi has marked caste distinction. The Brahmin population seems to be quite high in Malgudi which is evident from the number of brahmin characters in the novels (See Appendix I). Caste distinction is evident in the streets; the town has separate streets

like weaver's street, oilmongers street, and potters' street. When Ponni takes Savithri into her house, she shows extreme respect to her. She even offers her separate pot and rice to cook food for herself, as Savithri can't eat the food prepared by a lower-caste woman and she feels very proud and happy if a Brahmin takes something from her, even if it is going to be just fruits (The Dark Room, p.112). Sriram's grandmother and her contemporaries condemn Mahatma for letting the untouchables into the temple (Waiting for the Mahatma, p.41). Jagan's people ostracised him for mixing up and eating with Harijens. Ramen's aunt leaves the house when he wants to marry a Christian and Jagan is condemned by his sister for having a beef-eating Christian in the house as a daughter-in-law. (The Vendor of Sweets, p.147).

Malgudi does not have very large number of educated people; there are no intellectuals there. The highest qualifications possessed by some of the Malgudians are an B.L. or M.B.B.S. Post-graduates or persons with doctorates that are seen in Malgudi are from outside. People like Vasu and Rosie are M.As and Dr. Pal and Marco are research scholars. But Malgudi has produced lawyers and judges like the fathers of Chandran, Swami,

Srinivas, and Ravi (See Appendix I). All these fathers want their sons to take up their profession or go to England and do Ph.D. They lay great stress on their sons' education, and they do not want them to join government jobs as clerks. But much against their fathers' wishes, these children of theirs, do not go beyond B.A. in Albert Mission College. Almost all of these boys - Chandran, Ravi, Srinivas, Raman, Natraaj, Krishnan and Jagan are graduates. It is significant that all these families are Brahmin families, for historically, in Tamil society, the brahmins took to education before others did, and also take up learned professions. Non-brahmin families are in business and agriculture. In keeping with this tradition, Malgudi has its share of businessmen and agriculturists. There are shopkeepers like Jagan and Raju's father; money-lenders like Margayya and Sait; press-owners like Sampath and Natraaj; painters of signs like Raman and Jayaraj; newspapers agents like Chandran; insurance company secretaries like Ramani and hair-dyers like Chinna Dursi. But there are professional people, too who have come to Malgudi - Dr. Pal, the sociologist/journalist, Vasu, the taxidermist, Rosie, the dancer, Shanti, the actress,

James Melon, the TV film producer and De Mello from Hollywood, Edward Shilling the manager of Engladia Bank, and Mr. Brown, the Principal of Albert Mission College.

Though caste is important there is no caste intolerance among different castes or race for that matter, There is Mr. Brown, who is the Principal of Albert Mission College, "the custodian of British prestige" who has made his home in India for thirty years. De Mello from Hollywood has come to Malgudi to give technical guidance for producing a film. James J. Melon, TV film producer from the U.S. is there to give TV coverage to the Swami fasting for rains to come. Huge seven-foot Mathieson for whom India is as much a home as it is for the natives. Then there is half-Korean half-American Grace who has become a typical Hindu daughter-in-law. And Edward Shilling, the manager of Engladia Bank who damns everybody every few minutes. All these foreigners have settled in Malgudi and face no racial animosity. Now and then and here and there, there is a token protest against some of these foreigners as they are English but then the bitterness is more towards the British Government than against the individuals.

This bitterness towards the alien government lead the Malgudians to participate in the nationalist movements. In 1930, they participate in boycotting foreign goods; in 1942 they join the "quite India" movement. Sritam joins this movement, goes to jail, and later on becomes a terrorist fighting for his motherland. Jagan was a Satyagrahi who was cut off from his people and even in later life tries to follow Gandhian principles. Even the taxidermist, Vasu, had joined the civil disobedience movement against British rule and had courted arrest many times. In spite of their patriotic fervour, the Mulgudians do not let nationalist movements or any freedom struggle ruffle the calm waters of Malgudi. They do not get too deeply involved in it, unlike the inhabitants of Kenthapura. It is significant that the nationalist zeal did not disturb Malgudi's peaceful life, while it completely destroyed the idyll of Kenthapura.

Despite their bitterness towards the British Government, the Malgudians are not proof against the West and its influence. For, even without their being aware of it, the Western Civilisation has crept into their lives. They have English education, introduced

by the British government, of which the English teacher is very critical. The boys are fond of cricket and they have formed M.C.C., which stands for the Malgudi Cricket Club. The Junior willard bat from Messers Binns is the most popular among them. They like to watch English films and Shirley Temple is their favourite. They wear trousers and coat and boots. The elders too are enamoured of the western civilisation. They go to clubs to play the English games like tennis and cards, though they are dressed in dhoti, turban and long coat. They get efficient directors and photographers from Hollywood to help them make movies. But the younger generation of Malgudi go abroad and come back completely westernised, ridiculing old habits and customs. They do not marry, but just live with their partners following the western culture of living together. They follow the hippie culture by growing long side-burns and wearing colourful shirts.

It looks as if the women of Malgudi have been by and large by passed by this western influence. They are the traditional women as they are represented in the scriptures and the puranas. In fact, the only exception to this being Shantha Bai in "The Dark Room" with her

Garbo manner and her copy of Omar Khayam. Otherwise, the rest of them are the conventional women. Malgudi society is patriarchial and women have only secondary place to men. The husband or the father is the head of the family and none of the husbands give up their importance. Women are relegated to the kitchens and their work is to cook and provide food to their husbands and family. The feeling of women being inferior to men is ingrained in all men even if they are educated like Ramani or uneducated like his cook who thinks "Women must be taught their place" (The Dark Room, p.37). Ramani categorically says that it is none of a woman's business to interfere in the bringing up of a grown-up boy and it would serve her good to confine herself to the kitchen (ibid, p.5). The most that a woman can do as a protest against her husband is to confine herself in a dark room and sulk for days without proper food. This does not affect the husband in anyway and the wife assumes her usual role, after sometime having suffered in vain (Ibid, p.39). Thus, a dark room is very much a part of the traditional Indian household. Chandran and Swami's mothers, Susila, Margayya's wife, Savithri, Srinivas' wife with her budgetary problems, Sampath's wife in her silent

suffering, Raju's mother, Natraj's wife and Ravi's mother - All the women in Narayan's novels are typical Indian women who are taught from their childhood to obey their husbands and the tradition and culture of the Hindu society. But it is also significant that this type of devotion to their husbands and families and a strict adherence to the orthodox values and codes is found prominently only in the women of the earlier generation. But, women of the later generation like Rosie and Daisy, are quite different. They are not inhibited by the ^{old} values.

Thus, Narayan presents a very colourful, multidimensional picture of the social world of Malgudi. Like Arnold Bennett he relies on keen observation and a steady accumulation of small details rather than giving a full-scale description. Narayan is no poet and cannot give us what Henry James called the aroma of the meadows and lanes' in Hardy, but he certainly makes real to us the 'ankle deep dust in Anderson Lane' and the raucous noises in the market." (M.K. Naik, 1982: pp.165-166).

Malgudi is often compared to Hardy's Wessex and Faulkner's Yoknapatawpha and yet it is quite different from them in certain ways. Hardy shows the disappearance

of the rural mode of living and the urban cultures impinging upon rustic life, whereas in Narayan's Malgudi both the old and the new exist side by side. There exists pastoral simplicity as well as contemporary complexity of life. In Malgudi, though the era of science and technology has set in, yet the old way of life had its faithful followers. Malgudi is not Wessex; it does not cast any dark shadow over its inhabitants, nor does it shape their destiny malignantly or otherwise. It is a minor mad in life where people meet, play their parts, according to their propensities and circumstances and then vanish into life again. In comparison to Yoknapatawpha Malgudi is quiet, dusty and uneventful; neither does it have any grave political and social problems. In contrast to Faulkner's spiritual home the dominant force in Malgudi is an ineluctable fate, playing one ironic trick after another on the simple inhabitants, who rise and fall as fate dictates.

Both the agricultural community of Wessex and the aristocracy of Yoknapatawpha are tragic and helpless not because they are invaded by strong and ruthless outsiders, which they are. With remarkable insight - more remarkable though less obvious in the case of Hardy -

both the writers present these societies as internally weak, historically obsolete, ready like Tess, to succumb to the first on slaught. But not so Narayan's community. He gives to it the strength and tenacity of life itself. (see H.M. Williams, 1973: 30).

Malgudi invites comparisons with the locales of the Indian novels in English even there we find the difference between Malgudi and the other locales. Mulk Raj Anand's Punjab is not regional Punjab and neither is Markandeya's region. They could be anywhere in India, but Narayan is unique, in bringing the South alive by giving authentic description of its men and manners, its deep rooted faith in tradition and custom and its rich cultural heritage. Kamala Markandeya, Raja Rao and Mulk Raj Anand deal with the rich and the poor, the Indians, and Europeans alike; but Narayan successfully deals only with the middle-class India.

Malgudi and Kedarlam have similarities. Like Kedarlam it is a middle class district town supposed to be located in the Tamil region. But it is much more fictitious than Kedarlam, because Kedarlam, according to Nagarajan himself in a personal interview, is, "a composite creation made up of bits of Pudukottai,

Tiruchirappalli and Madurai". Both the towns have topographical and sociological structures which are very similar. Both have rivers running across and meandering through them, Nilaveni and Sarayu; each of which is an integral part of the life and culture of the town through which it flows. But there is difference between Malgudi and Kedaram and Kanthapura; Kanthapura is the setting only for one novel and Kedaram too, though the setting for 'Athawar House' and some of the short stories, shapes into a full length creation only in one novel, namely, "Chronicles of Kedaram", but Malgudi is the setting for all the novel of R.K. Narayan. It is the permanent backdrop as it were.

And on account of this Malgudi is a live, dynamic and growing organism and as much an object of study as its men and women. Unlike other locales, it grows, expands and changes and is itself a personae in the drama. We attend to its dynamism in the next chapter. We conclude, this chapter with a statement by Warren French:

No other twentieth-century novelist besides William Faulkner has so well succeeded in creating through a succession of novels an

imagined community that microscopically reflects the physical, intellectual and spiritual qualities of a whole culture as has R.K. Narayan in his tales of the South Indian community of Malgudi. His stories have made a naive, highly emotional society half a world away as much a part of a realistic experience as Faulkner's novels have made the mad decadent world of 'Red Hills of Mississippi. (From Hilde Pontes, 1983: 31).

CHAPTER - III

THE CHANGING WORLD

The change that has come about in Malgudi down the years, is not confined to physical features alone. For, no change, in any country or city or town, is ever restricted only to its topography. Along with the geographical and topographical changes, that we have outlined in chapter 2 there are changes in the quality of life, and its problems. People change, their manners change, their dresses change, fashions change - at the sametime, their values change, morals change and their attitudes towards life and everything else change. Sometimes this change leads to the evolution of an entirely new society or a new class of people as Dickens exhibits in 'Dombey and Son'. (Marcus, 1965: 293-357). We are shown how with the introduction of railways in England, everything changed. The change was not merely in the means of conveyance, but along with that there came "changes in the relations of classes, and created a new subclass of working men, the railway machánics and operatives." (Marcus, 1965: 307). But in Malgudi the change is not as drastic as that, neither does it lead to the evolution of a new society.

In his novels, Dickens had presented the social life of England in the perspective of changes that were

taking place in the larger milieu. By presenting the changes that have come about in the Victorian England, both in personal and social levels, he depicts the whole new world which has evolved. 'Dombey and Sons' is, particularly, dominated by, this concept of change, that conditions all human experience, "with the changes of human life, and the extraordinary manner in which we are perpetually conducting ourselves."(Ch.61).

Like Dickens, Narayan presents this "abstract principle (which) conditions all experience", the principle of change, a series of novels. He depicts the changing world of Malgudi in novel after novel, so that one sees the dynamic world of Malgudi changing perpetually. With the passage of time, with the change in Malgudi, the issues change, and Narayan's interests too change. This is evident in his choice of materials. In the later novels, the central characters tend to be middle aged and in place of marital problems we have the relationship of ageing parents and their rebellious children.

Malgudi at the beginning, changes ever so slowly at its own pace, as if trying to resist the onslaught of the West and modernisation. H.M. Williams

points out "Narayan sees south India as a fundamentally conservative society changing (slowly at first, but later at accelerated speed) under the impact of the West, industrialism and modern ideas." (H.M. Williams, 1976: 50). No more does Malgudi lead its sheltered cocoonlike existence, for the pressure, from outside men, ideas and influences, is continuous, powerful and irresistible. In the later novels Narayan effectively portrays the movement of modern Indian history as it affects the lives of the common men in a conservative society like Malgudi, shaping their mental make-up and creating new tensions.

With these physical and topographical changes, a considerable change has come in the people too. No more do we have innocent - and meek people like Chandran, Krishnan and the eccentric headmaster. In their place we have a succession of mavericks, bohemians, semi-lunatics, starlets, criminals, tourist guides, frauds and pornographers, rebellious children and their indulgent parents. The peoples' lives have become more complex. There is no more the peace and serenity of the 30s. People have come to have more complicated desires and aspirations as a result of their exposure to the outside world. People of the elder generation, except for a few like Mergayya, still cling to the age-old beliefs and faith and values.

But the younger generation is different from their elders. They go to Madras, they go to the U.S. and return to the ancient Malgudi, completely changed. They do not respect the tradition and custom of Malgudi, causing much pain and anguish to their still conforming parents and the elders of the family.

This change in values is the part of a total social change. Thus, for example, Narayan shows how the joint-family system has disintegrated in the course of time. In the olden days almost all the families in Malgudi were joint-families. Jagan recollects in 'The Vendor of Sweets' how his house was once filled with his brothers and sisters in the days before his marriage. Their ancestral house rang with the noises made by the children of the family. Even Srinivas lived in the joint-family in his father's house in their native village before coming to Malgudi. He considers living in joint-family to be advantageous as they were looked after by others (Mr. Sampath, p.36). Even Natraj had had a similar life in the joint family when his father and his four brothers and their wives, with fifteen children in all, lived together in the family house in Kebir street. Natraj's grandmother was the one who was responsible for the family to be united and

she was assisted by a Grand Aunt. But, when the grandmother died, the unity of the family too died and the brothers fell out, dividing the family too died and the brothers fell out, dividing the property among themselves (The Men-Eater of Malgudi, p.7). Thus we see the joint family, once considered as the basis of the social structure, falling apart due to the material interests of the people. This has reached its height in the 70s where the very concept of joint-family was disappearing. Daisy in 'The Painter of Signs' calls the joint-family home a 'hostel' (p.128) and 'a mad house' (Idem). Family, which was once sacred has lost its sanctity in the face of the rise of individualism. Daisy says "I did not like so much common living" (p.128) and "all individuality was lost in this mass existence" (p.130). Thus Narayan shows the great change that has come about in people's attitude towards family and joint-family with greater stress on the individual and his life.

There is also now a certain disregard for family's name and reputation. Raju, born of orthodox parents, is not in the least affected by the fact that he has brought a bad name to his family through his relationship with Rosie. Mali is no different either. Even he lives in

"sin" with Grace and is not worried about his father, a Gandhian and a follower of the Gita. Jagan is shocked to know about the nature of Mali-Grace relationship and is terribly hurt by the knowledge. He doesn't want to enter the house again where they are living and considers it to be 'tainted by their sin'. But there is no such thought in Mali. Again, in 'The Painter of Signs' Daisy shocks her family by her un-bride like behaviour when a prospective groom had come to see her. She confesses "I had brought disgrace on the family by my unseemly behaviour. A highly respected family in these parts had been offended and insulted and it was going to be difficult to find a bridegroom for me any more or for the other girls in the family as well. I had damaged the family reputation"(p.133).

Narayan also depicts the first tremors of mechanisation in Malgudi. But what ^a contrast it is to the introduction of railways in England! It was the most revolutionary social development of the nineteenth century and it can be said that it changed the nature of human life. This new system - the railway system which had sprung to life and had imposed itself on the life of society, had transformed England completely.

Dickens presents the introduction of railways as a "cataclysm of nature". The first moment of change is depicted as a scene of violent destruction; out of this chaos a new civilized order is to rise; "past and future, the old life of society and the new, lie in an overwhelming confusion of debris." (S. Marcus, 1965: 306). It is not only that the old world is displaced by the railways, but an entirely new culture, the culture of the railroad, evolved.

But in Malgudi the introduction of railways is not as traumatic as it was in England. It did change the means of locomotion, but it did not have any drastic effect on the people; neither is it a cataclysm of nature. Narayan does not depict the laying of railroad as a scene of chaos and disorder out of which a new civilization is evolving. It will be interesting to see how Narayan describes the laying of the rail road. On the contrary, it is a scene of orderly briskness. Raju reminisces:

Work was going on briskly. I lost to some extent some of my freedom under the tamarind tree shade, because lorries were parked there. I climbed into them and played. No one minded me. All day I was climbing in and out of the

lorries, and my clothes became red with mud. Most of the lorries brought red earth which was banked up on the field.

In a short while a small mountain was raised in front of our house. It was enchanting. When I stood on the top of this mound I could see far-off places, the hazy outlines of Hempi Hills.... More lorries came bringing timber and iron. A variety of goods was piling up on every side. Presently I began to collect sawn-off metal bits, nuts and bolts, and I treasured them in my mother's big trunk where a space was allotted to me amidst her ancient silk sarees, which she never wore (The Guide, p.21). What a contrast is this 'enchanting' playground of Raju to Dickens' "carcasses of ragged tenements" and "fragments of unfinished walls and arches", "giant forms of cranes, and tripods straddling above nothing" and all these found in an overwhelming confusion of debris, "unintelligible as any dream." (see Marcus, 1965: 307-308).

In fact that citizens of Malgudi welcome the arrival of railways to their town. The first day the train came to Malgudi, it was a day of celebration

for its inhabitants. Schools declared a holiday, people were excitedly informing each other "the train comes to our town today." The station was decorated with festoons and bunting, a piper was playing and bands were banging away and a big crowd had gathered which the police tried to prevent from entering the platform. All the important people of the town like the Collector, the Police Superintendent and the Municipal Chairman had gathered at the station. Invitation cards were sent to the local tradesmen and only those with the cards could enter the platform. After the coconuts were broken on the railway track, in keeping with the tradition, an engine entered the station, pulling a couple of carriages. After the V.I.Ps had made speeches, they all climbed the train and it was flagged off.

This is how the Malgudiens welcomed the railways and they even feel proud about it and Raju says he was beginning to have a sense of ownership of the railway and didn't want trespassers there. His attachment to the railways is so great, we see him waxing poetic when he talks about it:

..the railways got into my blood very early in life. Engines with their tremendous clanging and smoke ensnared my senses. I felt at home on the railway platform, and considered the station-master and porter the best company for men, and their railway talk the most enlightened. (p.10)

After the railways arrived, Malgudi ceased to be the anonymous little town it was. People from all over India started coming to Malgudi. Many people came to have job opportunities and shopkeepers, like Raju's father had record sales the day the train came to Malgudi and even later on he became so prosperous that he bought a jutka and a horse in order to go to the town to do shopping. Raju confesses "we became the talk of the town with this horse and carriage"; and after sometime Raju's father opened an account in the bank and was given permission to run a shop at the railway - station where he had good business.

Not that the railways had no negative effect at all on the Malgudians. For one thing, the introduction of railways meant a change in the pace of life. Its bad influence is seen in the boy Raju himself. Brought up by a strict father, he has lead a sheltered and insulated life till the arrival of the railways and

the men working in it. Raju picks up bad language from these men and as a punishment is sent to the school. This same boy grows up to be a guide, comes across a married girl and starts an affair with her. Gradually, new and eccentric people come to Malgudi by means of this railway. Now the railway has become an agent bringing about these evil influences from outside in the person of people like Vasu, Dr. Pal, and the others who certainly disturb the calm waters of Malgudi, though they fail to destroy its 'spirit'. The railway is also an agent in taking the simple Malgudians to the outside world, thus exposing them to the other world.

Thus Narayan presents the first major step Malgudi has taken in the direction of change. This great mechanical change is the harbinger of changes in people's morals, values, in their attitudes to various institutions. This is an indication of the emergence of a new class of people who are highly materialistic yet with a different set of values for their children. And these children in their turn rebel against their parents. Finally the greatest change is to be found in the emergence of a new class of women who are quite different from their predecessors of the 30s and 40s.

This interest in the mechanisations and industrialisation has given rise to a new class of people, people who are interested in making money. Even this urge to mechanise Malgudi is another form of the urge to earn more money in a short time. Malgudi is not that wayside town with people involved in agriculture. Now it has financiers and money-lenders, followers of the creed of 'get-rich-quick' Morgayya, Jagan, Mali and Balu are the staunch followers of this creed. Margayya in 'The Financial Expert' starts his career as a wayside money-lender. He has a fairly good business but an unpleasant encounter with the Secretary of the Central Co-operative Land Mortgage Bank changes him. He thinks money is everything and only that can make a man respectable in the eyes of the family, friends and relatives. He thinks "money alone is important in this world. Everything else will come to us naturally if we have money in our purse." (p.17) so, he starts aspiring for it, and very soon his ambition is fulfilled. He is not satisfied with being rich, but wants to be wealthy. "A rich man" in his view, "was just one caste below the man of wealth. Riches any hard-working fool could

attain by some watchfulness, while acquiring wealth was an extraordinarily specialised job."(p.110). Being a specialist he succeeds in becoming wealthy also and the more he gets, the more he wants. He becomes puffed up with pride as his "affluence, his bank balance, buoyed him up...". He lives in a sort of radiance which made it possible for him bear anything, even the loss of his son. But all this pride and arrogance and financial invincibility only lead him to destruction and he is finally forced to return to his old place under the banyan tree. But now, though chastened, he has also learnt the bitter lesson that money is not everything and it doesn't pay to be avaricious.

Jagan in the "The Vendor of Sweets" too in spite of his claim to be a Gandhian and a follower of Gita is also a devotee of Mammon. But he is not greedy and avaricious like Margayya. He has a good business in his shop and he maintains two accounts - one in a small notebook and the other in a ledger for anyone to see. He has no qualms about evading the taxes despite his Gandhian principles. He consoles himself that Gandhiji had never said anything against tax evasion and so he is not going against Gandhian principles by evading the taxes!

Mali and Balu also come under this category. But they are worse, as they are more or less parasites. At least Jagan and Margayya work hard and for their efforts they expect substantial money, but Balu and Mali do not do any work but want money all the same. Balu, Margayya's son is a good-for-nothing fellow who exploits his father's affection and squanders his wealth in the company of Dr. Pal. He even asks for a share in the property. Even when everything is lost, he is not prepared to sit under the tree like his father had done, and earn his living. Mali similarly uses his fathers' money though he treats him with contempt and scorn. He wants his father to finance his weird schemes such as manufacturing a novel-writing machine. For his father's business, he has only contempt, "although he avoided the phrase 'Vendor of Sweets', his repugnance for the occupation came out unmistakably" (p.131) In the earlier novels we do not have anyone hankering after money, but there were only those who were satisfied with what they had or those who toiled to earn their bread. But now we have a class of people whose only aim in life is to earn money; they do succeed in their aspiration, but they also learn the futility of it, the hard way.

Further, the tensions and divergences between generations have become more acute. These conflicts are partly due to the expectations that the parents, specially fathers, have of their children. Narayan shows the change that has occurred gradually in the texture of life in Malgudi, in terms of the fathers' expectations and their children's rebellion, in terms of the nature and intensity of the parents' acceptance or disapproval of the rebellion.

In 'Swami and Friends' (1935) Swami's father is a lawyer who is quite affectionate towards his son, yet not at all indulgent. He never gives in to any of his son's whims and fancies. A stern father who does not allow Swami to loaf in the afternoons but insists that he stay at home (p.24), a tough master who makes Swami work and in the evening offers to take him to the club (p.89), he is a very strict disciplinarian who insists on Swami working even during the holidays. Later, when Swami disappears he is quite upset but decides to deal firmly with his son when he comes back (p.152). In this novel, we see the father as a stern disciplinarian. Raju's father in 'The Guide' with his axiom 'the unbeaten brat will remain unlearned'.

(p.11) is also a strict man and like Swami's father, wants his son to study properly and get a good job. Chandren's father too has similar expectations. He wants his son to do his Ph.D. in England and not become a clerk earning forty or fifty Rupees. (p.125).

But Margayya now is a different father. No doubt, he wants his son to be educated. But his dreams are distinctly and qualitatively different and begin to border on ambitions: "His mind gloated over visions of his son. He would grow into an aristocrat. He would study, not in a Corporation school, but in the convent and hobnob with the sons of the District Collector or the Superintendent of Police or Mengal seth, the biggest mill-owner in the town. He would promise him a car all for himself when he came to the College. He would go to America and obtain degrees, and then marry perhaps a Judge's daughter.... He would buy another bungalow in Lawley Road for his son, and then his vision went on to the next generation of aristocrats" (p.23). Here is the change, what a long way Margayya has come from Swami's father who does not hesitate to flourish his cane? Margayya's expectations are only superficially the same. First

of all, he wants his son to grow into an aristocrat! He wants him to study with the children of the celebratics of the town, get degrees from abroad, marry a Judge's daughter! These are the dreams of a small wayside moneylender. And Margayya is not a visionary; he is an achiever. For, as soon as he comes to be affluent, he starts giving a shape of his dreams. He sends his son to the school with pomp and splendour and "on the day he admitted Balu to the school he realized that his son would not have a chance of survival unless he admitted himself also to the school" (p.87) and thinks "he could undertake any plan with esse, he would shape his son's future as if it were just so much clay in his hand." (p.87) Thus he starts manipulating the boy's marks by using his influence. It is not long before he realises his mistake, but by then it is too late, in that his son has become thoroughly and incorrigibly spoilt. This kind of conduct was quite alien to Swami or Chandren or Raju's fathers.

In keeping with the change in the parents' expectations, the children's revolt has also undergone a qualitative change. In almost all of Narayan's novels we have this rebellion: children fight against their

parents for some cause. There is a distinct change in the nature and the intensity of the rebellion and the parents' attitude towards the rebellious child. In the first novel, Swami runs away from the house, but this act is not triggered by any strong reason. He runs away only to escape punishment from his Headmaster as he had not been attending drill classes. "A flood of emotion swept him off his feet, a mixture of fear, resentment, and rage" (p.144) and he runs away from the Headmaster's cane. But very soon he regrets it and realises his folly:

...The Bord school affair appeared inconsequent. He marvelled at himself for having taken it seriously and rushed into all this trouble. What a fool he had been! ...he wished he had gone home and told his father everything. Father would have scolded him a little.... All this scolding and frowning would have been worth while, because father could be depended upon to get him out of any trouble..(p.156)

His trust in his father is not misplaced, because his father does take him back and all is well again. In this earliest instance of rebellion, the erring child

realises his mistake and is ready to come back to his old life and the parents are also quite understanding and ready to accept the rebellious child as they are aware that their child's error is a minor one. The same is true in the case of Chandran (The Bachelor of Arts, 1937). He too, like Swami runs away from home not out of fear but out of disappointment and frustration. Because, he is not able to marry the girl he wants to as their horoscopes do not agree. Chandran rebels against this horoscope matching. He blames his parents for rigidly following the custom and says that they are not interested in the happiness of their children. In a defiant mood, he becomes a sanyasi. And in a matter of eight months, he realises his mistake. He realises the futility and meaninglessness of his act. He understands he has broken away from his parents for something which was nothing but an illusion and he is plagued by a sense of guilt that "he had deserted his parents, who had spent on him all their love, care, and savings. He told himself that he had surely done this to spite his parents, who had probably died of anxiety by now."(p.111). Once he realises this, he throws away his garb of Sanyasi and goes back to his parents. Chandran's parents, in spite of being conservative and orthodox, are very

lenient towards Chandran. Especially his father, who never reproaches Chandran for his Wanderings and is ready to pick up the threads from where they left. In fact, he starts treating him with much more care and affection and give in to his whims and fancies. Chandran's father, too in this, is a contrast to Swami's father who decides to "treat him(Swami) with same firmness and nip this tendency in the bud" (p.152), but Chandran's father does not do anything like that and is thus the forerunner of the line of indulgent fathers to come. It is only the mother who criticises Chandran and points out his mistake right from the beginning. Chandran's rebellion is, therefore, not at all a 'rebellion': it is not intense and it ends in a disillusionment with the self, as Chandran finally realises that all that he ever felt for the girl was just infatuation. The rebel returns chestened and disillusioned.

Exactly fifteen years after 'The Bachelor of Arts' came 'The Financial Expert' (1952) where we have yet another encounter between father and son. Both the father and the son are now qualitatively different. Margayya's son Balu a delightful little

boy when young, turns out to be a problem child for Margayya. Like Chandran's father, Margayya has glowing dreams about his son, earns only for him and is ready to spend any amount for his sake. But to his utter disappointment, Balu is a complete failure. When admonished for his failure, he runs away from home and is brought back only to create more problems for Margayya. He is pampered. Margayya himself has spoilt him by giving him too much comfort and luxury, and by always being ready to give whatever he wants. Balu gets into bad company and behaves obnoxiously towards his parents. Margayya is justified in not approving of his bad behaviour, apparently instigated and inspired by Dr. Pal. He forgives him and takes him back once, but then Balu comes up with ^a demanded for his share of the property. This is a decidedly different kind of rebellion, and so is the reaction of the parents towards the rebelling child different from that of the parents in the earlier novels. In 'Swami and Friends' and 'The Bachelor of Arts' the fathers are quite ready to accept their rebel children; they accept their ~~rebel children~~ ~~rebel children~~ rebellion just as an act of a child or an over-emotional boy. But in

the later novels like "The Financial Expert", they do not do so. The fathers now take firm action against the child, even at the cost of their own life being ruined in the process. When Balu asks for his share, Margayya's reaction is distinctly different from that of the earlier fathers:

" 'What property?' asked Margayya.

'Ancestral property,' the boy answered.

At this Margayya put his hand into his ^opacket, brought out a half-rupee coin, placed it on the table, pushed it over, and said: "There it is, take it - that's exactly half of what your grandfather left in cash: take it and give me a receipt." (pp 167-68)

When the boy insists on his share in the property, even after this, Margayya slaps him on the face. In the following exchange, we see how far the younger generation of Malgudi also has travelled from the Swami days:

"Margayya said in a mollifying manner: 'All that I have is yours, my boy. Everything that I have will come to you: who else is there? To whom can I pass these on after my time? "

'After your time! when is that? '

'Are you asking when I am going to die?'

.....

'Do you think that I ought to drink poison and clear the way for your enjoyment?' The boy did not know how to answer. Margayya could no longer keep standing. He pushed the boy aside and walked out. He told the accountant: 'Put the bags and the statement into the car.' He got into the car and drove off, leaving his son standing on the steps of the bank. (p.169)

Where once there were boys who loved, respected and even feared their fathers, there are now boys who neither love nor respect nor fear the parent, but instead ask right in their faces as to when they will die so that they can get their property. Values have definitely changed in the town of Malgudi.

Even though 'The Guide' (1958) fits very much into the pattern of the rebelling child and his parents, the change is to be found more in the parent than in the child. For, Raju is not as callous as Balu in his treatment of his parent. Balu never regrets his behaviour towards his parents, but Raju does. He really is torn between the two: he does not want to leave Rosie and the same time wants his mother to stay back. When she decides to leave he pleads

with her not to leave and he is unhappy when he thinks that he won't see her again in front of the niche where she kept her gods and prayed to them year after year. Finally when she leaves he says "I was afraid to turn round and face her (Rosie), because I was crying." (p.155) He resembles Chandran in his feeling for what he has done to his mother, but his mother is definitely not like Chandran's father. She is not ready to tolerate her son's immorality and unlike Chandran's father, or even Mergayya, is not ready to forgive him. Later on when he is being tried for forgery she comes to the court and says something which none of the earlier parents would have said: 'What a shame you have brought on yourself and on all known to you! I used to think that the worst that could happen to you might be death, as when you had that pneumonia for weeks, but I now wish, that rather than survive and to^{go} through this.....'. She could not complete her sentence: she broke down and went along the corridor and out, before we assembled again to hear the judgement' (P.207). Raju is not a ten-year old boy or an eighteen-year old boy under bad influence, but

or a fresh graduate who imagines himself to be in love or an eighteen-year old boy under bad influence, but a grown-up man who knows what he is doing and its repercussions too. And that is all the more a reason why his mother does not forgive him and her anger is so deep and she is so unrelenting that even when he dies she does not come for him. After 'The Bachelor of Arts (1937) another 21 years have passed and these twenty-one years have certainly brought about a change in the people. a certain hardening in the parents.

This change in the quality of rebellion and of the reaction of the people is not confined to the parents and children alone. Even the adults and the grown-ups rebel against one thing or the other and this is either tolerated or forgiven or outrightly condemned depending upon the nature and intensity of their act. In this respect, too, a distinct pattern is to be found in Narayan's novels. In almost all the novels, the crisis arises when two people come together. The design is like this: two persons meet and the relationship that develops between the two is found to be incompatible on one or the other psychologically or socially or ethically, or sometimes even in relation to the values.

And it is through this incompatibility in relationship that Narayan points out the changing social world of Malgudi.

Opening of Malgudi to the outer world has brought into it strange people. One such is H. Vasu. M.A., Taxidermist, as his card says (The Man Eater of Malgudi, 1961) He enters Malgudi one fine day and from the minute he sets foot, till his untimely death he disturbs the placid waters of Malgudi. A kind of love-hate relationship develops between Vasu and Natraj the printer. Till Vasu arrived on the scene, Natraj had a very peaceful life, but not after his arrival. His very first visit to Natraj's press is typical: he pulls the curtain apart, an act that violates the sacred traditions of Natraj's press. From that moment, Natraj has a mixed kind of feeling towards Vasu, a feeling he finds difficult to understand. It is a mix of admiration, hatred, animosity, repulsion, at rare moments, even affection, all at once. As Vasu increasingly becomes a source of perturbation for Natraj, no single emotion is able to dominate this tumultuous relationship. Even Vasu's reaction is as bewildering as Natraj's towards

him. He is aggressive, authoritative, frightening and ruthless too as he leaves him in the hills to find his way back. But there are also moments of gentleness and kindness, as for example, when he offers to take him back to town from the hills on another occasion. There is a constant conflict in Natraj's mind and he is always wondering how wise it was on his part to have harboured Vasu initially. He is aware of the demonic qualities of Vasu, but is helpless against them. He gradually becomes subservient to his will. When Vasu is indifferent towards him, Natraj regrets it and desperately wants to make amends (pp.92-94). And when Vasu dies, once again Natraj is driven to despair. He says "Vasu dead proved a greater nuisance than Vasu alive" (p.224). Thus Vasu-Natraj relationship is an incompatible relationship; the incompatibility is mental and emotional and in the absence of a common ground there is an undying tension that provides the main plot of the novel.

More powerful than this are the incompatibilities in terms of the shared social and ethical codes. Such relationships form a major portion of Narayan's novel and are also clear indicators of the changes that overtake Malgudi. The first example of this kind is

'The Dark Room' (1930) Ramani, the domineering eccentric authoritative husband starts an affair with the Garbo-like Shanta Bai. His wife, Savithri, who has been a silent sufferer for the past fifteen years, who has put up with all his atrocious behaviour and insults, is not prepared to accept this final insult. The veneer of obedience, timidity and slavery crumbles down gradually and there emerges a new Savithri and the words that come from her are words that shock the reader as much as Ramani. She says a woman possesses nothing but her own body. Everything is owned/bought by a man, whether it may be father, husband or son. She has nothing to call her own, even her children are not hers for when they are born the husband pays for them, pays for their schooling, dress, etc. She goes on to say: "we (women) are responsible for our position: we accept the food, shelter and comforts that you give, and are what we are. Do you think that I will stay in your house, breathe the air of your property, drink the water here, and eat food you buy with your money? No. I'll starve and die in the open, under the sky - a roof for which we need be obliged to no man." (p.75)

Savithri's reaction is very powerful, and is not triggered by a trivial reason as in the case of Chandran or Swami, but by a much more complicated and strong drive. She breaks the bonds when Ramani starts a relationship with another woman, as she considers this an ultimate insult to her personality. Her cry "I am a human being" (p.73) is the core of her rebellion, an assertion of her basic rights as a human being. However, she does not sustain her rebellion. She comes back to her home again, as she cannot forget her children. It is not that she regrets her rebellion. She does not, and that is what makes her different from the rebels of Narayan's earlier novels. The pull of her children proves more powerful. It is not out of disillusionment with the self or her ideas that she decides to give up the fight:

The futility, the frustration and her own inescapable weakness made her cry and sob. "A wretched fate that wouldn't let me drown the first time. I can't go near the water again. This is defeat. I accept it. I am no good for this fight. I am a bamboo pole.....".(124) she returns a different person, still full of the conviction that her fight has been legitimate but with an awareness that she is not

equipped to fight this battle. In Savithri, thus, Narayan has shown a new class of women that was to finally emerge in the 70s in the character of Daisy. But the wheels of change in the direction of liberated women have been set in motion as early as 1938.

In 'Mr. Sampath' (1949) again we have incompatible relationship Sampath - the printer, dramatist, actor, musician and director - starts an affair with Shanti. He is already married with five children and he is having a quiet and peaceful life until Shanti appears. Values shift, Sampath develops extra-marital relations with Shanti, neglecting his family and children. He has no scruples about his relationship with Shanti. He even uses religion, to support his conduct, saying "I'm doing nothing illegal, to feel apologetic. After all, our religion permits us to marry many wives" (p.180). He defies the social code and the norms of an institution like marriage and makes fun of it, :

"Here goes my solemn declaration that my wife and children shall lack nothing in life, either in affection or comfort, Will this satisfy you? If I buy Shanti a car my wife shall have another;

if I give her a house I will give the other also a house, it will really be a little expensive duplicating everything this way, but I won't mind it"(p.180).

Shanti is a widow, who abandons her son to the care of some strangers, joins films and has an affair with Sampath. She too has scant regard for the moral code, but very soon she realises the implication of her action. Her few days' stay with Sampath make her understand the gravity of her situation. She walks out on Sampath telling him that she is sick of her life with him and that she wants to look after her child and change her way of living. Thus both Sampath and Shanti end up regretting their behaviour. Besides there comes into Sampath's mind a certain restlessness. Shanti is filled with remorse and goes back to the place where she rightfully belongs. And this rejection makes Sampath also realise the futility of his adventures.

In 'The Guide' Raju and Rosie go far beyond Sampath and Shanti. Raju is shown in the beginning as leading a normal life moored in morality and in accepted social norms and values. But his life as an adult is completely different. He falls headlong in love with Rosie exploiting her rift with her husband. Rosie is no

exception; she is no innocent victim of Raju's seduction. Both of them are rebels of the kind that Malgudi had never seen before as they carry on with their affair without much effort to be discrete about it. Their conduct shocks Malgudi, and everyone, and they are deserted by all their loved ones. Even the ever-forgiving parent of Narayan's fiction, becomes unrelenting. So far as Raju is concerned, he suffers from no dilemmas, no reservations. He knows what he is doing and has no qualms about it. Rosie, however, is different. She is never so completely non-challent, as Raju is, and later she suffers remorse. Gradually, she begins to understand that she has put too much at stake and that she is incapable of continuing on the path she has chosen. But there is a difference: Rosie's choice is her own - she returns for she suffers as an individual, although there is in her mind the element of having been unfaithful to her husband. Still, Rosie's awareness is chiefly one of failure as a human being. Thus, 'The Guide' marks a distinct change in everything. There is a greater psychological depth in Rosie's and Raju's outlook on their deviation - while Rosie is remorseful, Raju has no such emotion. In fact, he hardly thinks of his affair with Rosie.

Initially, when faced with the trial, he is filled with self-pity (p.196). But during his imprisonment and later on in his role as a Swami he does not think of his past. Even when he tells his past to Velan, he says that during the days of trial he was only filled with self-pity, but had no regret whatsoever. While in the prison, with his characteristic ease, he becomes a model prisoner. With the same ease he assumes the role of a Swami. Neither does he go back to his old life as the others do - Chandran, Sampath or Margayya. For once he does something for others, thereby giving a new significance and meaning to his life. It is in this that 'The Guide' is a different novel.

In the 70s, the departure from the social and ethical codes is complete as well as radical. The conduct of Raman and Daisy (The Painter of Signs, 1976) is completely unorthodox. Born in an orthodox Brahmin family, Raman is a self-proclaimed rationalist who wants to establish the Age of Reason. He questions the faith and beliefs of his grand aunt. When he meets Daisy he falls in love with her and decides to marry her. But this is not acceptable to the aunt. Raman, unlike Balu and Maki who do not care for their parents, feels very bad that the aunt has decided to leave the

home. He even says he won't marry Daisy if that is what is driving away the aunt. When the aunt is unyielding, he feels miserable that she is going away and wonders "was it the end of a lifetime of association" (p.148). When she actually leaves, for him "the house seemed to have become vast and full of echoes"(p.166). He resembles Chandran, and Raju, in the feeling he has for his kin. He is also given to much doubt about what his life with Daisy would be like. Though he is fond of her, he finds her way of doing things very disturbing. His perplexity is evident when he thinks "how on earth am I to judge when to do what, when to say what, and how to do the right thing at all times?" (p.171) and again he wonders "what sort of a married life is this going to turn out to be? Separate lives and separate everything?" (p.172). As with all Narayan's heroes, Raman falls in love with Daisy immediately and wants to marry her. He woos her till she succumbs to his charms. Though she relents slightly, she does not commit herself to him. She refuses to marry him. Raman is contented to settle for an affair, quoting the puranas where Gandharva marriage is accepted (p.169). In this Raman is a rebel against the social norms. And he does not give up the new relationship as is wont in other cases like

Sampath, Rosie and Shanti. It is Daisy who leaves him and the pattern of discarding the new relationship recurs only in Daisy's case. Again there is a major difference. No guilt, no remorse, but a cool decision to move to 'fresh worlds and pastures new.' The real rebellion is Daisy's. She is not the typical Indian women of Narayan's novels. She is a completely liberated woman. She has a definite perception of her life and of her role. She has dedicated herself to the service of society. Once ^{she} ~~she~~ is convinced of what she has to do, she does not waver and she does not compromise. So her attraction for Raman is only a short interlude, a momentary weakening of a determined, indomitable spirit. As Raman reflects, there really is a "furnace of conviction" in her and that burns the weakness of flesh and like a phoenix rising from its ashes, she emerges all the more strong. Daisy has come exactly 38 years after Savithri, who cried in despair, "this is defeat. I accept it. I am not good for this fight"(The Dark Room: 124). But Daisy rejects the norms and the code, and the price she willingly pays is that she is insulated from everything and everybody. Thus with Daisy and Raman, change in Malgudi's social world has reached its ultimate. One wonders if any

more powerful or poignant change could come to Malgudi with its sacred social and ethical codes. After Raju and Rosie and Raman and Daisy, Malgudi will not be the same.

These rebellious relationships indicate a changing value system. The change in Malgudi is merely a reflection of this inner change. Margayya's "pursuit of money" in 'The Financial Expert' is a different value from the one of duty held by his predecessors like Swami or Chandren's father. When he is insulted by the Secretary of the Co-operative Bank, he is driven to make money. He thinks only money will get him the respect of people. He is filled with self-pity and disgust. (pp.15-16). He thinks that he is "destined to look like a wayside barber, and that is my fate" (p.15). Strangely enough, though he says he is destined to look like a barber, he does not accept it and sit back. Instead he becomes all the more determined to become rich. He draws a fine line between being rich and wealthy. He thinks anyone can become rich, but to become wealthy one needs a cleverer brain, like his. He undertakes a rigorous fast of 40 days to propitiate Goddess Lakshmi and ironically enough, he comes across Dr. Pal who sells

him a pornography - 'Domestic Harmony'. Margayya becomes an instant success after publishing this book. In his relentless pursuit of money, he becomes indiscriminate. He knows the book is rubbish but he has no conscience in bringing it out. Later on, and only then he considers the book to be "awful stuff" and "most vulgar and poisonous. It will do a lot of damage to young minds" (p.95). Again in his ambition for his son also he is different. He wants his son to be educated. But his concern is the mere appearance of education and he manipulates his son's results. He wants his son to be disciplined, but does not want him to be punished by his teachers. In his pursuit of money, he adopts the most unconventional methods, but he wants his son to follow the conventional mode. He has a set of rules for himself, but a different one for his son. And when the boy gets into bad company, associates with Dr. Pal and asks for his share in the property, he is not ready to accept it. No doubt he fought against his poverty and pursued money and it was justifiable, but this does not mean that his son should go astray. Finally Margayya realises the meaninglessness of his pursuit of money, realises he had made a mistake when he had settled for a particular set of values.

He rejects the new set of values and, goes back to his old life. Once again after Rosie, Margayya's decision is a personal one and it is with conviction that he rejects the values of money. But Balu is neither capable of making money nor has the conviction to accept or reject a set of values.

At the end when everything is lost and they are bankrupt, Margayya points out to his old knobby box and says to Balu

"...You asked for my property. There it is, take it: have an early meal tomorrow and go to the Banyan tree in front of the Co-operative Bank. I hope the tree is still there. Go there, that is all I can say: and anything may happen thereafter. Well, what do you say? I am showing you a way. Will you follow it?"

The boy stood ruminating. He was looking crushed:
"How can I go and sit there? What will people think?"

"Very well then, if you are not going, I am going on with it, as soon as I am able to leave this bed, " said Margayya. "Now get the youngster here. I will play with him. Life has been too dull without him in his house"(p.178)

The two generations differ. Balu is 'ashamed' to go and sit there but Margayya has the humility and the wisdom to be glad to be there. Margayya actively rejects his own deviation unlike Sampath in whose case it was a problem of will. Indecision makes Sampath return, while Margayya goes back out of conviction. His values had created a conflict not only between him and the outer world, but also within himself. The ease, confidence and arrogance that Margayya had before he had acquired ^{wealth} is not there after he succeeds in his ambition. He does not have the peace and happiness that he had imagined will be his once he had the money. Whatever arrogance or confidence he exhibits after becoming rich is backed-up by a sound bank-balance. This is evident from what he thinks when his son has disappeared: he "felt that at a time when he had a right to have a happy and bright home, he was being denied the privilege unnecessarily" (p.119).

A similar departure from the accepted values is to be witnessed in 'The Vendor of Sweets' (1967). Like Margayya, Jagan has a problem child in his hands. But Jagan is not Margayya, in that he is completely cut off from his son and is frightened of him. He loves his

son and showers his affection and riches on him but gets nothing in return. He is not at all like the earlier fathers or even Margayya, because he dare not utter even a simple word to his son. But this man abandons his son, when he learns that Mali is living with Grace. He puts up with Mali's revolt, when Mali refuses to study, or when he makes his own arrangement to go to the U.S., But, he is not able to tolerate Mali's defiance of the well-worn code. He leaves the house never to return and takes his cheque book with him. When Mali is arrested for carrying illicit liquor, Jagan says "a dose of prison life is not a bad thing. It may be just what he needs now" (pp 191-92). An interesting fact is that Jagan himself is a rebel in the eyes of his relatives. For, he had joined the Gandhian movement and broken the caste barriers and courted arrests and this really was an act of rebellion in the 30s and 40s. So when Mali brings a beef-eating Christian girl to the family, it is considered, as a kind of poetic justice. Jagan too has one set of rules for himself and another for his son. But Jagan's rebellion, if rebellion it was, was for a noble cause, whatever his family might have thought

of it. But Mali, acts like a upstart after his return from the U.S. He is ridiculous in his aping of the West. He is a drifter actually. His snobbishness and his airs alienate him completely from Jagan and everybody else.

Thus through all these problematic relationships Narayan shows the quality of the changing world. As time passes the degree and intensity of tensions increase. With the passage of time, we notice the great change that has come in the social and ethical codes. The older generation are the conservative, orthodox lot clinging to their old values and morals, but the younger generation drifts. They are the ones who find it difficult to hold on to those values. The parents though ready to forgive are not able to forgive them when there is a blatant defiance of the established code and even go to the extent of severing their relationship with the children.

Consider now what happens to the women fold in this changing world of Malgudi. In almost all novels, Narayan presents his women as typically Indian woman steeped in religion and tradition, absolutely obedient to the husband. The family and children are the pivot around which their lives revolve. They are the custodians of the tradition and custom; there is a long

line of traditional women in Narayan's novels: Susila of 'The English Teacher', Srinivas and Sampath's wives in 'Mr. Sampath', Chandran's mother in 'The Bachelor of Arts', Raju's mother in 'The Guide', Margayya's wife in 'The Financial Expert', Sriram's Granny in 'Waiting for the Mahatma' and Ramen's Aunt in 'The Painter of Signs', the list goes on. All of them stick to what they think is right even when their husbands, sons or grandsons and nephews are swayed by the changing winds blowing in Malgudi. It is surprising how they manage to retain their hold while their manfolk seem to be always on a precarious edge. The portrait of Margayya's wife in 'The Financial Expert' in a moment of crisis between Margayya and her son is a typical example of the position and attitude of these women:

"She (Margayya's wife) pursued what seemed to her the best policy and allowed events to shape themselves. She knew that matters were coming to a conclusion now and she was a helpless witness to a terrific struggle between two positive - minded men She covered her mouth with her fingers, and with her Chin on her palms stood there silently watching....."

She left him (her son) alone. And she left her husband alone. She attained thereby great tranquillity in practical everyday life. (pp 112-13)

But even among these women a change is discernable. The earliest evidence is found in Savithri and Shanta Bai in 'The Dark Room' (1938). Both of them are the first of the two recurring types of women that are more emphatically delineated later on - Savithri is the forerunner of the liberated women that are to come as Bharathi and Daisy. Savithri, unable to accept her husband's behaviour puts up a fight, but fails as she is neither educated nor does she have financial independence. But there is rebellion in her, no mistaking that, Seventeen years later in 'Waiting for the Mahatma' (1955) we see another girl, Bharathi, she is highly principled, an idealist who has chosen a not so well-trodden path for her life. She has joined the Gandhian movement and is an active satyagrahi and proposes to fight for the country. But the real liberated character is to come another 38 years after Savithri and 21 years after Bharathi. It is Daisy in 'The Painter of Signs'. It can be said that she is a combination of both Savithri and Bharathi. She shows the anger toward men's illtreatment of women like Savithri, and a zeal to serve the needy and poor, like Bharathi. Right from the beginning, Daisy is convinced that she is meant for

something else and is not ready to accept the yoke of marriage. In her life, man has only a secondary role and she thinks the real meaning for her life is to be found only in serving the country. In the face of a lot of difficulties, she succeeds in achieving her goal. "She approves of the relationship between a man and a woman on equal footing, but not the imperatives, liabilities and inter-dependence customarily attached to Hindu marriage" (Bhardwaj, 1981: 167-77). Daisy is completely liberated from all conventional ideas, has no inhibition, and thus represents a new class of women who have come into existence in the new world of Malgudi.

Shantha Bai in 'The Dark Room' represents the other class of women in Malgudi. She belongs to the class of enchanting seductress as whom we are to meet again in Shanti, Rangi and to some extent Rosie. In fact Shantha Bai too is a rebel in the society of the 30s as she has come away from her husband who was a drunkard and a gambler. With much trouble she secures a degree and also a job. When she meets Ramani, she gets involved with him. Rosie resembles Shantha Bai in her affair with Raju, but the resemblance stops there.

She is very different from Shantha Bai or even Shanthi. She is the representative of a new class of women who had the opportunity to go to the School and the College and thus get released from the conventional confinements. But this is only the beginning of a change in the attitude towards women, and the old attitude still prevails. And Rosie is caught between the two forces: the old conventional attitude towards women and the new concept of their upliftment. In keeping with the change, she receives education but she is pitted against a society which has very deep rooted convictions about women. The result is she is torn between the two worlds: She knows what it is to be educated and to be liberated, to do what one's conscience says is right. Yet, she is bound by all the ideas and theories about a woman being subjugated to man, being a paragon of virtue and morals, above all else of being a dumb wife never giving vent to her feelings and emotions and always catering to the likes and dislikes of man. Hence, the conflict in her, her moment of regret and despair, her thinking about Marco and her refrain, "after all he is my husband!", even when she is with Raju. She is not completely liberated as Daisy is, who never has a doubt about

what she is doing, nor is she like Shantha Bai who has no qualms about her affair with Ramani. Finally, she gives up Raju, but not because of social pressure or the conventional ideas about a pure woman, but because she reaches the end of the relationship with Raju and becomes aware that Raju is no way better than Marco. Neither Marco nor Raju think of her as an individual, as a human being - for, one expects her to be like his servant. "I (Marco) don't see him, I don't hear him, but he does everything for me at the right time" (p.112), and the other treats her as if she is "One of those parrots in a cage taken around the village fair, or a performing monkey"(p.181) to earn money. Finally she gives up Raju and dedicates her life to classical dance.

Once again to revert to Dickens and 'Dombey and son' we know that we find in the novel, characters "who refuses to have anything to do with time and change, and yet is their most absolute victim"(Marcus, 1965:314). On the contrary Narayan's characters are not passive victims of change. They do not suffer from this Dickensian passive dualism. Because Narayan's characters, atleast the major ones like Mergayya assert themselves. They choose to become different

and they choose to fall in line. They do undergo change but they are able to detach themselves from it and think about it. Thus, the Malgudians take the changes in their stride even when they disapprove of them. This disapproval is found mostly in people of older generation who are also symbols of the past. Nonetheless these 'old' people form a kind of a backdrop to change. They, like the Greek chorus, comment on and evaluate the change. We find the co-existence of both the past and the present in the guise of Raju's mother and Uncle, Gaffur, and Raman's aunt, to name a few and the young protagonists themselves. It is these old people who are responsible for the lingering tradition and customs of Malgudi. When Sriram joins Mahatma in 'Waiting for the Mahatma' his Granny is very critical of Mahatma and his actions. When she learns that Sriram has joined the Satyagrahis from his school teacher she angrily tells him "It is teachers like you who have ruined our boys and this country" (p 41) and considers Mahatma as "one who preached dangerously, who tried to bring untouchables into the temples, and who involved people in difficulties with the police." (Ibid.) If Grammy disapproved of her grandson joining the Nationalist

movement, Raju's mother and Uncle, in 'The Guide' are against his transgressing the path of morality. Right from the start Raju's mother tells him that Rosie is a 'snake-woman' and he should keep away from her. She says "you (Raju) can't have a dancing girl in your house. Every morning with all that dancing and everything going on! What is the home coming to?"(p.136) In the same way Gaffur too warns Raju. He says "send her away and try to get back to ordinary, real life. Don't talk this art business. It's not for us,"(p.144) Earlier also he tells Raju "this is not at all good. Let us get away-leave them alone. After all, they are husband and wife; they'll know how to make up. Come on. Go back to your normal work"(p.116). Even in 'The Painter of Signs' we see a similar situation in the Raman-Daisy relationship, where his Aunt represents the old voice. After all the dramatic changes that have come about, there are still people like Raman's Aunt with staunch, unflinching faith in religion and in the ancient custom and tradition. When she comes to know about Raman's decision, she decides to go to Banaras saying

"at my age, with a few years left, people do not generally want to return. A visit to Kasi is the end. I may live ten days or ten years or twenty, it is immaterial how long one lives after this stage. It is the ambition of everyone of my generation to conclude this existence

at Kasi, to be finally dissolved in the Ganga. That is the most auspicious end to one's life"(p.152). It is through these people that Narayan retains the sense of the past in Malgudi and shows how in spite of all the changes there are certain people who do not change, who cling to what they are convinced to be right and tell the younger generation that they are not any the worse for following the old custom and tradition. In fact these people have two functions: one they are the symbols of the past and the other they represent the protest of the society against change. It is through these people that Narayan evaluates the changes that take place in society.

But the device by which Narayan creates a sense of changelessness or timelessness is the device of describing the unchanging major landmarks of Malgudi - the Sarayu, the temple, the Mampi Hills and the statute of Sir Frederick Lawley which form the constant backdrop to change. These four landmarks recur again and again in all the novels. Sarayu is introduced in 'Swami and Friends': -

"River Sarayu was the pride of Malgudi...
It's sand banks were the evening resort
of the people of the town. The Municipal

President took any distinguished visitor to the top of the Town Hall and proudly pointed to him Sarayu in moonlight, glistening like a silver belt across the North..... The peepul branches overhanging the river rustled pleasantly. A slight breeze played about the boughs and scattered stray leaves on the gliding stream below"(p.13).

The Mampi Hills ' description is found in 'The Financial Export'(p.125), 'Waiting for the Mahatma'(pp.71-72), 'The Guide'(pp 66-68) and 'The Man-Eater of Malgudi'(p.39). The statue of Sir Lawley too often occurs in the novels, like 'The Vendor of Sweets'(p.23), and 'The Guide'(p.121) In the same way Narayan creates a sense of past by giving a description of an ancient house or a piece of furniture. The ancient house of Netraaj, Jagan, Margayya and even Raju's house. Which have all been there in Malgudi for decades. For, Margayya's house is considered as a land-mark since it was the earliest house to be built in that area - 'a lonely place where there was supposed to be no security for life or property"(p.7). In 'The Vendor of Sweets' a description of the ancient house of Jagan is given: first it was a shack and gradually it was remodelled

into a house (pp. 24-25). There is Srinivas 'statue of Nataraja which was given to him by his grandmother. Jagan's 'throne' in his sweet-shop is a century old, made by his father for Mr. Noble, who came to him for lessons in astrology (p.17). All these lend a sense of antiquity and maintain a sense of continuity amidst all the changes that one encounters in Malgudi and the town itself is given an extension in time in two ways by establishing the important character's families through two or three generations - like the families of Jagan, Natraj, Raju and Margayya's - and by the way in which the community itself reflects historic or national movements.

Like Dickens, again, Narayan directs his "attention to the important changes that take place in human life - to marriage and death, to separations and reconciliations ...and bankruptcies" (Marcus, 1969: 313). This is all-prevassive in Narayan's novels. Dickens directed his attention to these changes in 'Dombey and Sons' more than in any of his previous novels. (Ibid.) Narayan deals with them in all his novels as his main pre-occupation is human relationships. To, quote an example, 'The English Teacher' is a striking example for the

theme of death and reconciliation to this "greatest reality" of all. In this novel we see how Krishnan and Susila are leading an idyll-like life and this happy life is interrupted and completely destroyed by death. Krishnan is shocked beyond expression. He is numb with pain :

"there are no more surprises and shocks in life, so that I watch the flame without agitation. For me the greatest reality is this and nothing else..... Nothing else will worry or interest me in life hereafter."(p.107)

Unable to bear the separation, he tries to establish psychic communion with her and achieves it. Finally he has overcome the shock of death and a curious peace and contentment has come in him. After all the torments he had undergone after her death, he has found his peace. Towards the end of the novel Krishna says:

" I had been thinking of the day's activities and meetings and associations. But they seemed to have no place now. Bits of memory came floating..... all this was gently overwhelmed

and swept aside, till one's mind became clean and bare and a mere chamber of fragrance: It was a superb, noble intoxication.' "(p.212).

As the novel ends Krishna gets a visit from Susila. He is able to see and talk to her. At the dawn they stand at the window and watch the sunrise. He says, "a cool breeze lepped our faces. The boundaries of our personalities suddenly dissolved. It was a moment of rare, inimitable joy—a moment for which one feels grateful to Life and Death!"(p.213)

This extraordinary novel is not popular among the critics but it is a tale of personal tragedy and change, i.e. change in mental or spiritual plane - and gives an insight into that supreme change from life to death.

Thus Narayan has presented a remarkable portrait of the changing world of Malgudi. He has shown how this town has grown and changed in a matter of four decades, not only geographically, but also socially morally and spiritually. This is shown

through innumerable men and women caught in various situations, making and breaking relationships, ending conflicts, putting up a struggle, succeeding, failing, regretting and quite often triumphant. He does not externalise the struggle nor does he show it as a contest in which a whole society is participating. All the conflict and struggles are highly personal, concerning individuals, but this personal conflict represents the changing trend of life of a town, of life in general, and it is in this presentation that Narayan stands apart from all other novelists.

CHAPTER - IV

CORRELATIVES IN PLOT, CHARACTER AND LANGUAGE

As the world of Malgudi changes and becomes more and more intricate, the plots of Narayan become correspondingly complex and more and more responsive to the tensions generated by the conflicts of values and codes and the characters become more varied. This chapter very briefly indicates the changes as they are reflected in the plot, the characters and the language of the novels.

Narayan's earlier novels have very simple and uncomplicated plots. There is only one major strand running through the novel. In his first novel 'Swami and Friends' (1935), the plot moves round the activities of a group of school boys - Swami and his friends, Mani, the mighty good for nothing, Sanker, the most intelligent boy of the class, Somu the Monitor, Samuel, the short-sized 'Pes' and Rajam, the intelligent and talented son of a Police Superintendent. The plot is episodic in nature and various incidents and episodes are strung together around Swami.

In 'The Dark Room' (1938) the plot is set around the life of Savithri, her silent suffering and her protest against Ramani's betrayal. Shanta Bai is incidental to the main theme and is there to

intensify Savithri's predicament. Her story does not have an independent interest.

The pattern is repeated in 'The English Teacher' (1943). There is only one theme around which the plot is constructed - the life of Krishna, his happiness and his misery in relation to Sushila. There are not many ancillary characters and those that are there are completely subsidiary.

But in the later novels we see the change. The plots tend to get less and less simple. Now various strands get woven together to create a relatively intricate whole. For example, in 'Mr. Sampath' (1949), the plot focusses on the activities of Sampath, the printer. Srinivas, the editor, comes into contact with Sampath. These two person's effort to run the newspaper and later on their involvement with the film company form the main plot of the novel. Besides, there is the rich landlord of Srinivas, who is enticed by Sampath to finance the film. Ravi, the artist who considers his lost love, Shanti, as the source of his inspiration, and Shanti, herself who appears again in the scene as Sampath's cousin, which has disastrous effects on Ravi. But these various strands of the sub-plot are skilfully woven with the main plot.

'The Financial Expert' (1952) does not have a very complicated plot. The main plot is centered around Margayya and his desire to succeed in gaining wealth. But it is his relationship with his son Balu that provides a depth and a meaning to his pursuit of money. Balu's relationship with Dr. Pal, as also Margayya's own, becomes the parallel strand, which merges with the main theme in the final ruin and renunciation of Margayya. The two plots are significant in that they bring into relief the conflicting, changing world—the tension between Margayya and Balu shows the distance that Malgudi has travelled over the years, the tension between the older and younger generations.

In 'The Man-Eater of Malgudi' (1961) we have a complicated plot. There are Vasu, the taxidermist and Natraj, the printer, around whom the story revolves. It is a story of strange, tension-filled relationship between the two. The stories of meek, unimportant people get woven into the main texture through tenuous links of events and beings. There is the monosyllabic ~~XXXXXXXXXXXX~~ poet writing the life of God Krishna in monosyllabic verse; there is a temple in a mountain village with a sick elephant; Muthu, the tea vendor in this village is interested in the elephant. Once Natraj is left

penniless in the village by Vasu and is helped by Muthu to return to Malgudi. As a sign of gratitude Natraj promises Muthu that he will help him if he was ever in need of it. So Muthu comes to Natraj asking him to find a veterinary Doctor for the ailing elephant, Kumar. Natraj does find a doctor and the elephant is brought to Malgudi. Meanwhile, the poet completes the poem and they decide to celebrate it at the spring festival in the temple. The whole town participates in the preparation and it is decided that Kumar should lead the procession. Vasu, decides to shoot the elephant on that day. He does not kill the elephant, but instead manages to kill himself accidentally. Narayan has succeeded admirably in presenting a well-knit plot. It has been said that in, "The Man-Eater of Malgudi", Narayan has succeeded in building one of the most finished plots he ever wrote. All the incidents have been planned here with a studied consideration of the bearing they are to have on the final result. Nothing is introduced at random: everything contributes to the catastrophe i.e., the final downfall of the taxidermist. Everyone of the characters is brought into relationship with it and developed with reference to it." (H.Raizada, 1969: 147). The sub-plot shows the strength of Malgudi as a community. The entire town joins forces

to fight against the evil power that has emerged to disturb its peaceful life. Even in other novels, there is a confrontation between the alien force and the community. But it is only in this novel that the whole town seems to be involved in the confrontation.

In the later novels there is no strict demarcation of main and sub-plots. For instance, in the novel, 'The Painter of Signs' (1976) there are no main and sub-plots. The story is centered around three people - Raman, Daisy and the Aunt. Raman is from a brahmin family brought up by an orthodox Great Aunt. He is a painter of signs. Daisy is a social worker who is incharge of the Family Planning, Centre in Malgudi. When Raman meets Daisy, he falls in love with her. But Daisy is a zealot for whom personal life matters the least. Gradually, there develops a relationship between the two. When the Aunt comes to know of this, she disapproves of the affair. She is not ready to accept Daisy as a daughter-in-law. Finally, she leaves for Badrinath, never to return. And, Daisy decides to leave Raman for Negari, where her work is needed. Raman is left alone, both without his Aunt and Daisy. Thus the novel has no distinct sub-plots, but it does capture the complication of an incompatible relationship between two people and its result on the person connected with them.

Narayan's latest novel, 'A Tiger for Malgudi' (1983) described by 'The Times', as exhibiting "Narayan's teasing wit and insight into human (and tiger) nature" has a very simple plot. It has, in fact, the simplicity of a fable. The story is about the tiger Raja, the hero and narrator of the novel. He is described as a magnificent specimen - eleven feet from tip to tail. At the beginning of the novel, he leads a carefree life with his mate and cubs until he is lured into captivity. He is caught by the Captain of Grand Malgudi circus. Subsequently, he becomes a star performer in the circus which leads him to become a film star. But his career as an actor ends when he inadvertently gains the reputation of a man-eater. When he is to be shot by a Shikari, Alphonse, Raja is saved by a Swami. Raja becomes the Swami's disciple, whom he calls as Master. The Master is a man whose authority is based on a great understanding of the natural and spiritual world rather than on brute force. Raja finds peace and comfort with the help of the Master. When he becomes old, he is sent to the zoo in Malgudi by his Master and at last he lives in peace.

This brief analysis shows a pattern of increasing complexity in Narayan's plots. The earlier novels have a simple, unbroken strand running throughout the novel;

later novels have more complicated patterns as Narayan comes to handle with greater control the themes of incompatibility and problematics of human relationships.

A similar pattern is discernible in the handling of merely etched out characters, who are neither weak nor very strong. These earlier novels have only one or two characters completely worked out. Swami, Mani, Chendren's father are all very simple characters. There is no complexity about them. They are not very powerful characters, nor do they strike us as weak characters. The only exception to this is Savithri (The Dark Room, 1938). She is fully delineated and portrayed as a powerful character because R.K. Narayan, through her for the first time, handles the problem of codes and values in his relationship.

As the complexity of the theme and plot increase, so does the number of interacting characters. Most of these novels deal with the change in the aspirations and ambitions of the people and how these affect those involved with them. Thus, in these, Narayan is able to sustain out interest in more than one character. Unlike, 'The Dark Room' (1938) or 'The English Teacher' (1945) where

only one character dominates the scene, in 'Mr. Sampath' (1949) we have a number of characters. The main protagonists are Sampath and Srinivas, but there are also others like the old man, Ravi, Sampath's wife, Ravi's parents, Shanti and Srinivas' wife. Along with the main characters, these characters are also treated at length and with skill. In 'The Man-Eater of Malgudi' (1981) where we have the largest number of characters - Sen, the journalist, the monosyllabic poet, the veterinarian, Sastri, Muthu, the septugenerian, the mahoot, the Tailor, Rangi the temple dancer, and Natrej's wife and son - all these are vividly portrayed. None of the earlier novels had such varied characters, neither were they delineated so vividly.

Even in the later novels like, 'The Painter of Signs' (1976) the interest in the other characters is retained. Though the main action is concerned with Raman and Daisy, Narayan does not fail to evolve our interest in the aunt, for the problem here is not only between Raman and Daisy; it is equally so between the aunt on the one hand and Raman and Daisy on the other.

Another evident reflection of the changing world is the language that characters speak or that

Narayan employs for them. The language used by the characters in the earlier novels is restrained; there is little intensity and the vocabulary is easy and peaceful. With later novels there are more abusive words, curses and such adjectives as reflect the characters' resentment, hatred, hostility or animosity towards something or someone. These are obviously features of language that reflect the change in the people, the increasing tension and complexity of their lives. In the earlier novels the characters have comparatively fewer problems and they do not have the conflicts and dilemmas that the persons in the later novels have. Certain situations and problems are faced by some characters of the earlier as well as later novels, but the difference in language used by the characters is quite glaring, the difference being a reflection of the changed dimension of the conflict faced by the characters. For example, in 'The Bachelor of Arts' (1937) Chandran has come back after his wanderings. He has wasted eight months doing nothing. Naturally, his father is disappointed, but not as much as Margayya in 'The Financial Expert' (1952) who has placed all his hopes on his son Balu. Like Chandran, Balu too has disappointed his father. But Margayya's reaction to Balu's refusal to study is a contrast to that of Chandran's father:

"It is no waste", Father said. "You have been reading and getting to know people and life and so on. Don't worry. Time enough to apply for jobs after you return from England. It will be really worth while, you see".

(The Bachelor of Arts, 1937, p.125)

"How am I to hold up my head in public? What will they think of me? What will they say of my son?" "You are no son of mine. I cannot tolerate a son who brings such disgrace on the family."

(The Financial Expert, 1952, p.113)

Although the situations are similar, the language is not. The rhetoric has changed from one of persuasion, it is now one of condemnation and rejection, whereas Mergayya's language is loaded with the feeling of extreme disappointment and frustration. He has wagered much on his son's success and when the son disappoints, he is in the depth of despair. He looks at the son from the viewpoint of his own self, unlike Chandran^{father}. But that self-assurance is gone, to be replaced by a sense of insecurity and shame.

Another instance of this difference is to be found in "The Dark Room"(1938) and 'The Painter of signs'(1976). In 'The Painter of Signs' Daisy has left her house and describes to Raman the circumstances in which she left the house. In 'The Dark Room,' Savithri, the hitherto meek-wife is at the point of leaving the house after discovering her husband's betrayal. She tells Raman:

"Do you think I am going to stay here?.....
 ..Do you think that I will stay in your house, breathe the air of your property, drink the water here, and eat food you buy with your money? No, I'll strave and die in the open, under the sky - a roof for which we need be obliged to man".

(The Dark Room, 1938, p.75)

"I sometimes wished I could be alone; there was no time or place to consider what one should do or think. Practically, no privacy..... The noise at home, who no one else seemed to notice, was enough to madden me..... It was a mad-house. Somehow everything there repelled me."

(The Painter of signs, 1976,p.128)

Both the are on the verge of leaving the house. Savithri's language, however, is much restrained has no words of anger or rejection though her predicament is more serious. But Daisy is more vehement in expressing her views about her life at home. She talks of a 'mad-house', of being 'repelled'. Savithri's language is masochistic but chaste, her vocabulary and usage is reflexive and intransitive. But Daisy transcends herself and imposes her will on the world around her and shapes her destiny - her verbs are transitive, her sentences are assertions as against the weak transitives of savithri.

In the later novels, when the characters are under pressure or angry or frustrated, they increasingly resort to animal vocabulary and imagery. This is most evident in 'The Guide' (1958). Rosie is disillusioned with her life and Raju. In one of her quarrels with Raju all her pent-up frustration and disgust with her mechanical life finds expression, when she tells Raju that he is not going to let her stop dancing:

"Do you know the bulls yoked to an oil-crusher - they keep going round and round and round, in a circle, without a beginning or an end?"

(The Guide, 1958, p.180)

* 'I feel like one of those parrots in a cage taken around village - fairs, or a performing monkey....'"

(Ibid, p.181)

" 'I am tired of all this circus existence' *.

(Ibid, p.198)

Margayya, 'The Financial Expert' (1952), also uses animal vocabulary. In one of his unpleasant encounters with the secretary of the co-operative Bank, an incensed Margayya shouts at Arul Doss who is accompanying the Secretary. He says:

" 'Stop your nonsense, you earth-worm! Things have come to this, have they, when every earth-worm pretends that it is a cobra and tries to sway its food.... I will nip off your head as well as your tail, if you start any of your tricks with me. Take care. Get out of my way'. "

(The Financial Expert, 1952, p.14)

Both Rosie and Margayya are being imposed upon by another-but notice the contrast. Rosie's language is one of mood and feeling, while Margayya's language is active and dynamic. His verbs are of action.

As observed in the beginning of this section language really changes in later ones. As the characters came to face more acute problems, as their lives become more complicated, their language too becomes heavy with tension and loaded with feelings and anger of the experience. The characters, in the later novels, become more eloquent, the more they suffer and fight.

To conclude, my hypothesis for this study had been that Narayan presents a changing world in his fiction. He has been active, almost for half a century. When a novelist is writing for such a length of time, his novels tend to show the changes that have come, both in the novelist himself and the world he is depicting. In Narayan's case one more significant feature is that all through the years he has written about only one particular town. This gives credence to the fact that this world must definitely have undergone some changes. This is confirmed, when the novels are read chronologically. I have tried to show how Narayan has presented a changing world by presenting the change that has come in the people's life and the shift in their values and priorities. This change is the analogue of the geographic and physical change in the town's contours. This change is shown as affecting the middle class people.

The fact that Narayan hails from a middle-class family account for his pre-occupation with this class. Even the themes are the typical concerns of the people of that class. But his novels do not become regional or class bound, despite the fact that he writes only about the middle class of a South Indian town. This is because his concern in the final analysis is extremely human and what he is analysing is the response to relationships.

The town, Malgudi, is a brain child of Narayan. The town has a timeless quality about it. In spite of much development and progress in the outer world, the Malgudians still cling to their time-honoured custom and tradition. But it is not static either, for the town has expanded into a city. Many outsiders, including foreigners, have come to Malgudi to make a living or to disturb the calm waters of Malgudi. But the town has an indomitable spirit which helps it retain its 'self' in the face of onslaughts from the outsiders.

The physical expansion of Malgudi is accompanied by a change in the texture of life. The younger generation is amenable to the modernisers

and the West. They bring into question the accepted path, while the older generation resists the change. Narayan presents this by showing the changes evident in the expectations the fathers' have of their sons. For the later novels, the fathers are more materialistic, They want their children to be educated, for the sake of fame and material benefit that comes with it. The children are also no more the same. They no more care for their parents and their dreams about them. They are more self-centred and rebel more easily and more fundamentally. They pay a price in terms of the conflict that they endure. Even the women of Malgudi are not unchanged - they change from being the meek, docile housewives and daughters to strong-willed, highly individualistic rebels. All these conflicts that the characters face and put up are purely personal and individual. It is an individual dilemma and a personal tragedy. The struggle in 'The Dark Room' is exclusively Savithri's and so is Margayya's ambition to be rich in 'The Financial Expert'.

The changes get reflected in the plot construction, characters and language. In all the earlier novels, these are very simple, uncomplicated and restrained. But

later, as the novels deal with more complex themes, the plot, characters and language ~~become~~ become more intimately responsive to the themes.

Our analysis of the contrast between the change in the town and the structural change - of plot construction, characters and language - is very tentative. This needs a deeper and a wider study and is bound to prove insightful. It is best to close with this statement from a passage of Narayan's last book. It sums up life as a panoramic procession, a cavalcade of changes:

" Thus life went on. As I (Raja) have said I have no reckoning of time. I could only measure it by my own condition....Most of my old associates, the langur, the jackal, and others who used to watch me and annoy, were missing, perhaps dead or not frequenting this particular corner of the forest.... No relationship, human or other, or association of any kind could last forever. Separation is the law of life right from the mother's womb. One has to accept it if one has to live in God's plans'."

(A Tiger For Malgudi, 1983: 173-74).

ANNEXURE I

NOTE: In the following charts we present the information collated from various novels. We have collected information for different characters in the novels under the following four heads:

1. Personal information - sex, age, caste.
2. Social status - dress, education, profession, income, locality.
3. Beliefs and Acts - orthodox or conformist or non-conformist or radical.
4. Degree of urbanisation.

Under each sub-head we plot information about all the major characters in the given novels. Sometimes this information is directly given in the text, but quite often we infer it and therefore, the information is an approximation of what might be. Sometimes the information is not available in which case we say not mentioned (N.M.) or not known (N.K.). Whenever the sub-head is not applicable to the characters we write N.A.

This information has the advantage of visually representing the diversity and multiplicity of the world of Malgudi.

SWAMI AND FRIENDS (1935)

NO.	CHARACTERS	SEX		AGE	CASTE		DRESS	EDUCATION	PROFES- SION	INCOME	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL/ HETEROX	DEGREE OF URBANISAT ION
		MALE	FEMALE		BRAMHIN	OTHERS										
1.	Swami	✓		11	✓		dhoti, coat & cap	First Form	Student	Nil	Vinayak Mudali St.				NOT APPLICABLE	II
2.	Rajan	✓		11	✓		shirt & coat	"	"	"	Lawley Extn				NOT APPLICABLE	II
3.	Mari	✓		N.M.		N.M.	cap coat & dhoti	"	"	"	Abu lane				"	N.M.
4.	Sonu	✓		11		"	"	"	"	"	K.M.				"	"
5.	Sarfar	✓		11		"	"	"	"	"	"				"	"
6.	Samuel	✓		11		✓	"	"	"	"	"				"	"
7.	Coachman's son	✓		11		✓	"	N.M.	Nil	"	Keelachari				"	"
8.	K.F.Srinivasan			around 40	✓		dhoti, coat & turban	B.L.	Lawyer	N.M.	Vinayak Mudali St.	✓			"	I
9.	Vedamayagam	✓		"		✓	"	N.M.	Teacher	"	K.M.				NOT MENTIONED	N.M.
10.	D. Pillai	✓		"		✓	"	"	"	"	"				NOT APPLICABLE	"
11.	Ebenezer	✓		"		✓	"	"	"	"	"				"	"
12.	Swami's mother		✓	late 30s	✓		Sari	"	Housewife	Nil	Lawley Extn	✓			"	"
13.	Grandmother		✓	over 50	✓		"	"	"	"	"	✓			"	"

NOTE: In this table and the others that follow, age, income and caste, as in some cases, are inferred. Where it is not possible it is said 'not mentioned' (N.M.).

The Degree of Urbanisation is based on the level of education of the characters.

THE BACHELOR OF ARTS (1937)

NO.	CHARACTERS	S E X		A C B	C A S T E		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL / HETEROSEX	DEGREE OF URBANISAT ION
		MALE	FEMALE		BRAMHIN	OTHERS										
1.	Chandran	✓		24	✓		coat & trousers.	B.A.	Newspaper	ag. 500/-	Lawley Extn.		✓	* (✓)		II
2.	Venkatachala Iyer	✓		over 45	✓		dhotti & L/coat	B.A.	Retd. Dist. Judge	Govt. Pension	"	✓				I
3.	Ragavachar	✓		over 45	✓		"	"	Professor	N.M.	N.M.	✓				I
4.	Krishna Iyer	✓		over 40	✓		"	"	Ed. Clerk	"	Mill St.	✓				"
5.	Genapathi Sastrigal	✓		over 40	✓		dhotti & upper cloth	"	Priest	"	"	✓				"
6.	Jayanama Iyer	✓		"	✓		Dhotti & coat	B.L.	Lawyer	"	Tolapur	✓				"
7.	Chandran's uncle	✓		"	✓		"	N.M.	Businessman & broker	"	Madras		NOT MENTIONED			I
8.	S.T. Murugaram	✓		"		N.M.	"	"	G.X.	"	"					N.M.
9.	Natesan	✓		around 23		"	coat & trousers	B.A.	N.M.	"	Kabir St.					"
10.	Veeraswamy	✓		"		"	"	"	"	"	N.M.					"
11.	Mohan	✓		24		"	"	"	Journalist	"	Mill St.					"
12.	Kailash	✓		51		"	"	"	N.M.	N.M.	Madras				✓	"
13.	Raghavan	✓		N.M.		✓	dhotti	N.M.	Barber	"	"		NOT MENTIONED			"
14.	Mr. Brown	✓		over 55		Foreigner	full suit & trousers	"	Principal	1000/-	N.M.		NOT APPLICABLE			"
15.	Gajapathy	✓		over 40		N.M.	"	"	Professor	"	"		NOT MENTIONED			"
16.	Chandran's Mother	✓	✓	over 40	✓		Sari	"	housewife	Nil	Lawley Extn.	✓				"
17.	Malathy	✓	✓	over 14	✓		"	"	"	"	Mill St.		NOT MENTIONED			II
18.	Sushila	✓	✓	15	✓		"	6th Form	"	"	Talapur	✓				II

* Chandran: It is difficult to label Chandran as he rebels against the convention in only one instance - when the horoscopes do not agree. Sometimes he acts like a conformist (P.31) and sometimes he acts like a non-conformist (F.71).

Orthodox: Chandran's mother is orthodox in that she insists on following the codes and norms of society. She does not give in to any aggression from the accepted path of religion or society.

THE DARK ROOM (1938)

NO.	CHARACTERS	S E X		AGE	C A S T E		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL / HETEROEX	DEGREE OF URBANISATION
		MALE	FEMALE		BRAMIN	OTHERS										
1.	Ramani	✓		around 40	✓		coat, trousers and tie	Matri- culation	Secy. in Inc.Co.	500/-	South Extn.				✓	I
2.	Perira	✓	v	"		✓	N.M.	N.M.	Manager	N.M.	N.M.			NOT MENTIONED		
3.	Kantaingar	✓		"		N.K.	"	"	N.M.	N.M.	"			"		
4.	Cook	✓		"	✓		Dhoti	"	Cook	"	South Extn.			"		
5.	Ranga	✓		"	✓		"	"	Servant	"	N.M.			"		
6.	Priest	✓		"	60	✓	"	N.M.	Priest	"	Village	✓		"		N.M.
7.	Mari	✓		over 40	✓		"	"	Locksmith	"	"			NOT MENTIONED		
8.	Savithri		✓	"	30	✓	"	"	Housewife	Nil	South Ex.	✓		"		N.M.
9.	Santha Bai		✓	around 30		N.M.	Sari	B.A.	Inc.Agent	60/-	Race Course Road			✓		"
10.	Gargu		✓	"	30	✓	"	N.M.	Housewife	Nil	South Ex.	✓		"		"
11.	Jaramma		✓	over 40	✓		"	"	"	"	"	✓		"		"
12.	Ponni		✓	"	30	✓	"	"	"	"	Village	✓		"		"
13.	Kacala		✓		5	✓	Skirt & Blouse	N.M.	Student	Nil	South Ex.			NOT APPLICABLE		II
14.	Suzati		✓		8	✓	"	"	"	"	"			"		II
15.	Dabu	✓			13	✓	Coat & trousers	8th Std.	"	"	"			"		"

N.K. = Not Known

N.M. = Not Mentioned

THE ENGLISH TEACHER (1945)

NO.	CHARACTERS	SEX		AGE	CASTE		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL / HETEROSEX	DEGREE OF URBANISATION	
		MALE	FEMALE		BRAMHIN	OTHERS											
1.	Krishna	✓		over 30	✓		Coat, shirt	BA (Eng Lit)	Lecturer	100/-	Sarayu St.		✓				II
2.	Krishna's father	✓		over 60	✓		Dhoti, turban	Ba	Landlord	300/-	Village	✓					I
3.	Headmaster	✓		over 35		N.M.	dhoti, coat	BA	Head master	100/-	Anderson Lane			✓			N.M.
4.	Rangappa	✓		30		"	coat, trousers	BA(Phil)	Lecturer	"	Hostel					NOT MENTIONED	
5.	Gajapathy	✓		over 40		"	"	B: (Eng)	Asst.Prof.	around 200/-	N.M.						
6.	Gopal	✓		30		"	"	BA (Maths)	Lecturer	100/-	Hostel						
7.	Dr. Menon	✓		over 40		"	"	Ph.D(Phil)	Asst.Prof	around 200/-	N.M.						
8.	Mr. Brown	✓		over 55		Foreigner	"	N.M.	Principal	*1000/-	"					NOT APPLICABLE	
9.	Dr. Shankar	✓		over 45		N.M.	"	Traditional icine	doctor	around 300/-	"					NOT MENTIONED	
10.	Singaram	✓		80		✓	dhoti, coat	N.M.	Peon	20/-	"						
11.	Susila		✓	over 20	✓		Sari	"	Housewife	Nil	Sarayu St.	✓					N.M.
12.	Kanu (Krishna's Mother)		✓	over 50	✓		"	"	"	"	Village	✓					"
13.	Old Lady		✓	over 50	✓		"	"	Cook	20/-	Sarayu St.	✓					"
14.	Headmaster's wife		✓	over 30		N.M.	"	"	Housewife	Nil	Anderson Lane	✓					"
15.	Leela		✓	3	✓		Rock & skirt	Nil	Nil	Nil	Sarayu St.					NOT APPLICABLE	III

* Ref 'The Bachelor of Arts.

MR. SAMPATH (1949)

NO.	CHARACTERS	S E X		A G E	C A S T E		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL / HETEROSEX	DEGREE OF CREANISAT ION	
		MALE	FEMALE		BRAMIN	OTHERS											
1.	Srinivas	✓		37	✓		dhotti, shirt & upper cloth	B.A.	editor	100/-	Anderson Lane		✓				II
2.	Sampath	✓		over 40		N.M.	dhotti, tweed coat & scarf	N.M.	printer	N.M.	New Extn.				✓		N.M.
3.	Ravi	✓		28	✓		N.M.	B.A.	clerk/ artist	40/-	Anderson Lane		✓				II
4.	Old Man	✓		over 70	✓		dhotti & upper cloth	"	"	N.M.	"	✓					N.M.
5.	Sonu	✓		over 40		N.M.	close coat & turban	N.M.	Dist. Brd. President	N.M.	"						NOT MENTIONED
6.	DeMello	✓		N.M.		Foreigner	trousers & shirt	"	chief exe- cutive (Film)	"	"						NOT APPLICABLE
7.	Edward Shilling	✓		"		"	"	"	En. Manager	"	"						
8.	Ravi's father	✓		over 50	✓		dhotti & coat	B.L.	Lawyer	over 500/-	"	✓					I
9.	Sohan Lal	✓		N.M.		North Indian	N.M.	N.M.	Financer	N.M.	N.M.						NOT APPLICABLE
10.	Ragnuram	✓		"	✓		"	"	N.M.	"	"						NOT MENTIONED
11.	Shiva (VLG)	✓		"		N.M.	dhotti, shirt turban	"	actor	"	"						
12.	Srinivas' father	✓		over 60	✓		"	B.L.	lawyer	"	Village	✓					I
13.	Ramu (SR's son)	✓		7	✓		coat & collar	Second form	student	Nil	Anderson Lane						NOT APPLICABLE
14.	Srinivas' wife		✓	around 30	✓		sari	N.M.	housewife	"	"	✓					N.M.
15.	Sampath's wife		✓	" 35		N.M.	"	"	"	"	New Extn.	✓					"
16.	Shanti		✓	" 25		"	"	"	actress	1000/-	N.M.				✓		N.M.

THE FINANCIAL EXPERT (1952)

NO.	CHARACTERS	S E X		AGE	C A S T E		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL / HETEROSEX	DEGREE OF URBANISA- TION
		MALE	FEMALE		BRAMIN	OTHERS										
1.	Margayya	✓		42	N.M.	N.M.	Dhoti, coat turban	N.M.	Banker	N.M.	Vinayak Mudal St.		✓			N.M.
2.	Dr. Pal	✓		around 30	"	"	N.M.	Ph.D.	Journalist	"	N.M.				✓	"
3.	Sastri	✓		over 50	✓		dhoti & coat	N.M.	Accountant	50/-	"		----- NOT MENTIONED -----			"
4.	Balu	✓		19	N.M.	"	dhoti & shirt	School dropout	Nil	Nil	Vinayak Mudal St.				✓	II
5.	Arul Doss	✓		over 50		✓	dhoti & turban	N.M.	Peon	10/-	N.M.		----- NOT MENTIONED -----			
6.	Secretary	✓		N.M.	"	N.M.	coat & trousers	"	Secretary	500/-	"				"	
7.	Priest	✓		"	✓		dhoti	"	Priest	N.M.	Vinayak Mudal St.	✓			"	
8.	Kanda	✓		"		✓	"	"	N.M.	"	"		----- NOT MENTIONED -----			
9.	Murti	✓		"	N.M.	N.M.	"	"	teacher	35/-	N.M.				"	
10.	Madan Lal	✓		"	N.A.	N.A.	N.M.	"	painter	N.M.	"		----- NOT APPLICABLE -----			
11.	Meenakshi		✓	"	N.M.	N.M.	Sari	"	housewife	Nil	Vinayak Mudal St.	✓				N.M.
12.	Brinda		✓	17	"	"	"	"	"	"	Lawley Extn.		----- NOT MENTIONED -----			

Conformist : Margayya is a conformist. He is not an orthodox man. Neither is he a radical. Though he adopts unconventional methods to make money, he does not completely deviate from the accepted norms and codes of conduct.

WAITING FOR THE MAHATMA (1955)

NO.	CHARACTERS	SEX		AGE	CASTE		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL / HETEROEX	DEGREE OF URBANISATION	
		MALE	FEMALE		BRAMHIN	OTHERS											
1.	Mahatma	/	-		/	-	Dhoti	B.L.	Lawyer	N.A.	N.A.	NOT APPLICABLE				N.M.	
2.	Sriram	/	-	Over 25	/	-	Dhoti & Jibba	N.M.	Freedom Fighter	38000/-	Kabir Street	-	-	-	/		"
3.	Kanni	/	-	Over 45	-	/	Dhoti & Upper Cloth	N.M.	Snop- keeper	N.M.	N.M.	----- NOT MENTIONED -----					
4.	Jagdish	/	-	Over 25	-	/	Dhoti & Shirt	N.M.	Photo- grapher	N.M.	N.M.	-	-	-	/		"
5.	Gorpad	/	-	Over 25	-	North Indian	Dhoti & Shirt	N.M.	Freedom Fighter	N.M.	N.M.	-	-	-	/		"
6.	Mathieson	/	-	62	-	3- star	Trousers & Shirt	N.M.	Estate Owner	N.M.	Mempi Valley	----- NOT APPLICABLE -----					
7.	Bharathi	-	/	Over 20	N.M.	N.M.	Sari	N.M.	Freedom Fighter	Nil	N.M.	-	-	-	/		"
8.	Granny	-	/	Over 80	/	-	Sari	N.M.	House Wife	Nil	Kabir Street	/	-	-	-		"

Radical:

Sriram, Jagdish, Gorpad and Bharathi are rebels not in the sense that Raju, Rosie or Sampath are. They do not defy any moral codes. But only joined the freedom struggle and this was considered as an act of rebellion by the society of the 30s and 40s. A similar attitude towards the freedom fighters is to be found in 'The Vendor of Sweets. (P. 147).

THE GUIDE (1958)

NO.	CHARACTERS	SEX		AGE	CASTE		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- SERVATIST	IRON CON- SERVATIST	RADICAL / HETEROSEX	DEGREE OF URBANISATION
		MALE	FEMALE		BRAMIN	OTHERS										
1.	Raju	/		around 30	N.M.	N.M.	dhoti & jibba	N.M.	Guide	N.M.	Railway Colony				/	I
2.	Raju's father	/		over 50	"	"	"	"	Shopkeeper	"	"	/				N.M.
3.	Raju's Uncle	/		"	"	"	"	"	Landlord	"	Village	/				"
4.	Narco	/		over 30		/	trousers & shirt	"	Researcher	"	Madras			/		"
5.	Gaffur	/		over 60	Muslim		N.M.	"	taxi Driver	"	N.M.	/				"
6.	Adjournment Lawyer	/		over 45	N.M.	N.M.	"	B.L.	Lawyer	"	"	----- NOT MENTIONED -----				
7.	School Teacher	/		over 45	"	"	"	N.M.	Teacher	"	"				"	
8.	Porter	/		over 45		/	"	"	Porter	"	"				"	
9.	Sait	/		over 45		/	"	"	Money Lender	"	"	----- NOT APPLICABLE -----				
10.	Velan	/		over 40		/	"	"	Farmer	"	Mangala	/				N.M.
11.	Woron	/		over 20		/	"	"	"	"	"	----- NOT MENTIONED -----				
12.	James J. Malon	/		N.M.	Foreigner		"	"	TV Film Producer	"	"	----- NOT APPLICABLE -----				
13.	Lawyer	/		"	N.M.	N.M.	"	"	Lawyer	"	"	----- NOT MENTIONED -----				
14.	Josepb	/		"		/	"	"	Servant	"	Mezpi Hills	----- NOT APPLICABLE -----				
15.	Raju's mother		/	over 50	"	N.M.	Sari	"	housewife	NIL	Rly. Colony	/				N.M.
16.	Rosie		/	over 25		/	"	M.A.	Dancer	N.M.	New Extn.				/	I

Radical : Raju and Rosie are radicals as they defy moral and social. They do not respect the codes of conduct prescribed and, held sacred, by the society.

THE MAN-EATER OF MALGUDI (1961)

NO.	CHARACTERS	S E X		A G E	C A S T E		DRESS	EDUCATION	PROFES- S I O N	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	NON CON- FORMIST	RADICAL / HETEROSEX	DEGREE OF URBANISATION	
		MALE	FEMALE		BRAMHIN	OTHERS											
1.	Natraj	/		over 35	/		Shirt & dhoti	B.A.	Printer	N.M.	Kabir St.		/				I
2.	Shastri	/		over 45	/		"	N.M.	Asst. in Pntg. Press	"	Vinayak St	/					N.M.
3.	Septugenerian	/		80			"	"	N.M.	"	Adam's Lane	/					"
4.	Sen	/		over 30	/		dhoti & jibba	"	Journalist	"	Lawley Extn.		/				"
5.	Poet	/		"	/		"	"	Poet	"	"	/					"
6.	Dr. Joshi	/		over 40	/		trousers & shirt	Vet.Sc.	Doctor	"	Beyond Mellappa Grove						NOT APPLICABLE
7.	Vasu	/		over 30	/		"	M.A	taxi dermatist	"	Kabir St.				/		"
8.	Muthu	/		over 35	/		jibba	N.M	Tea shop owner	"	Kempi Hills	/					"
9.	Forest Officer	/		"	/		trousers & shirt	"	Forest Officer	"	N.M.						NOT MENTIONED
10.	Mahoot	/		over 30	/		dhoti & vest	"	Mahoot	"	Kempi Hills				/		"
11.	Tailor	/		"	/		dhoti	"	tailor	"	"						"
12.	K.J.	/		"	/		dhoti & jibba	"	Drink seller	"	N.M.	/					"
13.	Natraj's wife		/	"	/		Sari	"	Housewife	Nil	Kabir St.	/					"
14.	Rangl		/	over 25	/		"	"	Dancer	"	Abu Lane		/				"
15.	Babu	/		over 5	/		shirt & coat	"	Nil	"	Kabir St.						NOT APPLICABLE
16.	Adjournment Lawyer	/		over 45	/		dhoti & long coat	B.L.	Lawyer	"	Abu Lane	/					N.M.
17.	Thanappa	/		over 60	/		khaki uniform	N.M.	Postman	N.M.	N.M.						NOT MENTIONED

THE WIDOW OF SWEETS (1967)

NO.	CHARACTERS	SEX		AGE	CASTS		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	COOP- FORNIST	NON COOP- FORNIST	RADICAL / HETEROSEX	DEGREE OF URBANISATION	
		MALE	FEMALE		BRAHMIN	OTHERS											
1.	Jagan	✓		60	✓		dhota & jibba	College dropout	Vendor of Sweets	1000/-	Lowley Extn.	✓					II
2.	Mali	✓		over 25	✓		shirt & trouser	"	Nil	Nil	"				✓		III
3.	Cousin	✓		over 50	✓		dhota & upper cloth	N.M.	N.M.	N.M.	N.M.	✓					N.M.
4.	Chinna Durai	✓		69		N.M.	"	"	hair dryer	"	Wilds	✓					"
5.	Jagan's father	✓		over 60	✓		"	"	N.M.	"	Lowley Extn.	✓					I
6.	Captain	✓		over 45		N.M.	khaki uniform	"	watchman	"	N.M.				----- NOT MENTIONED -----		
7.	Grace		✓	over 20		Foreigner	Kimono	Domestic Science at Michigan	Assistant to Mali	Nil	Lowley Extn.				----- NOT APPLICABLE -----		
8.	Ambika (Jagan's wife)	✓		over 50	✓		Sari	N.M.	Housewife	"	"	✓					N.M.

THE PAINTER OF SIGNS (1976)

NO.	CHARACTERS	S E X		A G E	C A S T E		DRESS	EDUCATION	PROFES- SION	INCOME Rs.	LOCALITY	ORTHODOX	CON- FORMIST	IRON CON- FORMIST	RADICAL / HETEROSEX	DEGREE OF ORGANISAT ION
		MALE	FEMALE		BRAMIN	OTHERS										
1.	Raman	/		30	/		Bush coat & trousers	B.A.	Painter of signs	Over 200/-	Ellaman St.				/	I
2.	Gupta	/		N.M.		/	N.M.	N.M.	Businessman	500/-	N.M.	----- NOT APPLICABLE -----				
3.	Lawyer	/		over 25	/		Shirt & Trousers	B.A.	Lawyer	over 200/-	Kabir's Street	/				II
4.	Bangle Seller	/		Over 35		/	Dhoti & Towel	N.M.	Bangle Seller	Over 100/-	N.M.	----- NOT MENTIONED -----				
5.	School Teacher	/		Over 40		N.M.	"	"	Teacher	within 100/-	WEMPI Hills	/			/	I
6.	Daisy		/	25		"	Sari	"	Social Worker	N.M.	III Cross				/	I
7.	Sunt			Over 75	/		"	"	House wife	Nil	Ellaman St.	/				N.M.

N.A. = Not Applicable

N.M. = Not Mentioned

A TIGER FOR MALGUDI (1983)

NO.	CHARACTERS	S E X		A G E	C A S T E		DRESS	EDUCATION	PROFES- S I C N	I N C O M E R.	L O C A L I T Y	O R T H O D O X	C O N - F O R M I S T	N O T C O N - F O R M I S T	R A D I C A L / H E T E R O D O X	D E G R E E O F O R G A N I S A T I O N	
		M A L E	F E M A L E		B R A H M I N	O T H E R S											
1.	Raja (Tiger)	/		N.A.	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
2.	Master	/		Over 50	N.M.	Loin cloth	College Dropout	Nil	Nil	N.M.	/						N.M.
3.	Captain	/		" 40	"	Trousers & shirts	N.M.	Runs a Circus	N.M.	Grounds beyond the level crossing	-----	-----	NOT MENTIONED	-----	-----	-----	-----
4.	Alphonse	/		Over 30	/	"	"	Shikari	"	-----	-----	-----	NOT MENTIONED	-----	-----	-----	-----
5.	Kadan	/		" 30	N.M.	"	"	Director/Producer	"	Travellers' Bungalow	-----	-----	"	-----	-----	-----	-----
6.	Dadnaji	/		" 60	North Indian	N.M.	"	Owner of a Circus Co.	"	N.M.	-----	-----	NOT APPLICABLE	-----	-----	-----	-----
7.	Jaggu	/		" 40	/	Dhoti & shirt	"	Actor	500/-	Village	-----	-----	NOT MENTIONED	-----	-----	-----	-----
8.	Rita		/	" 35	N.M.	Sari	"	Perform in circus	N.M.	Grounds beyond the level crossing	-----	-----	NOT MENTIONED	-----	-----	-----	-----
9.	Master's wife		/	" 45	"	"	"	Housewife	Nil	N.M.	/	-----	NOT MENTIONED	-----	-----	-----	-----

ANNEXURE IIA List of R.K. Narayan's WorksA NOVELS

1. Swami and Friends. Mysore: Indian Thought Publications, 1942.
2. The Bachelor of Arts, A Novel. With an Introduction by Graham Greene. London: T. Nelson, 1937.
3. The Dark Room. A Novel. London: Macmillan, 1938.
4. The English Teacher. London: Eyre and Spottiswoode, 1945.
5. Mr. Sampath. London: Eyre and Spottiswoode, 1949.
6. The Financial Expert, A Novel. With an Introduction by Graham Greene, London: Methuen & Co. Ltd., 1952.
7. Waiting for the Mahatma. London: Methuen & Co. Ltd., 1955.
8. The Guide, A Novel. New York: The Viking Press, 1958.
9. The Man-Eater of Malgudi. London: Heinemann, 1962.
10. The Vendor of Sweets. London: The Bodley Head, 1967.
11. The Painter of Signs: A Novel. New York: Viking Press, 1976.
12. A Tiger for Malgudi. London: Heinemann, 1983.

B SHORT STORIES

1. Malgudi Days: Short Stories. Mysore: Indian Thought Publications, 1942.
2. Dodu and Other Stories. Mysore: Indian Thought Publications, 1943.
3. Cyclone, and Other Stories. Madras: Rock House & sons, 1944.

4. An Astrologer's Day And Other Stories. London: Eyre & Spottiswoode, 1947.
5. Lawley Road. Mysore: Indian Thought Publications, 1956.
6. Gods Demons and Others. London: Heinemann, 1965.
7. The Reluctant Guru: Short Stories and Anecdotes, 1974.

C AUTOBIOGRAPHY

1. My Dateless Diary: A Journal of a Trip to the United States in October 1956. Mysore: Indian Thought Publications, 1960.
2. My Days: A Memoir. New York: Viking Press, 1974.

D RELIGION

1. The Ramayana, a shortened modern prose version of the Indian epic (retold) by R.K. Narayan. New York: Viking Press, 1972.
2. The Mahabharata : A Shortened Modern Prose version of the Indian Epic (retold) by R.K. Narayan. New York: Viking Press, 1978.

E ESSAYS

1. Next Sunday, Sketches and Essays. Mysore: Indian Thought Publications, 1956.

SELECT BIBLIOGRAPHY

- Alphonso Karkala, John B. 1964. "Indo English Fiction." Literature East and West (LEW) 8, no.1, pp.6-14.
- Alphonso Karkala, John B. 1970. Symbolism in the Financial Expert. Illustrated Weekley of India. II, pp.14-18.
- Argyle, Barry. 1972. "Narayan's The Sweet Vendor". Journal of Commonwealth Literature (JCL) 7. no. 1, pp.35-42.
- Badal, R.K. 1976. R.K. Narayan: A Study. Barcilly: Prakash Book Depot, IV. 1976.
- Berry, Margaret. 1976. R.K. Narayan: Life and Literature. Journal of Indian Writing in English. (JIWE) 4, II, pp.1-10.
- Bhattacharya, P.C. 1983. Indo-Anglian Literature and The Works of Raja Rao. Delhi: Atma Ram & Sons.
- Biswas, Jayanta K. 1977. "Commitment to Life, a Study of R.K. Narayan's Major Novels". Triveni 64. No. 4 (Jan-March) pp. 57-63. 1968.
- Brunton, T.D. (1968). "India in Fictions: The Heritage of Indianess". In M.K. Naik, S.K. Desai and G.S. Amur eds. Critical Essays on Indian Writing in English. Dharwar: Karnataka University, Dept. of English.
- Chow, Shirley. 1972. "A proper Detachment: The Novels of R.K. Narayan". Southern Review (SORA) 5.ii. pp.147-159.
- Croft, Susan. E. 1983. Interview with R.K. Narayan. In Bhagwat S. Goyal ed., R.K. Narayan: A Critical Spectrum. Meerut: Shalebh Book House.
- Dale, James. 1983. The Rootless Intellectual in the Novels of R.K. Narayan. In Bhagwat S. Goyal ed., R.K. Narayan: A Critical Spectrum. Meerut: Shalebh Book House.

- Dial, Ram. 1981. The Anims-Animus: Interaction in The Guide. In Atma Ram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Dulai, Surjit Singh. 1970. "Comic Dimension of R.K. Narayan's Comedy". Michigan Academician (MIACA) 2, ii, pp.35-40.
- Garebian, Keith. 1976. "Narayan's Compromise in Comedy." Literary Half-Yearly (LHY) 17, i, pp.77-92.
- Gerow, Edwin. 1977. "The Quintessential Narayan". In Meenakshi Mukerjee ed., Considerations. New Delhi: Allied Publishers.
- Ghai, T.C. 1975. Pattern and Significance in R.K. Narayan's Novels. Indian Literature (IL) 18, iii, pp.35-58.
- Gill, Brenden. 1968. "How to be a Saint without Really Trying." New Yorker 44 (Mar. 16). p.130.
- Girja, Shiv. K. 1981. Narayan's World of Values. In Atma Ram ed., Perspectives on R.K. Narayan. Ghazisbad, Vimal Prakashan.
- Girja, Shiv. K. 1983. The Essential Narayan. In Bhagwat S. Goyal ed., R.K. Narayan: A Critical Spectrum. Meerut: Shalabh Book House.
- Gooneratne, Yasmine. 1976. Traditional Elements in the Fiction of Kamala Markandaya, R.K. Narayan and Ruth Pravar Jhabrala. World Literature Written in English (WLWE) 16, i, pp.121-34.
- Gowda, Anniah H.H. 1965. R.K. Narayan, LHY, 6, No.2, pp. 15-39.
- Gowde, Anniah H.H. 1978. The Comic Muse and R.K. Narayan. Kakatiya Journal of English Studies, Warangal, III, i.
- Goyal, Bhagwat S. 1983. (ed.). R.K. Narayan: A Critical Spectrum. Meerut: Shalabh Book House.
- Goyal, Bhagwat S. 1983. (ed.). Thematic Pattern in the Later Novels of R.K. Narayan. R.K. Narayan: A Critical Spectrum. Meerut: Shalbh Book House.

- Goyal, Bhagwat S. 1983. (ed.). Introduction: Thematic Pattern in the Early Novels of R.K. Narayan. R.K. Narayan: A Critical Spectrum. Meerut: Shalabh Book House.
- Goyal, Bhagwat S. 1977. From Picaro to Pilgrim: A Perspective on R.K. Narayan's "The Guide". In K.K. Sharma ed., Indo-English Literature: A Collection of Critical Essays. Ghaziabad: Vimal Prakashan.
- Gupta, Brijen, K. 1973. India in English Fiction. 1800-1970. New Jersey: Scarecrow Press.
- Gupta, Remeshwar. 1981. The Gandhi in Narayan. In Atma Ram ed., Perspectives on R.K. Narayan, Ghaziabad: Vimal Prakashan.
- Harrex, S.C. 1972. R.K. Narayan and The Temple of Indian Fiction. MEANJIN 31, IV, pp.87-96.
- Harrex, Syed S. 1983. 'The Guide' as a Guide to Narayan's Art: In Bhagwat S. Goyal ed., R.K. Narayan: A Critical Spectrum. Meerut: Shalabh Book House.
- Hartley, Lois. 1963. Checklist on the Indian Novel. LEW, 7. pp.83-90.
- Hartley, Lois. 1965. In Malgudi with R.K. Narayan. LEW, 9, ii, pp.87-90. An Interview.
- Hemenway, Stephen Ignatius. 1975. Novel in India, Vol. II : The Indo-Anglian Novel. Calcutta: Writer's Workshop.
- Holmstrom, Lakshmi. 1973. The Novels of R.K. Narayan. Calcutta: Writer's Workshop.
- Holmstrom, Lakshmi. 1981. Women Characters in R.K. Narayan's Novels. In Atma Ram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Iyengar, K.R.S. 1973. Indian Writing in English. Bombay: Asia Publishing House.
- Iyengar, K.R.S. 1978. Indian Writing in English: Prospect and Retrospect. In Ramesh Mohan ed., Indian Writing in English. New Delhi: Orient Longman.

- Kalinnikova, E.J. 1983. India in the Works of Indian English-Language Writer R.K. Narayan and British Writers. In Bhagwat S. Goyal ed., R.K. Narayan: A Critical Spectrum. Meerut: Shalabh Book House.
- Kalinnikova, E.J. 1981. Indian Myths and Legends in R.K. Narayan's Interpretation. In Atma Ram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Kantak, V.R. 1970. The Achievement of R.K. Narayan. In C.D. Narasimhaiah ed., Indian Literature of the Past Fifty Years. Mysore: University of Mysore.
- Kantak, V.R. 1968. The Language of Indian Fiction in English. In M.K. Naik, S.K. Desai and G.S. Amur (eds.), Critical Essays on Indian Writing in English. Dharwar: Dept. of English.
- Kaul, A.N. 1972. R.K. Narayan and the East West Themes. In Arabina Podder ed., Indian Literature: Proceedings of a Seminar Simla: Indian Institute of Advanced Study.
- Kaul, A.N. 1965. The Comic Vision of R.K. Narayan. In Essays Presented to Amy G. Stock, Jodhpur.
- Kohli, Suresh. 1970. Views of an Indian Novel. Indian and Foreign Review (IFR) 7, v, pp.13-20. An Interview.
- Krishnan, S. 1975. A Day with R.K. Narayan. Span, 19, iv, pp.40-43. An Interview.
- Krishnamurthy, M.G. 1969. Indian Fiction in English: Some Critical Problems. Humanist Review. 1, no. 4 (Oct-Dec.) pp.438-52.
- Mahmood, M.M. 1973. On Not Shooting an Elephant. Twentieth Century Studies, 10. pp.74-94.
- Marcus, Steven. 1967. Dickens: From Pickwick to Dombey. London: Chatto & Windus.
- Mathur, O.P. 1981. The West Wind Blows Through Malgudi. In Atma Ram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.

- Mac.Donald, Bruce. F. 1981. Humanity and Aesthetic Order in 'The Vendor of Sweets'. In Atma Ram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Mehta, P.P. 1968. R.K. Narayan. Indo-Anglian Fictions: An Assessment. Bareilly: Prakash Book Depot.
- Mehta, Ved. 1971. John Is Easy to Please: Encounters with the Written and Spoken Words. New York: Secker and Warburg.
- Mukerjee, Meenakshi. 1972. The story-teller of Malgudi. Indian Horizons, 21, i.
- Mukerjee, Meenakshi. 1971. The Twice Born Fictions: Themes and Techniques in the Indian Novel in English. New Delhi: Heinemann.
- Mukerjee, Nirmal. 1969. Some Aspects of the Literary Development of R.K. Narayan. Banasthali Patrice Year 5, no.13. pp. 76-87.
- Murti, K.V. Suryanarayana. 1965. The Theme of Salvation: Treatment by Mulk Raj Anand and R.K. Narayan. Triveni. 34. pp.50-59.
- Naik, M.K. 1978. Irony as stance and As Vision: A Comparative study of V.S. Naipaul's 'The Mystic Masseur' and R.K. Narayan's 'The Guide'. Journal of Indian Writing in English, Jan., Vol.6. No. 1.
- Naik, M.K. 1979. (ed.)- Aspects of Indian Writing in English. (Essays in honour of Prof. K.R.S. Iyengar). Delhi: Macmillan.
- Naik, M.K. 1984. ed. Theme and Form in 'The Man-Eater of Malgudi. Dimensions of Indian English Literature. New Delhi: Sterling Publishers.
- Naik, M.K. 1983. The Ironic Vision. New Delhi : Sterling publishers.

- Narasimhaiah, C.D. 1961. R.K. Narayan's The Guide: With a note on the Sahitya Academy Award to the Novel. The Literary Criterion, 4, 11, pp.63-92.
- Narasimhaiah, C.D. 1978. Awakened Conscience: Studies in Commonwealth Literature. New Delhi: Sterling Publishers.
- Narasimhan, Raji, 1983. The Inward Glimpse of Narayan. In Bhagwat S. Goyal ed., R.K. Narayan: A Critical Spectrum. Meerut: Shaleb Book House.
- Narasimhan, Raji. 1976. Sensibility under Stress: Aspects of Indo-English Fiction. New Delhi: Ashajanak Publications.
- Narayan, R.K. 1967. The World of the story teller. In C.D. Narasimhaiah ed., Fiction and the Reading Public in India. Mysore: University of Mysore.
- Narayan, R.K. 1964. "English in India: The Process of Transmutation. Times of India, Dec. 2.
- Narayan, R.K. 1947. An Astrologer's Day and Other Stories. London: Eyre & Spottiswoode.
- Narayan, R.K. 1935. The Swami and Friends. London: Hamish Hamilton.
- Narayan, R.K. 1937. The Bachelor of Arts. London: Eyre & Spottiswoode.
- Narayan, R.K. 1938. The Dark Room. London: MacMillan & Co.
- Narayan, R.K. 1945. The English Teacher. London: Eyre & Spottiswoode.
- Narayan, R.K. 1949. Mr. Sampath. London: Eyre & Spottiswoode.
- Narayan, R.K. 1952. The Financial Expert. London: Methuen & Co..
- Narayan, R.K. 1955. Waiting for the Mahatma. East Lansing: Michigan State University Press.
- Narayan, R.K. 1958. The Guide, Mysore: Indian Thought Publications.
- Narayan, R.K. 1961. The Man-Eater of Malgudi. London: New English Library.

- Narayan, R.K. 1967. The Vendor of Sweets. Mysore: Indian Thought Publications.
- Narayan, R.K. 1976. The Painter of Signs. New York: Viking Press.
- Narayan, R.K. 1983. A Tiger For Malgudi. London: Heinemann.
- Narayan, R.K. 1943. Malgudi Days. Mysore: Indian Thought Publications.
- Narayan, R.K. 1943. Dodu and Other Stories. Mysore: Indian Thought Publications.
- Narayan, R.K. 1943. Cyclone and Other Stories. Mysore: Indian Thought Publications.
- Narayan, R.K. 1956. Lawley Road. Mysore: Indian Thought Publications.
- Narayan, R.K. 1956. Next Sunday. Mysore: Indian Thought Publications.
- Narayan, R.K. 1974. My Days. New York: Viking Press.
- Narayan, R.K. 1960. My Dateless Diary. Mysore: Indian Thought Publications.
- Narayan, R.K. 1965. Gods, Demons and Others. London: Heinemann.
- Narayan, Surendra. 1979. The Ironic Mode of R.K. Narayan. In K.N. Sinha (ed.) Indian ~~University~~ ~~Journal~~ ~~of~~ ~~English~~ ~~Studies~~ ~~in~~ ~~India~~ ~~and~~ ~~Abroad~~. New Delhi: Heritage Publications.
- Nazareth, Peter. 1965. R.K. Narayan: Novelist. English Studies Africa 8, no. 1, Mar. pp.121-34
- Parameswaran, Uma. 1976. A Study of Representative Indo-English Novelists. New Delhi: Vikas.
- Parameswaran, Uma. 1974. Rogues in R.K. Narayan's Fiction. LEW 18, Nos. 2-4, March, pp.203-15.
- Pontes, Hilda. 1983. R.K. Narayan: A Bibliography of Indian Writing in English-I, New Delhi: Concept Publishing Company.

- Prasad, Pramod. 1979. The Interaction of Romance and Reality in R.K. Narayan 'The Guide'. In K.N. Sinha ed., Indian Writing in English. New Delhi: Heritage Publishers.
- Prasad, Sharada H.Y. 1969. R.K. Narayan: Writer and Novelist. Traveller in India.
- Ragavacharyulu, D.V.K. 1971 (ed.). The Two-fold Voice. Guntur: Sarvodaya Publishers.
- Ragavacharyulu, D.V.K. 1978. Naipaul and Narayan: The Sense of life. In C.D. Narasimhaiah ed., Awakened conscience: studies in Commonwealth Literature. New Delhi: Sterling Publishers.
- Raizada, Harish. 1969. R.K. Narayan: A Critical Study of his Works. New Delhi: Young Asia Publications.
- Raizada, Harish. 1981. Point of View in the Novels of R.K. Narayan. In Atma Ram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Raizada, Harish Chandra. 1981. Impact of Mahatma Gandhi on Indian English Fiction. In A.K. Srivastava ed., Alien Voice. Lucknow: Print House.
- Rajeev, Tarunath. 1968. The Average and the Positive - A Note on R.K. Narayan. In M.K. Naik, S.K. Desai and G.S. Amur eds., Critical Essays on Indian Writing in English. Dharwar: Karnatak University.
- Rajiva, Stanley F. 1969. Contemporary Indian Writing in English. quest. No. 60 (Jan.-Mar.) pp.72-5.
- Ram, Atma. 1981. Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Ramamurthy, K.S. 1981. Kanthapura, Kedaram, Malgudi and Trinidad as Indias in Miniatures: A Comparative Study. In A.K. Srivastava ed., Alien Voice. Lucknow: Print House.
- Rani, K. Mirpa, 1976. Autobiographical Elements in R.K. Narayan's Early Novels. Triveni. 45, iii, pp.44-48.
- Rao, A.V. Krishna. 1972. R.K. Narayan and the Novel of Affirmation. The Indo-Anglian Novel and the Changing Tradition. Mysore: Rao and Raghavan Publishers.
- Rao, A.V. Krishna. 1967. Significant National Symbols in the Novels of R.K. Narayan. Literary Half-Yearly 8. i-ii. pp.80-84.

- Rao, Sambasiva. 1971. R.K. Narayan's The Vendor of Sweets. Triveni. 38. iv. pp.60-64.
- Rao, V. Panduranga. 1965. The Art of R.K. Narayan. JCL No. 5. July, pp.29-40.
- Rau, Santha Rama. 1959. "Saints, Dancers and Loving Fathers: the Writings of R.K. Narayan. Listener. 14th May. pp.842-43.
- Riemenschneider, Dieter. 1979. British Characters in Indo-English Fiction. In M.K. Naik ed., Aspects of Indian Writing in English: Essays in honour of Prof. K.R.S. Iyengar. Delhi: MacMillan.
- Rosenthal, H.M. 1958. A Talk With Rasipuram Krishnaswamy Narayan of Malgudi, India. New York, Times Book Review, 23rd May.
- Sharma, K.K. (ed.) 1977. Indo-English Literature. A Collection of Critical essays. Ghaziabad: Vimal Prakashan.
- Sharma, Som P. 1981. The Vendor of Sweets: Jagen's quest for the feminine. In Athmaram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Shepherd, Ron. 1983. The Sublime and the Rediculous: Allegory and Irony in R.K. Narayan's Fiction: In Bhagawath. S. Goyal ed., R.K. Narayan: A Critical Spectrum. Meerut: Shalabh Book House.
- Shrivastava, Ramesh. 1981. What is so great in R.K. Narayan?. In Athmaram ed., Perspectives on R.K. Narayan. Ghaziabad: Vimal Prakashan.
- Singh, Anrjit. Indian Literature in English. 1827-1979. A Guide to information sources. Detroit, Michigan 48226. Gale Research Company, Book Tower.
- Singh, Ram Sewak. 1977. Indian Novel in English: A Critical Study. New Delhi. Heinemann.
- Singh, R.S. 1971. R.K. Narayan: The Guide-some aspects. Delhi: Doaba House.
- Singh, R.S. 1977. Without Illusions and Hysterics: R.K. Narayan. Indian Novel in English: A Critical Study. New Delhi: Heinemann.

- Sinha, K.N. 1979. ed. *Indian Writing in English*. New Delhi: Heritage Publishers.
- Spencer, Dorothy. M. 1970. *Indian Fiction in English: A Bibliography*. Mysore. University of Mysore.
- Srivastava, A.K. 1981. ed. *Alien Voices: Perspectives on Commonwealth Literature*. Lucknow: Print House.
- Srivastava, A.K. and Smitra sinha. 1974. The short Fiction of R.K. Narayan. Journal of South Asian Literature (JSAL) 10, pp.113-119.
- Taranath, Rajeev. 1968. "The Average and the Positive - A Note on R.K. Narayan". In M.K. Naik, S.K. Desai and G.S. Amur eds., *Critical Essays on Indian Writing in English*. Dharwar: Karnatak University.
- Vasant, A. Shahane. 1981. Indo-English Literature: It's major concerns and its academic rational. In A.K. Srivastava ed., *Alien Voice*. Lucknow Print House.
- Venkateshchari, K. 1970. R.K. Narayan's Novels: Acceptance of Life.. Indian Literature. Vol. 13, No. 1. No. 1 pp.73-87.
- Venugopal, C.V. 1969. "A Master of Comedy: R.K. Narayan as a Short Story Writer". *Journal of Karnataka University (Humanities)*. 13, pp.177-87.
- Venkateswaran, Shyama. 1970. *Indian Fiction in English: A Bibliography*. Mysore: University of Mysore.
- Verghese, Paul. C. 1971. *The Art of R.K. Narayan. Problems of the Indian Creative Writer in English*. Bombay: Somaiya Publications.
- Walsh, William. 1982. *R.K. Narayan: A Critical Appreciation*. New Delhi: Allied Publishers.
- Walsh, William. 1970. "R.K. Narayan "The Manifold Voices: Studies in Commonwealth Literature. London: Chatto & Windus.
- Walsh, William. 1961. "The Intricate Alliance: The Novels of R.K. Narayan." *Review of English Literature* 2. (Oct.) pp.91-9.

- Walsh, William. 1969. "R.K. Narayan and The Guide".
FOCUS 2, 1, pp.22-29.
- Walsh, William, 1964. "Natraja and the Packet of Saffron:
The Indian Novel in English." Encounter, 23, iv, pp
pp 78-83.
- Walsh, William. 1962. "Sweet Mangoes and Malt Vinegar:
Novels of R.K. Narayan." Listener 1st Mar., pp.
380-81.
- Walsh, William. 1977. "The Major Themes of R.K. Narayan."
In R.K. Sharma ed., Indo-Anglian Literature: A
Collection of Critical Articles. Ghaziabad:
Vimal Prakashan.
- Westbrook, P.D. 1968. "The short stories of R.K. Narayan."
JCL, no.5. pp.41-51.
- William, Hayden Moore. 1973. "R.K. Narayan: The Saga of
Malgudi." Modern Indian Fiction. Vol. II. Calcutta:
Writer's Workshop Publication.