

## A Brief Study on R.K Narayan's Fiction Writings

RAJU NALLI

*Lecturer in English*

*M.V.N.J.S & R.V.R Degree College, MALIKIPURAM, East Godavari District,  
Andhra Pradesh-533253.*

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### **Abstract**

*Rashipuram Krishnaswamy Narayan's Novels and Short Stories depict the fantastical setting of Malgudi. It serves as the backdrop for the majority of Narayan's creations. This research paper aims to demonstrate how the little town of "Malgudi" has developed into the ideal location for R. K. Narayan's fiction. It is a setting, a landscape that is both creative and dynamic. It is a delicate, tiny, microscopic representation of India. In actuality, it is the true hero of all of his writings. Malgudi has been effectively shown by Narayan as a microcosm of our nation.*

**Key words:** *Fictional Locale, Indian Microcosm, etc.*

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### I. INTRODUCTION

R. K. Narayan (1906–2001) was a part of the 20th-century Indian Freedom Struggle. Mulk Raj Anand, R. K. Narayan, and Raja Rao—three brilliant stars and luminaries of Indian English literature—began writing their work at this time of intense excitement and ferment. Some of their earliest pieces accurately capture the issues and circumstances that defined India and her people in the early decades of the 20th century. In their literature, they all either directly or indirectly expressed the emotions of their day. One may discover a genuine and vivid portrayal of contemporary Indian life, customs, and culture in R. K. Narayan's writings. A thorough and detailed description of social realism is provided. Narayan is an artist and storyteller who captures life in its own and authentic rhythm. With total detached observation and objective objectivity, social customs and reality are eloquently represented.

### **R.K. Narayan's Fiction Writings:**

The Major Novels are:

1. Swami and Friends (1935)
2. The Bachelor of Arts (1936)
3. The Dark Room (1938)
4. The English Teacher (1945)
5. Mr. Sampath (1949)
6. The Financial Expert (1952)
7. Waiting for the Mahatma (1955)
8. The Man Eater of Malgudi (1962)
9. The Vendor of Sweets (1967)
10. The Guide (1958)
11. The Painter of Sign (1976)
12. A Tiger for Malgudi (1977)
13. Talkative Man (1986)
14. The World of Nagaraj (1990)
15. Grand Mother's Tale (1992)

To put it briefly, he authored fifteen novels, five volumes of short stories, a collection of non-fiction and travelogues, the memoir "My Days," and English translations of Indian epics.

### **R.K.Narayan's realistic artwork:**

The imaginary town of Malgudi is the inspiration for R. K. Narayan's literary works. It is comparable to a landscape that is as vibrant and dynamic as an embodied figure. The fictional area is so seamlessly intertwined into Narayan's realistic artwork that it becomes an indivisible beautiful fabric. It is as noteworthy a location in literature as Sir Walter Scott's "Border Countries," Wordsworth's "Lake District," Thomas Hardy's "The Wessex," or Arnold Bennet's "The Five Towns." The town was shaped by Narayan's own experiences, early years, and upbringing. It had folks he saw on a daily basis. As a result, he established a location that all

Indians could identify with. Here, you could venture "into those beloved and run-down streets and see with excitement and a certainty of pleasure, a stranger approaching past the bank, the movie theater, the hair salon, a stranger who will greet us, we know, with some unexpected and revealing phrase that will open the door to yet another human existence." (Green Graham)

Malgudi, which William Walsh describes as an imagined replica of Narayan's beloved Mysore, is immensely more captivating and as recognizable to his readers as their own suburbs. According to Iyenger, Malgudi is present everywhere because its residents are fundamentally human and have kinship with all people on Narayan's "Caster Bridge." Narayan has constructed the intricate web of his characters' lives around the fictional village of Malgudi in south India. He brings us to Malgudi so we may laugh, feel pity, and experience the ups and downs of its people. Malgudi has been effectively shown by Narayan as a microcosm of our nation. It is a setting, a landscape that is both creative and dynamic. It represents India in a subtle, minute, microscopic form. In fact, it is a genuine hero of all the literary works of Narayan. While describing how he conceptualized Malgudi, Narayan says,

"Malgudi was an earth-shaking discovery for me, because I had no mind for facts and things like that, which would be necessary in writing about Malgudi or any real place. I first pictured not my town but just the railway station, which was a small platform with a banyan tree, a station master, and two trains a day, one coming and one going. I sat down and wrote the first sentence about my town: The train had just arrived in Malgudi Station." (Narayan R. K. "My Days")

The town of Malgudi, which lies on the border between the states of Mysore and Madras, is introduced to us in Narayan's debut book, "Swami and Friends." Mal Gudi is home to a town hall, a club, a municipality, and two schools: Border High School and Albert Mission School. Even in 1935, we learn about Swami riding in a vehicle to the club. "The Palace Talkies" was a theater in Malgudi. Malgu di station, the central Co-operative Land Mortgage Bank, the Bombay Anand Bhavan, Kabir Street, the statue of Sir Frederick Lawley, the statue of "The Banner," the Saryu River, Nallappa's Groves, Mempi Hills, hotels, cinemas, and colleges are some of Malgudi's other notable landmarks that contribute to the city's social structure.

On the banks of the Sarayu River is Malgudi. The majority of Swami, Mani, and Rajam's evenings in Swami and Friends are spent playing or conversing by the river. On the banks of the arid Sarayu River, the holy man Raju fasts and prays for rain in *The Guide*. Meetings and talks during Mahatma Gandhi's visit to Malgudi take place directly on the Sarayu River's banks. The unique quality of Malgudi Locale's fictitious environment is its resistance to small, incremental alterations. Here, time passes slowly. Its specialty remains the same, and it is completely unaffected by the outside world. These individuals adhered to long-standing conventions and deeply ingrained traditions. This makes them to look upon any new idea with suspicion and distrust.

Characters give Malgudi's locations significance and give them a realistic, lifelike feel. Malgudi's streets and alleys have a homegrown feeling of familiarity. Intimacy benefits the readers. It establishes a close closeness and fosters a deeper and better knowledge of its people and locations. Castes and vocations are quite stable in Malgudi. Marriages are planned. Though not always used, astrology was a belief system. R. K. Narayan's ability to make Malgudi, its inhabitants, and its societal norms seem real to readers is what gives it its greatest pleasure. He established this intimate sense of reality through keen observation, sympathy, unflinching humour and gentle satire. The world of Malgudi is thus warm and intimate.

Malgudi is home to ordinary middle-class folks rather than heroes. Although they appear to have control over everything, they actually have no influence on the happenings. In actuality, they are completely defenseless beings that are ripped apart by wants and flung around by the whims of fate. Malgudi's own history is traditional. On his way to Lanka, Ram could have gone past this location. Lord Budhdha's feet could have touched the street. Thus, its history is intertwined with India's history.

Malgudi has its own doctor who diagnoses and treats illnesses based only on his imagination and without having to examine the patients. He doesn't think typhoid and malaria are different. Malgudi held its ground during the "Quit India Movement." Its young people took an active part. The Muthu's tea stand, which sells tea in unclean tumblers, is a common tea stall in Malgudi. It does not turn away any of its clients. Its own attorney, the adjournment attorney, has a debt owed to his printer's client, Natraj, but demands payment in cash each time he appears in court on his client's behalf. The realistic touch is evident throughout his workspace. In Malgudi there is the Forest Officer with his collection of Golden Thoughts from 'The Bhagvad Geeta'. There is a trace of breaches in the joint family system, in the social setup of Malgudi.

R. K. Narayan's Malgudi is an intensely emotional inquiry. It is not just a backdrop to his books; rather, it is "a leading, real hero" who appears in one form or another in the majority of them. It allows one to see and experience such a place, which is a way to personify a vivid character.

## II. CONCLUSION

"Malgudi" is more than just a landscape; it is a small representation of authentic, vibrant Indian culture. Such a location is personified as a character to support both the characters and the text (narrative). Narayan is renowned for his impartiality and distance from his position. He has no urge to preach, provide advice, or win over the modern world. His stories are based on events and substance that are neither heroic nor unusual. His works have a muted, somber tone. He is a comedic novelist who writes social novels. Unlike the works of Mulk Raj Anand and Raja Rao, these books are light in their attitude to life and do not attempt to evoke strong human emotions or to achieve tragic heights. The tone of Narayan's books is consistently quiet. His surroundings are so realistic that they border on philosophical.

Therefore, R. K. Narayan's readers' total aesthetic fulfillment is the key to his enormous success and distinction. He maintains total neutrality and objectivity while interpreting Indian life only from the perspective of "art for art's sake." As a crucial location, "Malgudi" is so entwined with Narayan's narrative that it is impossible to conceive Narayan's literary works existing without it. It's more than just a location, a real-life character, and a main character.

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