CHAPTER - VII
MODES OF PROJECTION

R.K. Narayan reflects not merely social consciousness masterly through his characters and his setting, he renders it artistically also. In *Swami and Friends*, the novelist has projected Swami as a central figure and everything happens around him and the action has been looked at throughout from his point of view. But he has been presented as a passive character and he does not act but he is always acted upon. The plot of *Swami and Friends* is not well structured and many critics have said that the plot is like a series of loosely strung episodes. Dr. Bhagwat S. Goyal says:

Narayan’s first novel is more like a series of loosely strung episodes than a work structured around a particular theme.¹

The plot of the novel *Swami and Friends* is loosely connected and presents the various episodes in the life of Swaminathan, a young school boy, who seeks excitement in the company of his friends around, in an unorganized manner. The different incidents in the life of Swaminathan and his friends have been dealt with by R.K. Narayan in different chapters in an inorganic manner. The novel lacks a tant organic plot since the plot includes a series of loose incidents which revolve round the central figure. Through these incidents R.K. Narayan has presented the ideas, aspirations of
the young and their frustrations as their sensitive minds and hearts encounter oppressive, injustice and exploitation at various levels. The plot lacks three dimensional solidity. The novelist has not presented the life of the central figure in Swaminathan at home and the life at home. Due to this fact the novel suffers in attaining a good stature. In this novel, we find that R.K.Narayan has only lumped together sociological details. There is no artistic transmutation but he has presented more of sociological reportage. The artistic transmutation of the material into a novel universalizes the temporal and generalizes the odd, eccentric or whimsical. Thus the plot of the novel is episodic and the various episodes have been dealt with by the novelist in different chapters and they are so loosely connected that we do not get a coherent whole of the subject matter which the novelist here wants to state.

R.K.Narayan in most of his novels projects a fictional township of Malgudi which has been created painstakingly in its minute details. Through this Malgudi, as a township, R.K.Narayan depicts the life of the middle class people as seen by the novelist. Dr.Bhagwat S.Goyal says;

.... his Malgudi the fictitious appellation given by him to the region, the geography and life of which, in all its variegated shades and forms, he paints in his prose narratives. All his novels, which focus on the life, particularly of the middle class as lived in Malgudi.
Through the convincing background of the locale of Malgudi and the way of living of people of Malgudi, the life of people in different shades and forms is depicted by R.K.Narayan in most of his novels, especially of the people belonging to the middle class family. The 'place' in a novel gives a new dimension and importance to the presentation of different aspects of life. As a matter of fact, 'place' has now become an indispensable aspect of fiction as theme, plot, character, language or narrative technique. For the first time, D.H.Lawrence recognized the importance of 'place' in literature theoretically:

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

Thus the Critics argue that the 'sense of the place' - the named, identified, concrete, exact and exacting gathering spot of all that has been felt - constitutes the real essence of a narrative. We feel that R.K.Narayan's preoccupation with 'place' and his mastery over it is an asset to his art in many ways. 'Malgudi' makes the novel convincing, authentic picture of life is presented through it. It makes the aesthetic experience presented in the
book concrete by lending it a local name of Malgudi. Thus the novel is inalienable from the day to day real experiences of life, from the local and the present. Through depicting ‘Malgudi’ as ‘a place of action’, R.K. Narayan easily concentrates on the essential in a character, setting and skip over the insignificant and irrelevant aspects of life. Hence the ‘place’ in a work of art plays an important role and it shapes and governs the writer’s art. However, the novelist’s mastery, artistic delineation of place does not simply mean the painting of scenery as a suitable background to the narrative but the portrayal of the entire environment that is the country, district, urban or rural location, climate, customs, economic level, occupations, buildings, diet, family patterns, religion, politics, moral values and ways, cultural life, education, amusements etc. Like many other novelists, R.K. Narayan too depicts the social, cultural, political and economic life of the people through Malgudi, an imaginatively created township. He is pre-occupied with the significance of ‘place’ in his fiction. He paints the social life through the township of Malgudi. Thus through Malgudi each and every worth mentioning aspect of the place and the people living in it has been depicted by R.K. Narayan in his novels. The Malgudi town has the offices of the District Magistrate, the District Superintendent of Police, the District Judge and the Municipal Chairman. It
has picture Halls, circuit houses and an old East India Company building which is supposed to have been built by Robert Clive. It has a big Railway Station from where trains go to big cities like Madras and many other Institutions like Albert Mission School, the Board High School and many others. Malgudi has been depicted as a progressive and dynamic town. On the north of it still flows the old river Sarayu, on the banks of which the people of the town usually spend, their evenings gleefully. Malgudi, although a creation of Narayan’s imagination, is thus, a typical Indian town, deeply rooted in the past and ancient culture and at the same time leaping forward towards modernization. In Swami and Friends R.K. Narayan has depicted through Malgudi the various places and through these places, he depicts the utility of such places;

River Sarayu, was the pride of Malgudi. It was some ten minutes’ walk from Ellaman Street, the last street of the town, chiefly occupied by oilmongers. Its sand banks were the evening resort of all the people of the town. The Municipal President took any distinguished visitor to the top of the town hall and proudly pointed to Sarayu in the moonlight, glistening like a silver belt across the north. In Swami and Friends the novelist through Malgudi depicts the various places and their utility. River Sarayu has been projected as a pride of Malgudi. People enjoy here in the evenings. Even the Municipal President of the Malgudi took any distinguished visitor to point out the
significance of Malgudi’s river Sarayu. The friends of Swaminathan also enjoyed on the banks of the river Sarayu. Even the teachers in the school used the places of importance and rivers while teaching in the class;

The teacher resumed his lessons: Africa was a land of forests. Nile was the most important river there.

While depicting the life of Malgudi, the novelist through the teachers has also used the 'place' and the rivers for depicting the slice of life. Through the background of Malgudi, R.K.Narayan has depicted the political life of the society. The people are becoming more and more aware about their rights and they are fighting against the ill treatment meted to them by the Britishers for staging dharnas against their rule;

On the 15th of August 1930, about two thousand citizens of Malgudi assembled on the right bank of Sarayu to protest against the arrest of Gauri Shankar, a prominent political worker of Bombay. An earnest looking man clad in khaddar stood on a wooden platform and addressed the gathering... We are slaves today.... Let us remember our heritage.

Here again through the background of Malgudi, R.K.Narayan is depicting the struggle of the people for attainment of their due rights. The speaker also addresses the people on the right bank of the Sarayu and encourages the people and reminds them of their heritage. Through the locale of Malgudi, R.K.Narayan is depicting the struggle for attainment of
the independence during the early years of the Twentieth century. Malgudi is a town which is not static in its shape but it is changing continuously. The rapid industrialization brings about drastic changes in Malgudi. Four buses go up and down the Mempi village every day, and a railway station has already come into existence in the town. The novelist has depicted the graphic description of the whole of the Malgudi town. The thinking of people has been changing due to the passage of the time. They are becoming more and more conscious as becoming self-centred due to the rapid industrialization. Malgudi is marked by the ever increasing crowds, noise and bustle on the main roads and in the market places. This kind of new life has destroyed much of the serenity of social life of this remote region of South India. Since the Malgudi town is coming up in a improved stage, the consciousness of the novelist too is not static and through this consciousness, the novelist is projecting the changed atmosphere. In other novels written by R.K.Narayan, we come across instances where the novelist has depicted the deteriorating condition of Malgudi on account of increase in population and the changed circumstances. But on the other hand, R.K.Narayan too projects the new Malgudi town which is emerging rapidly. In Lawley Extension, he points out that new shops like Regal
Hair Cutting Saloon, new built offices, shops and beautiful bungalow are coming up in the prestigious locality.

Through the depiction of life at Malgudi, R.K. Narayan depicts the growing individualism, lust for wealth and the influence of the western culture which is against our traditional norms. Here we find that the novelist is aware of the behaviour and their making false promises at the time of election. But when the elections are over, they neither visit that locality nor adhere to their promises and fulfill them. The people criticize such type of behaviour and whenever anybody inspects any such place, they consider it as if they are looking for the votes of the people. Thus through the political life of Malgudi, Narayan pin-points at the social conditions in the whole of the country about making of false promises at the time of the elections by the leaders of various political parties and then they forget it till the next elections are there.

Thus R.K. Narayan through creation of a fictional township of Malgudi in Swami and Friends and other novels presents to the readers the minute details of the social, cultural economic and political life painstakingly. The convincing background of Malgudi renders various incidents of the life of Malgudi much credible the drama unfolded at the forefront. R.K. Narayan has presented the scenario of Malgudi as a
changing one. Malgudi represents the entire country when we see the incidents depicted in the Swami and Friends. Through the creation of Malgudi, R.K.Narayan presents the whole country as suffering from the mal-functioning of various organizations. The people are depicted as being exploited by these organizations. It can be said that R.K.Narayan's 'Malgudi’ is like Hardy’s Wessex which serves as a background to the characters and various incidents. Narayan portrays through Malgudi the life of the people, their joining the freedom struggle and the relationships of other characters. Today’s Malgudi is not static but it is changing due to the industrialization and the commercialization. The changing Malgudi scenario goes with the changing human scape and the former image of Malgudi gives the ground for the new emerging Malgudi. Thus R.K.Narayan by adopting such devices present the social, cultural, economic and political life through the background of Malgudi which gives an artistic structure to the novels of R.K.Naryan and unfolds the consciousness of the novelist through his perceiving the local social life.

Regarding projection of the life of Malgudi by R.K.Narayan, Meenakshi Mukherjee says;

R.K.Narayan and K.Nagarajan are two examples of writers who have been able to write about life as it is known to them, in their particular areas of the earth Malgudi and Kedaram - without the need to indulge in any generalizations about what
is Indian and what is Western. Their characters are that curious blend of the east and the west which are Indians are....

Both R.K.Narayan and K.Nagarajan write about the life as experienced by them in Malgudi and Kedaram respectively through the characters who present the social life of their areas like Malgudi and Kedaram. The characters so depicted present to the readers the traditional social, cultural, economic and political life in the Indian social set up. While writing the novel, R.K.Narayan selects the characters, who may be able to deliver the goods in a right manner. through these characters, we get a clear picture of the state of mind of these characters. K.R.Srinivasa Iyengar says;

..... There are no 'good' or 'bad' characters in Narayan's novels. Human nature is presented voraciously and interestingly and memorably, and there is no overt condemnation or praise.

Through the characters so selected by R.K.Narayan, we get the information that he is interested in presenting human nature in an interesting manner. R.K.Narayan while doing so never takes sides. R.K.Narayan depicts the Indian social consciousness of the various characters which is inherent in our social life. In the character of Swaminathan and his friends, R.K.Narayan has presented the childhood in
clear terms in the social background of the town of Malgudi which is the representative of the whole Indian society. Swaminathan is the central figure in Swami and Friends. R.K.Narayan has presented the school life. William Walsh says:

The events in the boy's life are what we might expect, but they affect a character who has a more individual and spontaneous existence than the orthodox school boy in the ordinary school story. The boy himself - he seems to be about ten- has all the attractiveness of a child of this age. He has developed enough to be an individual; he is alert and in control of his resources; he is beginning to see the world of adult activities while still occupying a firm position in the more absolutely understood world of the child, in which things cannot be conceived of as other than they are.

Through the projection of the character of Swaminathan, R.K.Narayan has depicted the adult activities and it is only through the projection of a school boy, the inhibitions, their thinking and their habits are brought forward in clear terms. Swaminathan’s character has been rendered credible through the employment of the child psychology by the novelist. In Swami and Friends, Narayan has shown great penetration and still in depicting the rainbow world of childhood and early boyhood through the activities of Swami and his friends. In this novel, we find that R.K.Narayan has left nothing about child life which has not been depicted in this novel. We come across the boyish enjoyment, joys and sorrows, their petty
quarrels which are soon forgotten and friendship among them is again restored. Through the child characters, R.K.Narayan has rendered the world and their relationships with the grown ups as they appear to children. Since the children have a tendency in them to exaggerate and it requires great psychological insight and understanding to paint the world from a child's point of view. Since R.K.Narayan belongs to the middle class people and hence he also depicts his characters projecting their way of thinking, who are having affiliations towards middle class families.

Through the characterization of Swaminathan, R.K.Narayan has presented the discrimination between the students on the basis of caste and religion. Swami's father does not get his son admitted in the Albert Mission School because there, the teachers convert the boys into Christians. Thus through the art of characterization Narayan renders the Indian sensibility credible.

Narayan also uses the device of humour, irony and satire for conveying his inner feelings. Narayan presents farcical humour or humour of situation, humour of character and person. We notice that R.K.Narayan mingles humour with pathos. The novelist through his satiric humour satirises greedy businessmen and money lenders, extorting house owners,
black marketeers etc. and he also uses irony and satire in the same manner so that the novel is rendered credible by adopting such devices.

The title of *The Bachelor of Arts* (1937) has been so aptly chosen that through the title itself, it becomes clear that this novel deals with the life of an undergraduate, in Chandran, who has just passed his Bachelor’s Degree. R.K.Narayan in this novel deals with the college activities of the central figure and after acquiring the Bachelor of Arts’ degree he is depicted as facing with the unemployment problem as well as the love affair of Chandran with Malathi. The title of *The Bachelor of Arts* is quite apt and suggestive since it indicates the contents of the novel. The title of the novel appears to be an ironic comment on the inability of a University degree to equip the man to face the challenge of life. Dr. Bhagwat S.Goyal says;

> ...the havoc caused by his frustrations and disappointment in love, his subsequent renunciation of society which virtually means giving up one’s social obligations and seen as for meaning in the garb of an ascetic, his realizations of the deception of it all, his return to his home and parents, his taking up the agency of newspaper as a source of his livelihood and then his marriage and complete the absorption in the householder’s life. Thus the name of the novel appears to be an ironic comment on the inability of a University degree to equip a man to face the challenges of life.\(^{10}\)

Thus while selecting the title of the novel, R.K.Narayan has indicated in the title itself the contents of the novel. He deals with the incidents in the
life of Chandran, who although is a Bachelor's degree holder, yet he is unable to get employment and the name of The Bachelor of Arts appears to be an ironic comment on the inability of a University Degree to equip a man to face the social life challenges. Thus the title of the novel is quite appropriate which clearly indicates the contents of the novel.

The structure of The Bachelor of Arts is compact and the novelist projects the events in such a manner which are in smooth succession of the events in the life of the central figure. Those events have been fully artistically in manner. First the central figure, Swaminathan, has been depicted by the novelist as a college student and his extra curricular activities are projected by the novelist. The plot of The Bachelor of Arts is well structured and the events move in a straightforward manner. William Walsh says:

...... each event glides smoothly into the next in an apparently straightforward and realistic way, tends to mask the real if subdued subtlety of the structure.

The novelist gives each event in such an artistic manner that each event is treated as a base for the ensuing events. First the central figure is depicted as a college student through the consciousness of the novelist and his relationships with his class fellows and the teachers have been explained by R.K. Narayan in an artistic manner which are rendering the events credible. After passing his graduation from the college, Chandran has been
depicted as a youth, who is frustrated at the love and also in the event of not
being employed. While blending all these aspects R.K.Narayan also uses
the social customs for arranging marriages like matching of the horoscopes;

.....Chandran leaves after graduating tender and depressed. It
deals with Chandran’s love affair with Malathi, an ecstasy of
one sided, idealistic tenderness when the marriage plan
collapses after colliding with an unfavourable horoscope, Chandran is distracted.12

R.K.Narayan also uses the sub plot to make the main plot more
credible. The sub plot of love with Malathi has been depicted. But with
rigid caste restrictions, the marriage could not be arranged. Hence Narayan
also makes use of the sub plots but while using so, he makes the selections
of these sub plots in a penetrating manner. Chandran leaves Malgudi for his
non-fulfilment of love and the frustration at not getting the employment.
But finally Chandran is depicted to restore his awareness in the fact that the
love marriages are not rational and he decides to return back to his house;

.....with rigid caste prohibitions to be respected and difficult
astrological hurdles to be crossed, how can there be ‘love
marriages’ in India? And can ‘arranged marriages’ ever
succeed? But marry and love seems, in practice, to be at least
as sensible a path to love in marriage as ‘love and marriage’. However, irrational it may appear horoscopes and parents often
arrange marriages quite satisfactorily. The Sadhu returns home
and finds that the girls chosen by his parents is really very
charming.13
Thus through the projection of Chandran as a graduate from the University, Narayan depicts the social consciousness of a youth who feels frustrated not only after being unemployed but also he is depicted as a person who is against the traditional norms but at the later stage he finds utility of the conventions and comes back home. Chandran’s parents get their son married with Susila who is equally good and thus he returns to the main stream of the social customs and thus we find that the plot of the novel is compact and *The Bachelor of Arts* is a structured novel in a fully artistic manner in which the novelist presents the events in a smooth succession and we find no gap of artistic manner in between these events. And we notice that R.K.Narayan by using different devices makes his novels artistic in colour and shape and thus his novels present the social life through his consciousness.

Through the device of art of characterization, R.K.Narayan has unfolded the feelings of the various characters on different aspects. Narayan’s characters belong to the middle class and since Nárayan himself belongs to this class, he intimately knows their way of thinking. Narayan is a deep thinker of the human psychology and as a result of this he selects his characters in a manner which unfold their way of thinking and it is through these characters, Narayan renders his novels more credible.
Narayan has rendered Chandran's character credible by depicting his psychology through his illusory dream for getting married with Malathi when he insists to marry a girl without consulting the traditional conventions and beliefs. Malathi from his viewpoint is a girl of very systematic habits;

He further gathered that she was of a religious disposition, and was accomplished in the art of music or embroidery. From her regularity he concluded that she was of person of very systematic habits. The fact that she played with her young companions showed that she had no brothers, since not a single son escorted her in any evening.

Through the depiction of psychology, Narayan projects the thinking and illusions of a young man in the character of Chandran and from whose viewpoint the marriage with Malathi is just like talking to one another.

Narayan has projected Chandran as critical of social norms and traditions and we notice that psychological projection of Chandran's character also depicts the changing pattern of national tradition. Samares C. Sanyal says;

Narayan’s novels are the psychological projection of the typical individual in society in the light of the changing pattern of national tradition. It is interesting to trace out the particular pattern which Narayan adopts in exploring the national consciousness by means of his universal vision. The hero of the novels of Narayan is generally critical of certain rules and customs - though he himself is firmly rooted in the family tradition. The protagonists react to such old social values but comes back. For example Chandran in The Bachelor of Arts
renounces the earthly world out of sheer reluctance to its irrational and ridiculous nature of social customs but finally returns to his family, marries in the same old traditional way and settles down in life.\textsuperscript{15}

R.K. Narayan makes Chandran's character credible by generalizing his particular predicament. Through the character of Chandran, R.K. Narayan also wants to say that there was universal frustration in the Indian society and the universal frustration gains a touch of poignancy by its being tinted with the unlucky conditions of India in the pre-independence period, where intellectual efforts were wasted and where young and ambitious students were forced to accept petty jobs irrespective of their qualifications.

In selecting the title of the novel, R.K. Narayan has used a literal locale to depict the state of mind and has presented the state of mind with a graphic metaphor. R.K. Narayan has depicted Savitri's retreat into the dark room vs. mythical Savitri's entering the world. The dark room is depicted by the novelist as a permanent destiny of the protagonist unlike her mythical counterparts emerging out of the dark room into a luminous light. Thus the title of the novel contains a description of chronicle of social consciousness incorporating diverse facts. And in the theatrical terms, we think of the equality of sexes but we notice that the practical reality of this aspect is different and we have noticed in \textit{The Dark Room} that there is much
difference between the status of husband and wife and the position of a wife is much below that of the husband and she can not even speak against her husband, since our traditional norms do not permit a wife, who believes in Indian traditional culture to speak a word against her husband and there is no way out to go against the intentions and wishes of a husband but she is to sulk in the corner of her house for the misdeeds of her husband. Savitri tries to set the matter. She is bound by her inner feelings and returns back to her house without any intervention made by her husband or somebody else. She has a special place in her heart for her children and for her house. Savitri could not bear this departure and hence she decides to return back to her children to look after them. Thus the title of the novel depicts the state of mind of the protagonist and the wife is rendered into the dark room. Thus the novelist has used the device of choosing a title to make the novel more appealing and thought provoking.

In The Dark Room there is a clash between the traditional role of a woman and the modern and professional role in the background of Indian society. Savitri is a symbol of a traditional Hindu woman while Shanta Bai is a professional as well as the modern type of woman. She has deserted her husband and she reciprocates the actions of a married person, Ramani, Narayan has presented to us the exploitation of bond of marriage in this
novel and how the code of conduct is violated in it by Ramani and Shanta Bai. The Dark Room is in Ramani’s house where Savitri pines, languishes and almost wastes herself into immobility in order to finally redeem herself and Ramani on the other hand has created and carved sexual freedom in Englandia Insurance Company. Savitri’s fortitude and resistance inspite of her being beleaguered in the hell of The Dark Room represents an attempt of high order. The dark room in the strict existential sense is a point of prestige for Savitri, a reference and a logic of her being and inspite of all the existential storms Savitri still belongs to Malgudi.

In The Dark Room, R.K.Narayan has ironically used the myth of Savitri. Myth concept interests not only the literary Critics but also Anthropologists, Psychologists and the Sociologists. The Indo-Anglian writers use myth in their different works of art. R.K.Narayan also uses myth as a device to convey his way of thinking in an ironical way. These writers use different kinds of myths in their works of art. Firstly these writers use well known epic or puranic myths which are easily communicable to all Indian readers. The polarities between good and evil as exemplified in Rama and Ravana in Kanthapura, Raja Rao, a contemporary of R.K.Narayan uses myth as the basis to describe the Gandhian struggle against the brute force of the red demon in Kanthapura.
Secondly, there are localized myths which do not have a pan-Indian appeal. And Raja Rao has used the term ‘Sthala-Purana’ - the legendary history of a place or a village Kanthapura itself is a complete rendering of a Sthala Purana which is connected with a village in the west of India. Thirdly, we notice that the Indian writers use the rites and rituals which provide a frame of reference. But the use of myths, legends and rituals will not provide a stature to a novel unless there is an underlying design holding together all these aspects. We notice that The Maneater of Malgudi has a definite sustained mythical structure. In the structure of this novel, R.K.Narayan uses the puranic pattern. The story of The Maneater of Malgudi follows the familiar pattern of a tale of the Puranas, where a demon gets too powerful, threatens the heavens with his elemental forces of disorder but finally goes up in the air like a bubble in the sea, leaving the universe as calm as before. R.K.Narayan has used myth in The Maneater of Malgudi and through this device he depicts the social events through myth. We find that The Maneater of Malgudi has a clear mythical design of mythical order and then there is dislocation of this order and then order is again restored and the myth is relevant to the concept of the plot. In The Dark Room too, we find an unhappy colouring. In the beginning, we find that there is little understanding between husband and wife but the life goes on. But
subsequently, the wife Savitri makes an unsuccessful attempt to run from the house against the misdeeds of her husband and she lives a life of her own but later on she comes back to the main circle of the life, which she had left earlier. In this disorder Narayan depicts the illusion which will soon become real and the normal order will prevail again. In most of the novels of Indo-Anglian novelists, the man-woman relationship have been depicted in a broader sense and the man's role has been presented as a dynamic and the role of woman has been depicted as a passive one which is representing the Indian ethos. Since this ideal is the part of the Indian mind and the reader feels no wonder about the projection of these roles and the woman has been treated as a symbol of purity and goodness which is found inherent in the Indian social life. Thus we find that the use of myth by the Indo-Anglian writers have been more successful technically and the use of myth depicts the established literary convention and which do not seem unusual and likewise R.K. Narayan also uses myth to depict the slice of Indian traditional life, which gives a realistic picture of the social milieu and the readers find them well conversant about these happenings and such use of devices like myth give a clear image of the social life. In Savitri, R.K.Narayan has depicted the consciousness of an Indian woman who is
deep rooted in the social conventions and customs and she feels inclined to adhere to such conventions and customs.

R.K. Narayan has depicted Shanta Bai as a female character who is just opposite to Savitri, who is deeply rooted to the traditional beliefs and customs. But on the other hand Shanta Bai is not adhering to the set traditions and beliefs and due to her desire for upward mobility she wants to acquire the independent status and joined the employment arena. In the point of view of the omniscient narrator, we find that Shanta Bai seems to be a male bias because she has been seen through the eyes of Savitri who is totally against the ideology of Shanta Bai and her misdeeds have been legitimatized. Shanta Bai and Savitri are the two opposites of a coin. Savitri is the true symbol of a traditional Indian womanhood and has her affiliations in the set traditions whereas in the character of Shanta Bai, R.K. Narayan projects a character who totally ignores the social customs and as a result of this, she has deserted her husband and she has a romantic view of the love in mind and she feels that had she been a traditional woman, she might have to adhere to the social norms and according to which she had to look after the children and her husband which was beyond her expectations and hence she had deserted her husband and set her illicit relations with Ramani. She wants to enjoy her life according to her own sweet will and
she does not feel inclined to be under the control of a male, who may dictate her. In the character of Shanta Bai, the novelist has depicted a woman, who ignores the old customs, joins the employment sector, struggles for the attainment of self dependence. Since the character of Shanta Bai is explained through Savitri, hence it seems quite appropriate that she is a sort of woman who seems to be the product of a male bias and her misdeeds have been legitimatized since these are quite opposite to the character of Savitri.

After a perusal of the novels of R.K.Narayan, we come to know that Narayan selects the titles of the novels in such a way that these tell about the contents of the novels thoroughly and his titles are just like a signboard of a shop which indicates the contents of the shop. In his opinion, the title of the novel should be so, which must refer to the subject matter of the novel.

We find that R.K.Narayan selects title of his novels in such a way that they are fully indicative of the contents of the novel. The Guide has also such a title which is quite apt and suggestive and the central figures plays the role of a 'Guide' in different stages in his career. This novel is also a guide to the public in general and we should learn from it a lot and avoid the irrelevant things, which Raju had performed for want of the petty material
gains and fame as well. Narayan uses the device of the title of the novel to project the inner material or the message to be conveyed to the public. Through this novel he does not impart any message or instruction but it is meant for the public to go through the novel and understand it for their knowledge.

The plot of *The Guide* is compact and the action flows round the central character of Raju, who is an average man and the novelist depicts the maturity of the central character by the passage of the time. Since all the events are moving round the character of Raju and this shows the unity and coherence of the plot of this novel. Every incident has been so selectively connected with the central figure, which gives the impression of the uniqueness. We also notice that R.K.Narayan has also used comic elements in the structure of this novel since it provides a dramatic relief and emphasize on the central view point. The incidents are in a disturbed chronology and for this disturbed chronology there is advantage of it. Sometimes there is a grave situation and for providing a relief to the readers, the novelist introduces the comic elements and also there are flashbacks. R.K.Narayan through different incidents depict that there is disorder and there is also conflict between traditional morality and individual aspirations and at the end of the novel this conflict is resolved.
and the central figure accepts the existing order. Although there are different incidents at one time taking place but at the end of the novel these different incidents mingle together. The novelist has depicted Malgudi as a centre of classical dances and Rosie is having a great interest in the art of dancing since her family belongs to a group of traditional dancers. Secondly, Marco has been presented as having much interest in the cave-paintings which is having affiliations with the cultural history of India and the spiritual aspect has been depicted by R.K. Narayan through Raju at the end of the novel and the people of Mangla and nearby villages regard him as their spiritual guide. Through this, Narayan depicts the faith of people in the religious activities and their respect towards the Mahatmas. Thus in the disturbed chronology, R.K. Narayan heightens suspense, which provides the story a sound structure and through these incidents Narayan introduces the readers to a surprising situation and then taken back to explain.

R.K. Narayan also depicts Malgudi as a device to project the growth and maturity of Raju. In the beginning of his career in his early novels, we find that Malgudi is having no Railway Station but due to passage of time, it is also connected with the outer world and it has many places worth seeing; and there are many education institutions which are coming up like colleges, offices and tourist places. Bhagwat S. Goyal says;
Malgudi in *The Guide* is fast advancing towards a modern town. With Albert Mission College and the Railway Station, it has now become a tourist place having many things to offer, historically scenically, from the point of view of modern development and so on.\(^{16}\)

In the early novels of R.K.Narayan, Malgudi has been depicted as a traditional town. But due to the passage of time, R.K.Narayan has shown Malgudi changing from a traditional town to semi-agricultural and semi-industrial town in *Mr.Sampath* and *The Financial Expert*. But in *The Guide*, the novelist has depicted the town of Malgudi advancing towards a modern town having the facilities of a college, Railway Station and the tourist places along with opening of new offices and business houses. The progress achieved in the development of Malgudi has a strong affiliation with the central character of Raju. Resultantly due to a sea change in the traditional town of Malgudi, Raju himself discards the old shop and finds a new job of a tourist guide, which appealed the central figure and now Raju has discarded the old customs and traditions and as well and is a man with modern sensibility and thinking. He also does not agree with the orthodox view points of his mother and there is clash between tradition and the modernity. He seeks for the personal gains of fame and materialistic achievements in Rosie and for this achievement he ignores the traditional
norms and attracted towards Marco's wife who had come to Malgudi, who symbolizes sex and money. But we find that since Raju and Rosie had ignored traditional morality and hence they have been punished suitably for their ignorance of the traditional morality and violation of the bond of marriage. Narayan here wants to say that tradition must prevail in the Malgudi. We find that Malgudi serves as a special and useful background for the characters and incidents in almost all the novels of R.K. Narayan.

Narayan also uses humour in depicting the common-place ordinary events. There is nothing extra-ordinary in neither character nor events. But the readers feel sustained by the use of humour by the novelist which make the entire action of the novel from beginning to the end very interesting. Through the central character in Raju, Narayan depicts many incidents which not only seem ridiculous but also absurd for his petty gains and there is main plot and the sub plot explaining the common place incidents in the background of the geographically stature of Malgudi, which are amusing and interesting one. Thus through the depiction of Malgudi and its environment and link up with ordinary day to day incidents linked up with comic elements, Narayan provides an excellent stature to *The Guide* which makes the readers happy and gay.
R.K. Narayan also employs the traditional device of story telling. Raju himself tells about his past life to Velan when Raju is released from the jail. The narration of the novel is not in a straight forward manner but we find that the narration moves backward and forward. Raju himself narrates about his past life and the present is narrated by the novelist himself. In this way Narayan mingles present and the past to depict the background of the central character and the present movements of Raju. Raju himself explains his previous relationship with Rosie and the incidents related to the inauguration of the Railway Station at the Malgudi. In Raju, R.K. Narayan is presenting an autobiographical narrator for presenting the external changes which Raju is himself aware of like the fast developments which are taking place in the traditional town of Malgudi. But the omniscient narrator presents and makes comments on the internal changes which are taking place in the character of Raju, and we notice that Raju is unaware of these internal changes which are taking place. Through the deployment of the device of autobiographical and the omniscient narration, we not only get the external developments which are taking place in Malgudi but we are also made aware by the omniscient narrator about the changes which are taking place in Raju’s character. Through this device, the novelist has given an account of the internal and the external changes.
which are taking place in Raju and in the geographic location of Malgudi
and the readers feel highly well acquainted about such changes. Through
the use of this device the novelist keeps the curiosity of the readers alive
since it depicts the past incidents and the present state of mind at present
and by mingling of the past and the present the impression of the suspense
and anticipation is created. Thus we get a juxtaposition of the present and
the future through this device.

The Guide is noteworthy also because R.K.Narayan uses consistently
irony as a literary device to juxtapose its incidents in a pattern. In the
character of Raju, we come across about the ironies of life and in his life the
unexpected and the undesired always happens and this discomfiture is
sometimes comic and sometimes tragic as well. At one time all of a
sudden, Rosie visits Raju’s home and she finds Raju in all his poverty and
stark nakedness;

I stood about awkwardly. I had not shaved since the morning; I
had not combed my hair; my dhoti was discoloured and rumpled; the vest I wore had several holes on the back and chest. I folded my arms across my chest to cover the holes. I could not have made a worse impression if I had tried hard. I was ashamed of the torn mat - it had been there since we had built the house - the dark hall with the smoky walls and tiles. All the trouble I used to take to create an impression on her was gone in a moment.
Raju had never expected such a situation to come in his life, yet unexpectedly it happened with Raju. Raju had created an impression of his own wealth and the status by imposing himself as a rich man before Rosie, so that she may continue to keep herself attached with Raju, but all of a sudden, Raju finds that she has now known the truth of the facts and the gentility of Raju vanished in a few seconds.

In another incident, the novelist has also used the literary device of irony to juxtapose the real sense of the matter when Raju forges the signatures of Rosie and waits for the jewellery box the warrant for his arrest arrives and he is arrested from the packed house of the show;

....I was watching Nalini. At this moment, one of the men of the organization came up to me unobtrusively and, said, ‘you are wanted sir, ‘who wants me?’ The District Superintendent of Police’....Hello, Superintendent I did not know you are coming; you could have come with us in the car’. I cried. He plucked my sleeve and drew me aside because there were too many people watching us....I am awfully sorry to say this, but I have a warrant for your arrest...Yes it was a truth and good warrant for my arrest on a complaint from Marco, the charge being forgery.18

Thus when the house was full of public Raju was picked up from the public for committing forgery. Although Raju was expecting the jewellery box, but ironically warrant orders came and he was arrested for committing
the forgery. Thus in this incident also R.K.Narayan has depicted the irony as a device.

Thirdly, the device of irony has been again used by the novelist when Raju, at his release from the jail, takes shelter in a ruined temple and hopes that nobody would notice him, but soon the people of Mangala treat him as a Swami and a Mahatma and swarm around him unexpectedly and Raju is forced to play the role of a Mahatma and he had to undergo a fast though unexpected by Raju, for the betterment of the people of nearby villages. Though Raju had told his whole story to Velan so that may know about his reality since he has attained the maturity through different stages but people still reposed faith in Raju as a Mahatma and a true saviour of the villagers;

Raju asked, 'Now you have heard me full? like a lawyer who has a misgiving that the judge has been wool gathering.'yes Swami'. Raju was taken aback at still being addressed as 'Swami'. What do you think of it? Velan looked quite pained at having to answer such a question. 'I do not know why you tell me all this, Swami. It's very kind of you to address at such a length your humble servant.'

Though Raju had not expected that after hearing his story, Velan will still pay regards to him but unexpectedly he paid every respect and the thing which Raju had not expected, happened again. Thus Narayan has again employed the device of irony to give an artistic colour to his work of art and through this device, Narayan wants to convey the respects of the Indian
society who repose much faith in the religious type of persons. The people of Mangala and the nearby villages regard him as their saviour and they treated him as a true guide and who can bring significant change in their lives and rescue them from different problems at the time of distress and they even do not want to hear the reality which Raju wanted to tell the people and on the other hand inspite of being told about his reality people regard Raju, the guide as a true saviour in him.

The device of art of characterization when successfully used gives an artistic colour to a work of art. Narayan’s characters belong to the middle class family and through these characters R.K.Narayan depicts the ways, habits and aspirations. He never chooses characters from neither the high ups social life nor the low strata but chooses the middle class people as his characters because he is well aware about these people. The middle class people are more conscious towards the social happenings and as a result of this, R.K.Narayan projects middle class people as his characters in his novels. In his characters, we find that the women are more conscious and deep rooted to the religious beliefs, customs and conventions of the social milieu. He deals with the man-woman relationships in his novels since the immediate context of exploration for Narayan is the family. Narayan’s heroes struggle for the achievement of their aspirations and goals of life and
due to the advancement of the time, we also notice that almost in every novel, the hero of the novel also attains maturity and like an ordinary person the struggle for attainment of his particular aspirations are projected alongwith the maturity in the way of thinking and behaving. But in the minor characters we notice that they remain unchanged after the passage of the time too.

Narayan has also depicted social consciousness through the female characters. The women characters are of two kinds. First kind of women characters are like Savitri in The Dark Room, who are dedicated towards their husband and attach full faith in the social traditional customs. These type of characters are very gentle, obedient and modest. He presents in them the traditional Indian womanhood. Their main purpose is to look after the welfare of their husbands, children and the day to day activities of the house. But on the other hand, there are some other kind of characters like Rosie in The Guide, who do not attach much importance to the traditional beliefs and customs. Shanta Bai of The Dark Room is also one such character. Although these women characters are beautiful but they ignore the traditional morality. In The Guide, we notice that Rosie has failed to deliver the goods as a traditional woman since she has violated the bond of marriage and had extra-marital relationship with Raju, she had no
regard for the husband and she even did not care for his welfare when he arrived at Malgudi for the purpose of the study of the cave paintings rather she flirted with Raju, who was employed as a tourist guide of the single family of Marco and she was influenced by the flattery of Raju for achieving his petty gains. She not only failed as a woman but she also failed as a dancer. Rosie is such type of a woman through which the novelist has depicted a woman who can violate the sacred bond of marriage for the fulfilment of her own desires. As a result of this, she has left her husband and decided to live with Raju. The snake dance device has been projected by R.K.Narayan to depict the element of repressed passion of love in Rosie. Narayan’s characters are not only types but also they are individuals as well. Rosie is a butterfly, who bows down against the wishes of Raju and flirts with him but she has also been depicted by the novelist as an individual character and at a later stage, we find that she intends to return to her husband Marco and appreciates his generosity and feels proud of her husband when she notices the appreciation of her husband in books and magazines for the work done by him.

In the character of Marco, Narayan has depicted a person who is devoted to his study of cave paintings and he is a dedicated archeologist. Rosie feels proud of him since he had given freedom to her while anybody
else would have cut throat of his wife for the extra-marital relationship with another person. But he left for Madras without any ill-treatment meted to his wife. Rosie at a belated stage exclaims that ‘for after all he is my husband’. And Raju feels insecure at such instances that Rosie would desert him and go back to her husband.

Thus the art of characterization depicts the aspirations, sentiments and different ways of thinking of different people of the middle class family and the consciousness of these middle class characters are projected in the novels by R.K.Narayan and the device of characterization is used so skillfully.

The language used by a novelist or a writer in writing a novel or any work of art plays a vital role to give an artistic colour to any work. The success of a novel depends on the language, a writer has used. The language of a work of art should be so easy to understand that an average reader easily feels well aware about the sentiments expressed by a novelist. The syntax and vocabulary should be easy to understand the exact meaning of a novel. After going through the novels and short stories of R.K.Narayan, we come across that he is no longer interested in the exact syntax of the Western language but he simply presents the Indian social life in an easy language and the readers feel at ease to understand it fully. Not
only this, R.K.Narayan has also used words from the Indian culture which are popularly known by the people but we find no mention of such Indianised words in the dictionaries. R.K.Narayan depicts the significance of these words and the readers are made aware about the deep meaning through the use of these Indianised words. The language so used by R.K.Narayan is limited. He seems to be no longer interested to explore the deeper and hidden meanings of such words in Indian language. Many words are self made by R.K.Narayan himself which have been used. The novelist has also used a certain structure in his sentences. There is always subject-predicate-object and compliment pattern. He seldom uses phrases. While reading the novels or short stories of R.K.Narayan, we feel that he has used such a language while writing the novel which the common man uses in his daily life. R.K.Narayan uses such type of words which the common man uses while discussing any matter in our social life. We also find that R.K.Narayan uses such type of words which are most suited in the atmosphere of the middle class families. These words convey the flavour of Indian speech with the Indian background while using the limited vocabulary. R.K.Narayan joins the phrases and Indianised words, it seems that the language of R.K.Narayan is limited in any sense and the language
so used by him conveys the feelings of the novelists easily to the Indian sensibility and it does not lack on any point.

In most of the novels R.K.Narayan has localized certain words which add to the much significance of the novel. In *The Guide*, R.K.Narayan has used such localized words at many times. Raju says;

At the court-hall my mother had been present. She had come on the last day of hearing, thanks for our local adjournment lawyer, who was my link generally with her, as we continued to handle the tortuous and prolonged affair of half my house being pledged to the *Sait.*

Through the use of localized words like ‘Sait’, R.K.Narayan makes easy for the readers the underlying effect of such words. In the traditional Indian social system ‘Saits’ were the persons who were landlords and they had the money power and these people used to lend money on higher rates of interest to the poor and the needy. In case of Raju too, we notice that for want of money, the half of the house was pledged to the ‘Sait’.

R.K.Narayan has again selected some words of the Indianised language in the novel to depict the regard of the people when Swami was swarmed by the villagers to have his blessings. People gathered round Swami and the consciousness of the people to repose faith in a Saint has been projected by R.K.Narayan in the Indian social system;

A large crowd always stood around and watched the saint with profound awe. They touched the water at his feet and sprinkled
it over their heads. They stood indefinitely around, until the master of the ceremonies, Velan, begged them tomorrow. 'Please go away. The Swami must have fresh air. If you have had your darshan, move on and let others have their. Don’t be selfish.' And then the people moved on and enjoyed themselves in various ways.

Through these sentences, R.K.Narayan has depicted the social consciousness of the middle class people of the social set up. They have great faith in the Swami and as a result of this, people stood round the saint and touched his feet with great respect and have his blessings. On the other hand, Narayan has presented the image of a saint as of a high order in the Indian traditional social system in which people had deep respect for the religious people in Saints. They also took every care for the comfort of the Swami and they themselves controlled the public. They made the people to leave the place after having the ‘darshan’ of the Swami. In this way Narayan uses some words from the Indianised vocabulary and the use of such words as a device conveys the deep significance of such words in the Indian social system. The people too feel at ease to understand such Indianised words and understand the relevance and significance of such words in their social life. Narayan uses such Indianised words without disturbing the normal tone and structure of English. The use of such words in an ordinary way retain their original lucidity and force. For such use of
words, Narayan not only has won high praise but the people too find such words as having a great significance and relevance in the ordinary life in the Indian milieu. Even through the foreign media reporters, Narayan has used such words in the novel to depict the Indian milieu. One of the Americans has also been depicted, who had learnt through the newspapers about the fast undertaken by Swami, using the words from the Indianised language;

The busiest man here was an American, weaving a thin bush-shirt over corduroys. He arrived in a jeep with a trailer, dusty, rugged, with a mop of tousled hair, at about one in the afternoon on the tenth day of the fast and set himself to work immediately.... He pushed aside everything and took charge of the scene.... He went up to recumbent Swami and brought his palms together muttering, 'Namaste-the Indian salute', which he had learnt the moment he reached in India.22

Not only in the discussions and talk between the Indians and foreigners, R.K.Narayan has used the Indian words in an ordinary way. He has also used such words through the foreign media personnel who speak some words like 'Namaste' to pay their regards to the Swami as the Indian people do. By the use of such words, R.K.Narayan depicts the Indian sense of deep regards, which the people bestowed on the spiritual man and that too without causing any harm to the original language of English. Moreover, such words emphasize on the deep interpretation of such words, which have affiliations with the traditional Indian social set up.
In *The Guide*, R.K. Narayan has attempted a more complex effect by mingling comic and tragic elements. In almost every event, the novelist uses such type of language which does not seem equal to the task at the first instance but at a later stage, we get a convincing use of the language used by R.K. Narayan. There is alliance of serious and comic elements in the novels of R.K. Narayan especially in *The Guide*. All incidents of Raju and Rosie and their visit to different places, arranging of the dance shows, forgery etc. have been skillfully presented. We feel satisfied through the use of the language which he has used so forcefully in this novel to depict the social consciousness. The conflict between the uncle, the mother, Raju and Rosie, which breaks up Raju's original name and which ends with the leaving of his mother from the home with her brother, have all been presented by using such words which are fully in tone and the task. Every movement of the incidents have been artistically expressed by the novelist. Through the limited language, R.K. Narayan presents the common rhythm of the life of Malgudi. The significance of every scene has been vividly projected by R.K. Narayan through the use of Indianised language. We come across the absurdities, and the pretensions, which are depicted by R.K. Narayan through the use of irony. The characters too add to the grandeur of the life so depicted and they depict the intense reality and they
convey a message of a strong sense of their unrealized lives. Narayan depicts the analysis of the inner world of his characters and their emotional feelings presented through their conversation with other characters.

Thus through the deployment of various devices, R.K.Narayan gives an artistic colour to the novels and short stories and renders the Indian sensibility in his works of art by unfolding the hidden truths of the matter. Literature is the presentation of a slice of life which includes cultural, economical, historical, personal and also sociological content in an artistic format by using all the devices like the title, plot, structure, characters, irony, humour, symbols, narrative techniques and the reference of legends etc. The format of any work of art is more important than the content as these devices when used skillfully add to the grandeur of any work of art. The modes of projection so employed by R.K.Narayan depict the social consciousness of the people in the traditional Indian social set up. R.K.Narayan is a perfect craftsman. He never conveys the consciousness of any message rather he effortlessly projects the message itself by rendering the social consciousness of the people and the people understand easily what the novelist here wants to convey. All the novels except *Swami and Friends* have been successfully projected in an artistic manner by presenting the contents of these novels and the structure of these novels are compact
and coherent in its theme. All the events projected by R.K. Narayan are in the sequence of the events with an artistic flavour. Thus through the deployment of the different devices of projection, R.K. Narayan unfolds the Indian sensibility in the Indianised simple language and the average reader does not find it difficult to understand the exact meaning of a work of art and in this way R.K. Narayan projects the social consciousness of the people in the Indian milieu by employing different devices in his different novels.
REFERENCES


2. Ibid., p.28.


5. Ibid., p. 15.

6. Ibid., p.94.


12. Ibid., p.40.


20. Ibid., pp. 230-231.


22. Ibid., pp. 241-42.