

Chapter –VI Conclusion

Thomas Hardy is a great writer. His style is the microcosm of his talent exhibiting all his merits and demerits in their most characteristic form. As a young man Hardy read great writers like Gibbon, Addison, Lamb, Burke and Dofee.

Hardy was very much fond of the dreams of Shakespeare. The poems of Shelley and the prose works of Stuart Mill had also deep influence of Elizabethan writers. His style shows great impact of these writers.

Hardy was the last lonely representative of an ancient race. Endowed with Elizabethan imagination, he found himself, by some accident of Destiny, into the alien world of the later nineteenth century.

He didn't find man to be a noble piece but found him to be the late and transient product at some automatic principle of life, cast in a universe of which he knew nothing and to whom he was nothing....It was himself says, some natures become vocal in 'tragedy'.

His is the world of a man 'in whose sole the iron has entered'. We go to him again and again for these tales of woes and passions Pessimisms the foundation-stone of Hardy's novels.

Hardy believed that happiness was an occasional epical in a general drama of pain. In spite of the fact that his novels do contain rustic humour, the dominant mood of a Hardy novel is elegiac.

This is so because of Hardy's philosophy of life, his personal experiences and reading impressions.

Hardy was much influenced by the Darwinian theory of evolution. He rejects Christianity as a historically unreal dogma, and he accepts predeterminism as the guiding principle.

His philosophy, writes David Cecil, from the time he began to write, was confirmedly gloomy.”

The last line of the novel *‘The Mayor of Casterbridge’*, completely states the author’s philosophy;

“Happiness was put the occasional episode in a general drama of pain”.

In *“The Return of the Native”* also all major characters suffer invariable. Eustacia and Clym suffer most. Eustacia thinks, ‘O, the cruelty of putting me into his ill-conceived world!’

In *“Jude the Obscure”*, Phillotson speaks, cruelty is law pervading all nature and society.

In *“Tess of the D’Urbervilles”* we find the reversal of optimistic faith in a benign God”,

“God’s not in his heaven: all’s wrong with the world”.

“A struggle between man on the hand and, on the other, an omnipotent and indifferent Fate-that is Hardy’s an interpretation of the human situation.....”

R.K. Narayan is one of the leading figures in Indo-Anglican fiction. Narayan is a pure artist. He remains unruffled by political movements and isms.

He is free from Anand’s propaganda as well as Bhabani Bhattacharya’s vigour. Like Manohar Malgonkar, he does not disparage the Indian politicians nor does he believe in

exalting the importance of Indian spiritual heritage like Raju Rao.

He is a class in himself. He is a class in himself. He springs surprises and even gives mild shocks surprises and even gives mild shocks, but he never indulges in those aspects, perversion or physical violence do not find any place in his fiction.

He does not indulge in sensations. He believes in domestic harmony and peaceful relations. He is the only major writer in Indo-Anglican fiction who is free from didacticism or propaganda. He has no desire to preach, to advice, to convert.

The basic theme of his novels is the place of man in this universe and his predicament. Narayan himself has remarked in an article that "the mood of comedy, the sensitivity to atmosphere.

The probing of psychological factors, the crisis in the individual soul and its resolution are the necessary ingredients in fiction. "He wants suggest that life is illogical and man is always trying to translate his fantasies into reality.

So, through the reversal of fortune, Narayan completes the story of man's rise and fall and thus present a total view of life.

Narayan is as realistic writer. But his realism is different from the surface realism of the French naturalistic. He does not see the ugly side of reality. Extreme crudities, naked sex

description and cruelties are ignored by him. He portrays the seamy side of reality. His situations and characters are realistic, and so is his language and style. The life which he describes is put before us with a wealth of detail and accuracy.

He has been blamed for his simple and direct English. In spite of the fact that he was a teacher of English and journalist, he never used sophisticated or highly complicated language.

He is neither pompous nor vain. In the most ordinary situations and familiar language he can depict the ironies of life. There is an astonishing alien of the comic and the tragic in his fiction.

At his best (As in *The English Teacher*), he can present smile and tears together, smiling through the tears in things and glimpsing the rainbow magnificence of life.

Narayan's place among the novelist of India is supreme. Among the European writers only the greatest ones have enjoyed his reputation although their mother tongue was English.

His works have been translated into several European and Indian languages, and he has won a considerable audience in Britain and in America.

An American is reported to have said, "William Faulkner, Hemingway and Narayan are the world's three great living writers".

Narayan is neither a reformer like Mulk Raj Anand nor a philosopher like Raja Rao. He is not committed to any ideology. His attitude, therefore, is guided by purely artistic

considerations. He neither idealizes India and her tradition nor does he condemn them.

He accepts the people as they are and kind of life they lead. His fiction is truly an artistic revelation of our mind and its milieu. His is not a tourist's India.

His novels are realistic without a tangle of romanticism or a touch of mysticism. He artistically portrays men's existence and growth in the world of conflicting values.

He reveals how modern influences cannot be incorporated into life without an erosion of our traditional values.

We see the interplay of these twin social forces of tradition and unconventionality through the setting, character, events and situation in his novels. The warp and woof of his novel reflects his full awareness of the aspect of life.

Without taking sides, he endeavours to show how the traditional prejudices of caste, creed, religion, race, status, class create a comic situation when they come in conflict with the changing value of life.

Amitabh Ghosh's valedictory tribute to Narayan, and to his impact on his innumerable readers, bears quoting at some length:

From time to time India produces a writer whose stories, by sheer virtue of their narrative power, spill over linguistic and regional barriers and seep into the soil of the entire sub-continent. Sharad Chandra was one such writer

Prem Chandra was another such.

R.K. Narayan was one of the very few contemporary writers to gain entry into this select group. His Malgudi has already become a part of the mythic landscape of India A

place where no event is without meaning and no pain is without remedy.

Narayan was a protean figure who could justly have claimed a substantial part of the credit for creating a worldwide readership for contemporary Indian writing.

That he never made such claims is a tribute to his many extra ordinary qualities as a human being.

Estelara