Conclusion
CONCLUSION

Narayan’s choice of English as a creative medium of expression is closely related to his vision of and attitude to India. He has said very little about the sense of indecision he faced while making a choice about the language of writing. For him the choice of language was obvious. His mother tongue was Tamil which he did not select to write in due to some unexplained reasons. Even though a writer has no obligation to offer explanations for the choices he makes regarding the language, thematic concerns and other technical aspects, it is necessary for him/her to make their views clear over such issues in the interest of gaining the trust of their readership. Narayan believes that English is one of the languages in which an Indian can choose to write conscientiously and comfortably. It is an invisible medium, non-constitutive of one’s self, that has little power of mediation and has very few prejudices embedded in it. It is a matter of opinion. He is of view that English does not enjoy any powers of mediation. Of course this celebrated consideration robs Narayan of an opportunity to be radical in his approach to the issue of English and Indian vernaculars. Narayan claims that his decision to write in English was personal one influenced by his wide-reading in and exposure to English. He took this stand when people were not very sensitive to the question of
Yet, it is difficult see this decision as not being influenced by an acute awareness of the reach and the clout of English.

Malgudi is Narayan’s India understanding which is as good as understanding Narayan. But this compressed locale is a very hard nut to crack, for it gives no hints of a bigger world that thrives outside it. Malgudi holds in its womb the most important key to understanding the psychodynamics of Indian-English writers. It provides an insight into the psyche of the writers living in psychological self-exile. It is the fairly conclusive inference of the thesis that it is not the absence of a pluralist vision that characterises Narayan’s world as does the idea of a frozen India impermeable to the possibilities of change.

A closer analysis of Malgudi yields a better understanding of Narayan’s attitude to India and the factors shape his idea of India as it is found in his works. The main theme that has driven this thesis is the nature of relationship between Narayan and the land that occupies his creative consciousness. Narayan defines the notion of India through his elaborate and detailed construction of Malgudi over a period of more than fifty years. The imagined space of nation comes into existence through a range of cultural texts. The emergence of the Indian nation has depended on its fictionalisation and mythic construction. The rise and development
of the genre of novel in India has been bound up with the process of the evolution of Indian nation. The arrival of modernity made the nation of India and the form of novel possible. The rise of the educated middle class cleared the ground for the arrival and rise of the novel. The novel subsisted on the explosion of the print culture, leading to the construction of the imagined community in the form of nation. The narrative of Indian nation is the most engaging thematic preoccupation of Indian-English writing. Narayan’s construction of Malgudi is one such attempt at fictionalising India in comprehensible terms.

Many Indian critics believe that a mere act of locating the Indian-English writing in rural setting makes it authentic. This illusion made Indian-English writers set their works in ‘make-shift Indian villages that are bizarrely sanskritised. There are times when this fiction looks astonishingly grotesque and blatantly surrealistic in its form and content. Narayan creates a world of his liking with handpicked material, and banishes from his world the undesirable elements. His is a small world; it is safe, seclusive and detached enough to keep big, bad world at a bay.

Resistance to cultural domination has one of the most defining determinants of colonial and postcolonial writing. Some writers adopted subtle forms of resistance that defy any rationalisation and theorisation. They
chose to evolve the methods and strategies of resistance that were not notably confrontational in terms of their engagement with the ruling cultural order. The non-oppositional modes of resistance were much more difficult to come to terms with and tackle. It is challenging to discover the patterns of affiliation in Narayan that prevents us from defining his writing in political terms. Malgudi is a determinedly pre-independent Indian village that grudgingly retains its basic ideological formative traces unto Narayan’s last work. It does not acquire any extraordinary dimensions in its course that forces it change its crucial structure. Malgudi stubbornly refuses to shape into a non-Bramhinical India. It is ineluctably caught in its moment inception in a pre-independent India.

Narayan writing spans over 60 years and we can see that he is the direct witness of the modern transition of India and his writing can be regarded as the epic of modern India because the background of nearly all his fictions is an imaginary town called Malgudi, somewhere in South India, which is actually a sample for the change of whole India. Through his writings we can see what has been actually happening to India in the past 60 years. From his story we experience the change of their life, the change of their world value and the change of their way of looking at themselves. But actually from his writing, except the short stories collections, we can only find
the speechless subaltern groups and we can hardly know what is actually happening to these groups of people.

As to his contradictory attitudes toward modernity and tradition, we should not forget that at the first place he is a traditionalist. He seems, in some aspects, share the views of the nationalist elites, that is, India’s tradition is the symbol of Indianness which can never be eliminated. On the other hand, he learns from the reality that the suppression upon women is not really from the western culture, but really from the oppressive factors of their own tradition. Traditional India strongly believes in previous birth, life after death, karma and fate which Narayan has clearly delineated in his novels. The thesis has tried to argue that the lack of clarity in terms of cultural affiliations Narayan’s works profess is a carefully contrived ruse. This becomes manifest in *Swami and His Friends* and is reinforced by other three novels that followed it. The result of this deft process of generating meanings through a grid of cultural and political power structures is the production reinforced and reconsolidated elitist power network.

Narayan accomplishes it by keeping the central focus of his early narratives centred on the processes of social and cultural power consolidation. *Swami*, for instance, is not so much about the travails of growing up in a society caught in whirlpool of change as it is about the need
for raising a certain mode of consciousness directed at the realignment of the forces crushed by the historical processes. Swami’s awareness of his immediate reality is interceded by a sense of being a successor of an uninterrupted line of culture and heritage. He shares with Narayan a high-esteem for the legacy which helps him protect himself from an alien cultural domination. His method of resistance against European prominence is not certainly crude and unrefined but never acquires perfection expected of a Brahmin boy.

A sense of shock and panic reaction the Indian upper castes were hit by in the wake of an alien invasion transformed itself into an instinct to reconsolidate their intellectual hegemony. The rivalry for cultural and intellectual domination that ensued between the English and the upper castes of India expressed itself in a range of forms. At times this confrontation would resolve itself in a kind of collusion between two camps. The thesis has tried to argue that cultural subversion is active at substratum of Narayan’s works, though it is not supportive of nationalist interests in the real sense of the word. Yet, traditional and postcolonial critics are bent upon establishing a strong strap between Narayan and anti-colonial resistance. The imagined space like Malgudi its hyperrealist socio-cultural exclusivity and insularity fails to emerge a microcosmic India in the true sense of the concept.
Malgudi has its due share of the presence of European institutions that structure the mode of life of its inhabitants. Krishna of *The English Teacher* teaches English for it pays. This does not make him any more English than what he actually is. Nor do his attempts to communicate with his dead make him any more Indian than he permits himself to be. The India of his imagination is frighteningly narrow in its accommodativeness. The contention of this dissertation is that the willed insularity of Narayan from the rest of the non-Bramhinical India is so glaringly evident in his works. Narayan’s works tantalizingly incomprehensible on social, cultural and epistemological planes. There is very little in the novels of Narayan that belongs to the realm of social in the sense that it is unprofitable to rely on it as the authentic record of the larger social reality and its upheavals. His works limpidly mirror an unbridgeable gulf between exploding social realities and the sanitised psychic world circumscribed by Bramhinic consciousness. Naipaul, whom an extensive reference has been made to in the thesis, has an understanding of India that is essentially identical with and organically related to Narayan’s views, and also to both of their elitist social status. The thesis has attempted to unravel the point the operation of Karma as the unifying factor that binds all his works.