The definition of good English varies not only from century to century but also from place to place. R. K. Narayan has evolved almost a native variety of English.

The chapters on R.K. Narayan’s life, works, and idioms are an effort to set a background before entering the world of Narayan’s idioms.

The chapter ‘The Colours of India’ makes it clear as V. K. Gokak remarks:

.....the Indo-Anglians who are true to Indian thought and vision cannot escape the Indian flavour even when they write in English. Their style is in a great measure conditioned by the learned vocabulary of the subject of which they write philosophy, sociology, literary criticism and the like.82

In Pygmalion Henry Higgins says, “… you can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.” True. In Swami and Friends we have age specific dialogues-‘a milk-toothed coward like you’, ‘it was to be a hand-to-hand fight’, ‘you dirty ass,’ ‘you son of a donkey’, ‘you blockhead’, ‘mind your business and hold your tongue’, ‘had been called a monkey’, ‘there was nothing to do with this madcap’, ‘those monkey-faced fools can stand up to us?’, ‘his owl-like eyes’, ‘a slip of tongue’, ‘he is a blockhead’, etc- which could be found even among elders but are very common in childhood. With the process of socialization man’s world of words also becomes more sophisticated.

82 Kumar, Dr Gajendra “Indian English Novel: Text and Context” p138.
In the same drama written by Bernard Shaw, Higgins challenges Colonel Pickering, the author of Spoken Sanscrit, "You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador’s garden party. I could even get her a place as lady’s maid or shop assistant, which requires better English." And Higgins proves himself in his challenge at the end of the drama. In comparison with Swami and Friends other novels of Narayan comprise less idioms which are used by children. With age and socialisation idioms also change, and above mentioned idioms in Swami and Friends are replaced by idioms used in The Bachelor of Arts, (where a young man feels ‘home sick’, realizes ‘an idle brain was the devil’s workshop’, when his love failed, dissappointed he says, ‘my heart is dead,’) Dark Room, (Orthodox Indian society classifies some work as ‘woman’s business,’ caught in the chain of traditions, she feels, ‘as if a trap had caught her foot’, husband, representative of male-dominant society, ‘tried to kill the question’.

Of course, Narayan avoided reading to avoid the influence. But he couldn’t escape the influence of our mythology, culture and philosophy in ‘The Man-Eater of Malgudi’ and ‘A Tiger for Malgudi’. The idioms related to Indian eatables, festivals (eg- ‘salting and pickling’, ‘fire eyed’) are sure to add to the colours of India. Among the big trios R.K.Narayan’s role in making English an “Indian” language is remarkable.

While translating ‘fool’s paradise’ into Kannada we can’t literally translate as ‘moorkhara swarga’. because in native tongue the parallel idiom in use may be contextually ‘Ram rajya’, ‘tirukana kanasu’, ‘hagaluganasu’, or ‘moorkhara sante’. In the same way ‘going to the dogs’. Some idioms we can’t translate but, a transcreation would be very convincing. Here nativity, traditions all count. Every idiom is nourished in its centuries old culture and traditions.
Table 4: Classification of Idioms.
(Total of Table I, II, and III)

<table>
<thead>
<tr>
<th>Classification of Idioms</th>
<th>Idioms both English and local</th>
<th>Idioms Typical to English</th>
<th>Idioms with Local Colours</th>
<th>Total Idioms</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 noun idioms</td>
<td>33</td>
<td>40</td>
<td>26</td>
<td>99</td>
<td>28.45%</td>
</tr>
<tr>
<td>2 verb idioms</td>
<td>87</td>
<td>63</td>
<td>43</td>
<td>193</td>
<td>55.46%</td>
</tr>
<tr>
<td>3 adverb idioms</td>
<td>06</td>
<td>07</td>
<td>01</td>
<td>14</td>
<td>04.02%</td>
</tr>
<tr>
<td>4 Prepositional idioms</td>
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<td>04</td>
<td>00</td>
<td>04</td>
<td>01.15%</td>
</tr>
<tr>
<td>5 Preposition and conjunction idiom</td>
<td>00</td>
<td>01</td>
<td>00</td>
<td>01</td>
<td>00.29%</td>
</tr>
<tr>
<td>6 adjective idioms</td>
<td>12</td>
<td>10</td>
<td>15</td>
<td>37</td>
<td>10.63%</td>
</tr>
<tr>
<td><strong>Total idioms</strong></td>
<td><strong>138</strong></td>
<td><strong>125</strong></td>
<td><strong>85</strong></td>
<td><strong>348</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

Diagram No. 4

Classification of Idioms

- Noun idioms 28.45%
- Verb idioms 55.46%
- Adverb idioms 4.02%
- Prepositional idioms 1.15%
- Preposition and conjunction idiom 0.29%
- Adjective idioms 10.63%
In total also verb idioms are more in number with the percentage of 55.87. Noun idioms are moderate in number with 28.37%, adverb idioms in number are 04.01%, prepositional idioms are just 01.15% and preposition and conjunctional idiom oo.29%, adjective idioms in number are 10.31%. So it is proved that verb plays dominant role in idiomatic language.

Chapters –‘Why these are not Idioms’ and ‘Contributions’ have opened a way to the corners still to be studied, with new possibilities.

This work is about the language used by Narayan in his novels. I have studied and analysed the idioms as classified in the conclusion part of chapters. I hope that my present work will definitely encourage and motivate the future researchers to take up similar topics for their research. Since this work of mine is first of its kind, still there is a room for improvement and innovation.