Chapter II

Characteristic Values in R. K. Narayan

Man needs some values in him and in his profession to be popular. So, does Narayan have an immense assortment of challenging aspects in him to thwart success in his goal. As one takes up Narayan’s works, the first thing that hits the eye is their immense variety. He has written on every conceivable subject between heaven and earth. Like Chekov, he chooses certain moments of utmost importance in the lives of his characters, and then explores those moments with care. He also paints life as it is, without caring for any instant or distant aims. He is a detached artist but never drop his sympathy for his character. He introduced subjects and characters which are vulnerable to comic-treatment. He has become extraordinarily successful in making English both graceful and functional. Narayan has reached the reputation of being one of the greatest evocative artists among Indo-Anglian prose-writers because of his ease, limpidness and modishness. Malgudi is Narayan’s Casterbridge. His careful selection and ordering of material and all that is outside his range is carefully disdained. By exercising such arty self-control, Narayan has achieved magnitude. His sole aim is to engross and entertain his readers by presenting before them life’s little ironies pragmatically and garishly. If there is any message, it is never conspicuous; it is for the readers themselves to amass it from their reading of novels. Objectivity and impartiality are the hallmarks of Narayan’s genius. His work becomes intricate to separate fact from fiction, description from dialogue, and the craft of writing from the naturalness of observed life.
Listed below are his fine collections of his precious characteristic values that are gleaned from his biography and works.

1. **Confident personality:** *Swami and Friends* had a few enthusiastic reviews but was not successful economically. Throughout his career, Narayan changed publishers often; sometimes publishers also changed him, he even dabbled in self-publishing for some of his books. All his abiding and non-stop hard work shows how confident he was in his vision and mission. An ordinary thing done in an ordinary way gives an extraordinary success. Likewise, he proved to be a successful novelist. P. K. Singh points out that, “R. K. Narayan’s fiction forms the matrix of triumph of Indian creative literature in English” (Social 79).

2. **An “Archetypal” Malgudian:** The term “archetype” has been much employed in literary criticism, especially since the appearance of Maud Bodkins *Archetypal Patterns in Poetry* (1934). In criticism, “archetype” is applied to narrative designs, character types or images which is said to be identifiable in a wide variety of works of literature, as well as in myths, dreams and even ritualized modes of social behaviour. Similarities within these diverse phenomena are held to reflect a set of universal, primitive and elemental patterns, whose effective embodiment in a literary work evokes a profound response from the reader (Abrams 11). In certain system of literary experience, the novelist unlocks to the reader, a unique pattern of the archetypal images of man entrenched in the sociological revival. “Malgudi”, the locale for all the novels of Narayan, is a metaphor for India. It is a typically South-Indian town which highlights unique features such as physical frontiers, people, life, customs, habits, manners, traditions, language etc., of a particular locality.
The provincial artist emphasizes the exclusive features of a particular locality but his inventive imagination enables him to rise from the particular and local to the general and universal. Malgudi is a fantasy town in South India created by the author’s skill. He makes the readers to consider as it appears to be an original town. “I remember waking up with the name Malgudi on Vijayadhasami, the day on which the initiation of learning is celebrated.” “It was in September 1930.” Narayan said that the name of the town had been vouchsafed him by the divine argentine patroness of knowledge… (Ved Mehta 124). Narayan got this name and place on one Vijayadhasami day for his usage. Yadav has foreseen that the world of Malgudi was created by R. K. Narayan. It was inspired by his life, his childhood and his upbringings. The culture of Malgudi is the culture that he was a part of. The people of Malgudi are the people that he lived with and met every day (92). He introduced the place which he lived to the people of the world. Added to Yadav, Girija says: Through the creation of an imaginary town, ‘Malgudi’ he endeared himself to the readers. His Malgudi resembles Sir Thomas Moore’s *Utopia*, but unlike it, is rooted in realism (32). Malgudi is the imaginary name for the real place he lived. The life of Malgudi which he knew intimately had fertilized his imagination. He has rendered it accurately, vividly and realistically in one novel after another. P. K. Singh observes that “His fiction mirrors microcosmic Indian caught in the crucible of tradition and change Malgudi the imaginary regional locate of his novels, is the clorama for the changing Indian society” (Social 79). First, it looks like a small town in the beginning. Later, novel to novel and year by year, it develops itself and changed itself into a modern city in Narayan’s later novels.
3. **Real Characters:** Pachegaonkar reflects superbly, “Narayan conveys ‘a community’s attitudes’ and ‘assumptions’ through a few deft strokes. He is master of benign amusement toward the self-deceptions of his characters” (87). Narayan has the talent of presenting few attitudes wisely. The characters desire for fame, money and virtue, and those “real” things but their yearnings stand tempered by a subtle sense of limitation, almost a comic. Kain sustains forcefully that, “Narayan’s early immersion as a reader of Shakespeare, who creates unique, individual characters who nonetheless stride a chord within us as universal types is likely a primary source of inspiration for Narayan” (4). Narayan’s novels reflect society as a mirror which presents scenes in a very lively manner. The characters are “clear and well observed” says P. K. Singh (Early 17) and pictures so alive that every reader feels like seeing it. His characters are with comic effect. Then and there possible, he brings the real emotions and feelings of a character to make the audience feel the natural effect in it.

4. **Keen attachment with his characters:** Commenting on the simplicity of the author, Kain points out that “Narayan’s popularity as a writer came slowly, almost with a touch of diffidence. He never had the trappings of a high profile author and stayed scrupulously shy of literary lunches and book signing binges. Narayan speaks of the ‘common man’ and his ‘encounter with forces greater than himself’ he reflects not only the experience of those familiar to him, but his own experience as well” (04).

He was generally at home near his characters, somewhere in South India. Narayan has always been drawn to the lives of “ordinary” men and women taking us inside the experience of people who reminded us of our own neighbours, or our siblings or ourselves (02)
added Kain. Narayan is often discussed as “one of three principled trail blazing” (Kain 01). As a great artist, an Indian novelist writing in English, he appeared in the first half of the twentieth century and has proved as determinedly as a writer over the decade’s right from *Swami and Friends* in (1935) to *The World of Nagaraj in* (1990). It is indeed, a victorious deed.

5. **Nature Artist:** Nature relics a flourishing presence in the semi-urban life of Malgudi. Narayan’s observation and his felicity with words reveal in passages such as, “It was April. The summer sun shone like a ruthless arc lamp and all the water in the well evaporated and the road dust became bleached and weightless and flew about like flour spraying off the grinding wheels” (Calitreview.com). R. A. Singh quotes, “He presents realistic details of day-to-day life with an air of authenticity, a realistic setting and a concrete texture” (109). A natural sun-shine can be felt by the readers. Narayan’s use of depicting nature so naturally is a nature’s gift.

6. **Intensity as grace in his words:** Narasimhaiah says Narayan writes not ‘chaste’ English but the language universally accepted as the school-boys reading and registered for the first time in respectable creative writing (Comic 107).

   *The English Teacher* is a catharsis of Narayan’s times. Narayan quotes “More than any other book, *The English Teacher* is autobiographical in content, Narayan writes about his own experiences with as much intensity as grace” (Calitreview.com). The wife of the protagonist dies of typhoid. Her sickness, the diagnosis, the hopes, despair and death are painted with strength of delicate detachment and infinite pain. The reader is touched by the narrative, a universal loss echoes. But Narayan writes about his experience with as
much intensity as grace, “We stood at the window, gazing on a slender, red streak over the eastern rim of the earth. A cool breeze lapped our faces. The boundaries of our personalities suddenly dissolved. It was a moment of rare, immutable joy – a moment for which one feels grateful to life and death” (TET 184). R. A. Singh delivers, “Narayan’s use of imagination is simple, precise and concrete” (112). Narayan’s words portray the true feeling of the couple’s as exuberantly expressed.

The readers are filled with a touch of the finest odes to love rather than an almanac of afterlife. R. A. Singh portrays, “Narayan has the ability to bring a character to life with a few deft strokes of his pen” (116). His skill lies in his innate ability to bring his idea through the character. P. K. Singh observes that “The adjective ‘Indian’ needs to be heavily underscored on several counts” (Indo-English 05). Narayan’s is neither Anglo-Indian nor Indo-Anglian, he is Indian both in spirit and thought. He does not write for foreigners, but he deals with big themes all pertaining in India with deceptive simplicity asserted P. K. Singh (Indo-English 05). Narayan, though writes in English, is purely Indian in themes.

7. His Limited Range: Narayan’s amplitude of subject matter is not very vast. It is limited like Jane Austen’s. V. S. Naipaul described Narayan as, “Small men, small schemes, big talk, and limited means” (12). Naipaul analyzes Narayan’s subject as small and limited range of works.

He selects his themes and characters from a restricted scope but describes them in full aspect and presents their realistic portrayal. In this respect, he concerns himself only with that stratum of society with which he has complete intimacy; he drives his themes
and characters from the middle or lower middle class. Narayan speaks of the “common man” and “his encounter” (Kain 04) with forces greater than himself, he reflects not only the experience of those well-known to him but his own experience as well. Three of his first four novels are either partly or largely autobiographical.

He limits himself to a particular region of South India. Just as Thomas Hardy lays all his novels upon the backdrop of Wessex, Narayan interlaces his novels on the background of Malgudi. This town figures in almost all his novels. It also plays an important role in the development of his characters and action in his novels. Iyengar writes,

Narayan’s is the art of resolved limitations and conscientious exploration; he is content like Jane Austen, with his little bit of ivory, just so many inches wide. He would like to be a detached observer to concentrate on a narrow scene, to sense the atmosphere of the place, to snap a small group of characters in their oddities and angularities; he would if he could, explore the inner countries of the mind, heart and soul, catch the uniqueness in the ordinary, the tragic in the prosaic Malgudi is Narayan’s Casterbridge, but the inhabitants of Malgudi—although they may have their recognizable local trappings—are essentially human, and hence, have their kinship with all humanity. (360)

In this sense, “Malgudi is everywhere” (360). Narayan’s fiction centers round only this small town “Malgudi.” He had enormous aspects to explain within this limited place and his presentation of interesting tales without boredom is a miraculous task.
8. A Dispassionate Writer: Narayan is an unemotional and self-detached writer. He observes absolute objectivity in his novels; and he depicts and judges the contemporary life in an unbiased and separate manner. His images of things, events, situations and characters chosen evince his composed interest in them. He does not advocate any particular theory or ideology like nationalism, socialism or alike, in his novels. He is totally objective, perfectly artistic and creatively impersonal. He is a follower of humanity, but his love for humanity and his vision of life are based on common sense, thoughtful and practical wisdom. His novels therefore evoke a sense of decorum in life. R. A. Singh rightly remarks “Narayan’s stylistic virtues never tend to interfere with this technique as a novelist” (118). Narayan’s style is highly innovative which has no vulgarity and flatness, it is free from cliches and grammatical mistakes remarked R. A. Singh (118). He is the only pure Indian artist who writes for art’s sake. With a view to provide amusement and delight to his readers, he presents segments of life with perfect sincerity and truthfulness. Kain assures that Narayan has insisted on the straight forward character of his work, asking readers to simply read and enjoy what he writes and fearing as Wordsworth had feared about the critics who will “Murder to dissect” (06). Narayan wants to entertain the readers and does not expect comments. He always aims at portraying life’s little ironies very vividly and realistically. In a letter to a group of academic conferences gathered in Mysore on the occasion of his 85th birthday (1992), he wrote:

I feel that no one should read too much meaning or significance into my writing. I write because I have no other business in life and I also enjoy the sense of relief after finishing a book …. I appeal to you as a reader to
read the book as a story normally, enjoy or suffer it but don’t dissect or analyze it to extract a significance which I never intended .... I am convinced that when a composition leaves my desk and assumes the printed avatar, it acquires an unsuspected vitality and lives a life of its own, revealing significance and meaning to the reader in which I have no part. I can only watch such results with surprise and sometimes dismay.

(Kain 07)

9. His humour and comic vision: R. K. Narayan is a grand master of satire and humour. His pretense is a fine healthy humour and therefore his humour is sensible and moderate. He has intense insight and sensibility to see the funny side of even the most pathetic or tragic situation.

When criticizing the work of The Financial Expert, Der Kurier Berlin says, “This is a precious book. It is full of hidden irony and hidden humors…. Humour knows no national boundaries. Only jokes have national boundaries…. The author has drawn a type which should have taken its place long ago in world literature because he exists everywhere (post india.com). That is why; he has been able to attain the heights of a good and genial humorist in his novels by introducing humourous situations and humourous characters in his novels.

Some of his notable humourous characters are Vasu in The Man-Eater of Malgudi, the Headmistress wife in The English Teacher, Velan’s brother in The Guide. His humour is always superior, amiable and harmless. It rarely goes to the extent of satire. Narayan’s comic art is often seen in the latest of R. K. Narayan’s pensive comedies as a brilliant achievement.
10. His Conventional Outlook: Narayan, as evident from his novels, has a conventional viewpoint regarding morality, love and sex. He resolutely believes that life can be joyful only if there is genuineness, honesty and impartiality in it. Sentimentalism and self-interest make life unhappy. This belief can be seen in his characters of Chandran and Savitri. R. K. Narayan is factual to the Hindu notion that one must not engage too much value on the things of the world and must at short notice be prepared to shake it off. Character after character in his novels tries in a calamity just to run away—Swami, Chandran, Savitri, the headmaster in *The English Teacher*, Jagan. But in the ending they return, because it is not really easy to run away and wisdom consists in tolerating the world and making the best you can out of it.

Narayan’s approach to love and sex is also conventional. His characters are also devoid of physical passion. They have only spiritual love. Almost all marriages in his novels are settled on the basis of horoscopes. It shows his faith in astrology. He is an outright traditionalist in this deference.

11. A Descriptive artist: His descriptions are very much imposing as well as appealing. The objects and situations remain in the minds of the reader. Kain also induces Narayan’s early immersion as a reader in the works of Shakespeare, Scott and Dickens clearly left their mark on him, and it is apparent that “Shakespeare’s ‘ability’ to create ‘unique’ ‘individual characters’ who nonetheless strike ‘a chord’ within us is as ‘universal types’ is likely a primary source of inspiration for Narayan in creating his central characters” (04).

His writings are with ordinary, effortless, clear and simple and with precise eloquence. This makes him a great master of English prose. R. A. Singh says, “His favorite stylistic
device is remarkable for shorter passages of digressive nature” (112-113). This device energetically used by Narayan to present the co-relation of the past with present and the present with the future. It serves as medium to explore the state of mind, approach and response of the characters. His language used is a natural reward adorned on him.

12. His Universal Appeal: The resolutely demarcate town is the place ringing over family sphere and Narayan the hero, engaging with the universal problem of just not being but also of becoming and growing into a mature human being. It is in this way that Narayan achieves universality. He may be regional, but he is never narrow-minded.

13. Indianness of R. K. Narayan: R. K. Narayan being an Indian writer in English, his Indianness is reflected in a variety of ways in his novels. P. K. Singh exhorts Narayan as Indian, “The most fascinating feature of his personality is that he is pure Indian both in thought and spirit, despite his preference for English over his mother language for the expression of his creative urge” (Narayan 81).

Narayan is a fine story-teller with Indian customs as his vital aspect. His stories are periodic and loose in construction. The Guide is an exception. There is a straightforward, chronological narration in it.

He has a large regard for family ties and pieties of the home and the family. Human relationships, mainly conjugal relationships, occupy a central place in his novel. If the traditional norms are violated, the order is disturbed, and order is reinstate and normalcy recognized once again largely as a result of the influence of the family. This anxiety on the role of the family shows his Indianness.
There are a number of housewives in his novels, who tolerate the tyranny of their husbands inertly and humbly. They are all naturally Indian wives. Yet, when they rebel like Savitri in _The Dark Room_, the revolution is temporary and they come back to their home and join their family for the sake of children. Even Rosie in _The Guide_ shows her essential Indianness in her concern for her husband and the manner of aggravation is adopted when Raju is detained for forgery. She tells Him: “I felt all along you were not doing the right things. This is Karma. What can we do?” (TG 216).

Lot of accepted superstitions, rituals and beliefs are often exploited. Sadhus, Sanyasis and Swamis are ever-recurring characters. In _The Guide_ there is fasting to have rains and Raju is effortlessly taken to be a Mahatma by the gullible villagers. Communication with the spirit of the dead, undertaking fast to please a God or Goddess too in some favour or other, are other pertinent examples. Much is woven into the fabric of his novels, which recognizes no logic. Narayan is a detractor of existing society who ironically condemns the follies and foibles of modern civilization stern on the material values of life. Narayan believes in the principle ‘Art for Art’s sake’ and deals with social problems like H. G. Wells. “He also writes for pleasure of creation and beauty,” says P. K. Singh (Indo-English 08). He had a particular liking for religious life and hence, in all his novels, he has Sanyasis, temples and the Ganges.

There is a utilization of Indian symbols as cobras and dancing girls, as Devadasis, for example, in _The Guide_.

Recurrent use of Indian fable and legend is made as in _Gods, Demons and other Stories_. An Indian allegory forms the background to _The Man- Eater of Malgudi_. He is
perhaps a right analyst and forecaster of character and conduct, but he does not attempt to impose his views on his readers.

**13. His Characterization:** R. K. Narayan is one of the innovative motivators and molders of Indian visual sensibility, reality and psychology of the conventional and nationwide narratology. His inventive universe rotates on an emotional axis and time chisels the growth and developments of the characters while the society residues melodramatic and tragicomic and are telescoped into a local, limited dimension.

Narayan is greatly successful at character-portrayal in his novels. He draws his characters through appropriate descriptions and relevant and effective dialogues. His characters are life-like and have been drawn from the middle or lower middle class of society. They are being of flesh and blood. He has sharp insight to see and explore the mind and action of his characters. This has enabled him to present reasonable and true-to-life men, women and children in his novels. R. K. Narayan’s characters are individualized types. They are a blond, blending of individuals and types. Nataraj is a typical printer; Sen is a typical journalist, Rosie and Shanta Bai are typical fashionable adventures. Susila and Savitri are typical housewives; Chandran is an illustrative college student; yet they are all individualized characters possessing their own impulses and whims.

Narayan’s female characters stand in two categories--typical Indian housewives and stylish modern daring women. His heroines like Susila and Savitri are god-fearing, gentle, modest and loving characters. So, they come into the category of typical Indian housewives. Mothers of Chandran and Krishna also fit in to this category. They run their households and always believe in terms of the wellbeing of their husbands and children.
But on the other hand, we come across women like Rosie in *The Guide*, Shanta Bai in *The Dark Room* and Shanti in *Mr. Sampath* are butter-fly type smart adventurous women. They are cunning and spoiling the familial happiness of lot of persons who come in their contact.

A word may also be said about Narayan’s familiarity of child psychology and his depiction of children. This is best seen in his early novels *Swami and Friends* and *The Bachelor of Arts*.

A vital point about Narayan’s characterization is that he avoids conflict and divergence in his novels, since he is not a writer of tragedy. Thus, his characterization is conservative and he does not go further than his range.

Thus, R. K. Narayan is the greatest of the Indo-Anglian novelists so far as his skill in characterization is taken into consideration. As R. K. Narayan belongs to a middle class, he has successfully drawn the habits, deeds, aspirations, joys and frustrations of the hub class people in his novels.

14. **Themes and Ideas:** A study of Narayan’s novels reveals that he is concerned with a number of themes and ideas.

Human relationships: Human relationships, more chiefly family relationships comprise a major theme in Narayan’s novels. As William Walsh points out, “The family is the immediate context in which his sensibility operates and his novels are remarkable for the subtlety and conviction with which family relationships are treated--that of son and parents and brother and brother in *The Bachelor of Arts*, of husband and wife and father

Ambition towards spiritual maturity: Narayan’s heroes are continually struggling to achieve maturity and each one of his novels is a representation of this struggle. In other words, Narayan’s novels illustrate the hero’s attempt towards maturity.

For example, Krishna in *The English Teacher* is one such young hero. In the beginning of the novel, this inclination or aspiration is too indistinct or dim to be recognized and it gives rise to vague feelings of dissatisfaction with the kind of life-like that of a cow which he has been leading. The passage of time, the ruthlessness with which life flowed on, depressed him. The same emotion is felt slightly by the character of Chandran in *The Bachelor of Arts*. Even in *The Guide*, Narayan’s most complex novel, Raju speaks, ‘but I was becoming nervous and sensitive and full of anxieties in various ways. Suppose, suppose-suppose? What? I myself could not specify. I was becoming fear-ridden. I couldn’t even sort out my worries properly. I was in a jumble’ (TG 148).

Disturbance of order and restitution of normalcy: In every one of Narayan’s novels, the customary order of life, the normalcy, is disturbed by the influx of some stranger into the protected world of Malgudi, or by some flight or uprooting, but in the end there is always an arrival, a renewal, and a renovation of normalcy. The usual order is troubled only temporarily, and in the end the usual order is reputable once again, and life goes on as usual for all realistic purposes.

In the next novel *The Bachelor of Arts*, when the hero is inept to marry the girl he loves, he feels so aggravated and bitter, that he renounces the world and becomes a
nomadic sadhu. Ultimately, he returns home and finds that the girl chosen by his parents is really very charming. They wed in due course and the Bachelor of Arts (now a married man) takes a job as a newspaper reporter, and is totally satisfied and happy. The hero, Krishna, in the next novel, *The English Teacher*, becomes the English teacher living blissfully with his wife, Susila, and his daughter, Leela. However, this normalcy is disturbed when suddenly Susila cataract ill, develops typhoid and dies, parting her husband distracted and heart-broken. He loses all interest in life, and even gives up his job. But he meets a stranger, and through him he is able to commune with the spirit of his dead wife. In this way Susila is re-born, spiritually revived, to be with him forever. In this way normalcy is restored with Krishna, psychologically revitalized in a position to lead normal life.

**Writing Style:** Narayan’s novels are characterized by Chekhovian simplicity and gentle humour. He told stories of plain folks trying to live their simple lives in a changing world. The characters in his novels were very ordinary, down-to-earth Indians trying to merge tradition with modernization, often ensuing in tragic-comic situations. Kain preserved that, “His writing style was simple, unpretentious and witty, with a unique flavour, as if he were writing in the native tongue. Narayan’s hallmark trait has been ‘the clarity’ and ‘simplicity’ of his ‘style’ joined with the ‘brevity’ of his novels” (05).

Many of Narayan’s works are rooted in everyday life, though he is not bashful of summoning Hindu customs or traditional Indian folklore to highlight a point. His easy-going outlook on life has sometimes been condemned, though in general he is viewed as an accomplished, sensitive and reasonable prolific writer.
His stories are amazingly easy to read because of their simplicity. Kain appreciates that Narayan, “is to see him for what he has been over his lengthy career; a story teller with one foot firmly in the folk tradition and the other foot solidly in the comic realist – satirist tradition, gifted in engaging readers in sometimes unbearable light narratives while supplying wry insight into our universal hopes and struggles” (25). He always puts cultural influences about Indian life in his works and literature.

**Language and Technique:** The language and style is related to different levels of experience, which are delicate and sensitive. “R. K. Narayan is similar to great masters in the use of flexibility, resilience and mobility of English language to effectively communicate their creative urge. His use of language was brilliant, to pay respect and attention” (Venkateswarlu 100).

Narayan cautiously avoids first person narratives. He proves to be one of the most “Delicate, sensitive, and capable novelists” (R. A. Singh 108) of our country. R. A. Singh also aptly signifies, “R. K. Narayan remains silent yet eloquent, unseen yet ever present behind the language of his fiction” (108). Narayan’s language possesses simplicity and clarity. Readers do not easily acknowledge him as a serious artist. Singh also added one of his critics H. H. Godwa views Narayan as a “Genial story teller without much purpose”, which voices a common objection. He raises no fundamental values; the mystery of existence is outside his scope (109).

He quotes many Tamil proverbs and verses which is rare in any other author. “And what would one do with many mansions” asked Jagan and quoted a Tamil verse
which said that even if so million ideas float across your mind, you cannot wear more than four cubits of cloth or eat more than a little measure of rice at a time (Vendor of Sweets 19).

There is a great naturalness and ease in such conservation like “You may close the mouth of an oven but how can you close the mouth of a town” aunt said, quoting a tamil proverb (TG 18). Narayan does not let his readers know that the conversation takes place in another language. R. K. Narayan’s language is almost devoid of imagery. ‘His language’ is deceptively ‘simple’ and sentences are ‘straight forward’ in ‘syntax’ and ‘unobtrusive’ in diction. The Authenticity of his style cannot be judged from the quality of his imagery due to the simple reason that imagery is not the vehicle of his perception (R. A. Singh 80).

Narayan’s imaginary inquisitiveness, his straightforward style and language free of any literary or verbal embellishments bring a vicarious feel for readers. Narayan’s language was poetic, as Singh tells Krishna in The English Teacher, admires the beauty of her wife, as “she was phantom of delight” (TET 128).

To conclude, R. K. Narayan’s characteristic values are great and very creditable. His works are written in simple but dignified language, its charm is further heightened by the vivid and graphic pencil-sketches provided by Narayan’s brother, R. K. Laxman. Nowhere in his novels does he preach the Indian tradition. His morality is obtrusive; his readers must gather his message by reading between the lines.

Narayan’s characteristic values such as confidence and archetypal presentation of real characters with keen attachment to nature, unique writing style and his universal approach with Indianness make every one of his novels a master piece. The noblest contribution
which Narayan can make for the benefit of posterity is that of good characteristics.

The richest bequeath which any man can leave to the youth of his native land is that of shining, spotless examples. Narayan is the architect of his own characteristics. The most important thing for a writer is to establish a credit- a reputation and good characteristics and R. K. Narayan has built it.