

A Study of Fiction and Non - Fiction Work of R.K Narayan

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ABSTRACT

This article introduces R. R. K. Narayan as an articles active reporter. With reality, humor and incongruity, they are true. At various times of his existence, they were composed. The biggest papers around are 'The Reluctant Guru,' 'Next Sunday' and 'A Writer's Nightmare.' There are no restrictions on the extension of such a sythesis. The structure can be dark, humorous or humorous and the subject heterogeneous. He deals with themes such as coffee, umbrellas, teachers, weeklies, trips, etc. All reveal India's precise incarnation. R. K. Narayan is an Indian fictional fabulous old man. He was also an exceptional non-fictional author, as was fiction. He won the first Sahitya Akademi Indian Award for that reason. Everyone with English language can read all his books of fiction and verifiable. His dialect is highly transparent and simple. He sets up for both young people and adults. His literary life went through 7 long decades and was celebrated between the 1930s and the 1990s. As our paper research is confined to R only. K. Narayan is better at managing his articles than Novels and Short Stories as a non-fictional writer. In essence his entire vocation, R. K. Narayan made non-turnout compositions / tests.

1. Introduction

One frequently speculates about what would be the right place to start a discussion on R.K. Narayan, who appears to be carefully denied high-level academic debates. Theoretical start to R.K.Narayan and his works is a good measure of difficulty. This apparently solid, lopsided view has nothing to do with the common argument that Narayan is too quick to be seriously theorized by a writer. Although this reduction in fictional comprehension can in part explain the lack of a large theoretical set of articles on Narayan, it has proven to be an enigmatic writer with regard to the understandable world created and replicated by his fiction. The current investigator, who was pressurized to search for any important work of Narayan's, was always troubled by the academic 's mysterious silence. The absence of a continuous analysis can also be seen as an attempt to canonize his writings by removing them from the academic depreciation cycle safely. The cycle of putting him not momentarily, but historically, politically is one of Narayan's most striking things. Any efforts to locate him ideologically thwarted the alleged avoidance of his fiction. More symptomatically, his fiction is well-known to resist any kind of troublemaking. In terms of the concept and the philosophy, he and his work were disturbed according to the strikingly uniform patterns. A view of R.K.Narayan that is unimaginatively opposed to the colonial tradition is that it can write in English radically.

The type and locus of intellectual investment in the English language have been changed in a cultural, intellectual and academic way that a writer like Narayan started writing in English. India in the 1940s was a country with a fair amount of skepticism in its agenda of gradually introducing English into different spheres of its life. During this decade, many Indians, having experimented with writing in English, decided to write in their local languages as opposed to Narayan. Surprisingly and even puzzlingly, both those who have chosen to write in English and those who have chosen to write in Indian have said so as an intransigent political act. It can be argued, however, that those who preferred to write in English did so to

oppose the British rule, while choosing in Indian languages was seen to be disruptive of Indian society's conventional power structures. Although a few authors that have questioned these generalizations can be identified, there is a new pattern that constantly reaffirms two diametrically opposite classes of concerns and priorities that control the writing and writing of Indian English in Indian languages. The space occupied by English in comparison to other Indian languages has retraced the growing importance of the English language reinforced by wide social acceptance. This has led to a situation in which, as Ahmad says, English is considered – the language in which Indian literature is studied. (P245) In the India subcontinent the process of classified both ancient and modern texts in line with their languages, their caste affiliation and their intended readership has always worked and continues to work in the arbitrary manner in which cultural texts are canonised. (P245) The unification of a collection of high texts resulted in the development of excluded literary groups that had to hold a secondary position in relation to the origin and orientation of their heathen.

R. K. Narayan is Indian fiction's great old man. He was a fine non-fictional essayist as well as fiction. He received the first Sahitya Academy Indian Award that's why. Everyone who is able to read English has to read his books on fiction and nonfiction. His expression is very transparent and clear. For both kids and adults, he writes. His authorial career stretched from the 1930s to the 1990s spanning seven lengthy and illustrious years. Since our paper study is only limited to R. K. Narayan is better to deal with his Essays than with Novels and Short Stories as an unfictional essayist. Nearly his entire life, R. K. Narayan has written a piece of non-fiction. They were written at different times that showed his spiritual growth as a writer like William Wordsworth. Starting from the works written as a weekly contribution towards the 'Hindu' in the late thirties, Narayan 's interest in the short form led him over the coming decades to comment on almost every aspect that held his interest in the world around him. This was Narayan 's powerful

short subjective essay, as it was the perfect forum to draw on his ability to observe and narrate.

They were written at various times and displayed his mind as an author such as William Wordsworth. In the late 1930s, Narayan's short infrastructures invested him in virtually every part of the world around him that held premium over the next few decades, beginning with plays that were written as one week by week dedication to "Hindu." It was Narayan's strength to extend his blessing for sharp perception and episodic narrative, because it was the brief subjective exhibition.

Division of Essays:R. the papers of K. Narayan were split into 3 parts. In the intervening phases of Narayan's genuine transporter, it was composed of the first group of short papers (earlier essays). The second group of short exhibits was produced between the 1950s and 1970s (Middle Period Essays). The third phase (Later Period Essays) consisted of short exhibitions from the 70s to the 90s. Under the heading 'The writer's world' all these papers were joined together.

The Style and World of the Writer:R. K. Narayan is a writer of Charles Lamb, Hazlitt, A. G. Gardiner, and more descriptive papers in the style of late E. V. Robert Lynd or Lucas. His paper is called "discursive," meaning "personal." In this special piece, the author's preferences, aversions and perceptions were charming, dependable on a unique taste of humor, sensitivity, horror, style, attraction and even a peculiarity. His post, as it were, is a pleasure to read in that it shows the "disposition of a scholar." His exhibitions show a "wide grant" of the journalist, and his mood and incongruity are reflected in every sentence. And, like his novels, they are "delicious" and "stirring." Subjects such as South Indian coffee, umbrellas, weddings, monkeys, films, the Black Market, old age, a caste-system, farming, and vayudoot are protected. The later articles on "Economic Ambiguities" that continue to exist in this country are more detailed in his short story "A Horse and Two Goats." The reach of a certain paper arrangement can be extreme, humorous or sarcastic, with the topic being what R. The personality can go from. K. Narayan recognizes the Cataclysm universe, through his window, to what he sees in the waste paper vessel. That's why he prefers the structure of individual articles and makes non-fictional posts. The "Writery Life" book is about the prevailing part of R. Verifiable K. Narayan. The books, for example "Next Sunday"-Sketches and Exhibitions (1960)," Reluctant Guru (1974) and "A Writer's Nightmare,"-Selected Essays (1989), are consolidated in volume. R assessment. Prose Essays by K. Narayan: Let us review R's paper writing. K. Narayan, wise / group-specific region.

Early Essays:These articles were written by Narayan for his week after week segment in the Hindu during the late 1930s to the same time in the 1950s. They are located in Narayan's punctual years in South India and show his ability to grave the planet's aspects. They give Narayan's heroes experiences of the regular working class man. We have a light-vein composition.

The first "Writery Life" show is "Next Sunday" R.k.narayan says here that every soul that lives prevails Sunday. It's a day when many things have to be done. A man plans to do his job that day for 48 hours. He will rise late. He's stunned and gets up in a disconcerted attitude. The beginning of the day is no exception. At the very beginning, the appeal of the day is lost. Sunday was almost gone when he started his research. In the

house, he begins to understand the stuff. On several days, he had no chance of inspecting those things. He's an amateur. He gets a thrill from the chance to fix problems by himself. He has to photograph, repair the radio, and he must oil the watch. He sits in his workshop like an extraordinary god. But when he discovers that several instruments have been lost in the organisation, he is unable to do anything. The young men who stand near him must depart from the scolding of their father. Then, he sees his children in the next house playing. His children don't make progress in the right time, he says. He disciplines them. He disciplines them. The man reveals that he is cleared up half a Sunday. There are only a few more hours left. He's recalling his protections. He has to do it. Upon his rest, he gets up. He thinks that on that day he will take his family out. He then recalls how he walked with young people last Sunday shouting at the transportation booth with desire. He asks his young people to live the day at home. He ensures that 'the next Sunday' he takes his family out.

R.k.narayan says he likes Crowd in "The House." A man can get amazing smoothness in a crowd, and he can forget himself for a few hours. He saw various powers at the Marina, Flower Bazaar way, Central Railway Station and Moore Market Corner when he was at Madras near the tv. In an incredible combination of colors, structures, gestures, demands and activities, he was seeing humanity. There he was. In a refuge, he likes swarming. The pessimist contempt's a crowd, he lacks life's appeal. The author portrays the story of coffee and how it came to India in the paper "Coffee." Bababuden, a Muslim paragon of piety from Mocha, carried a handful of the seed with him and settled him in Kadur, Mysore State on the slope of a mountain road. This run was later named after him, and when you go out from Chikmangalur, everyone can see his tomb. We then illustrates the coffee-making process that every living soul takes, but he takes several precautionary measures to make divine coffee. Therefore, a variety of common topics such as restaurants, gardening without tears, train and passenger travel, and so forth are discussed in R. K. Narayan's earlier articles on the schedule of the study.

Middle Period Essays:R. For 'The Hindu' and other periodicals, K. Narayan has written these essays. When he was at the peak of his work, it was written. These pieces are different aspects of the commitment of Narayan to Post-Independence India. One essay of this type is "Guru Rebellious." Narayan visited the University of Missouri, Kansas City, in 1969. As he got into his first class, R. K. Narayan was confronted by a very old lady and every one brandished a copy in her hand of 'The Guide.' This article is an automobile study. The speaker himself is the Reluctant Guru. The naivete of the American campus crowds is revealed. On the tour as a D.V.P., Narayan encounters in shock but in fun, a multitude who thinks that India is only the country of snake charmers, yoga, mysticism, spirituality, fakir and black magic. He professes to them all that the land of Kama-Sutra requires.

It is the flashes in west from the eastern Subcontinent, in particular India, which comes out in this refreshing essay. There is satire, and what sets the reader's mood is the contradictory symphony and irony that is exposed in India. The English Bharat brand, the defense of India's usual late corners, cultural mongers and a call for a minister of concern make the best of R. K. Narayan's pungent and sparkling humour and his capacity to launch in any situation. The other

essays are remarkable in their ability to maintain one in the best possible humor and amused indignation at their not-so-best states. Indian viewers would love to see this deluded Western view as they judge the Maharajas. It is particularly strange that the Indians still encourage racism and set their minds against or for the Americans, and can laugh at themselves in comparison with their beliefs. And while Narayan explores the American system for its blind vision, it also introduces us to the system of education and management that would shame everyone among us.

In the manner of his usual laughter, R. K. Narayan succeeds in offering a comparative study of various cultures and their interactions. Anyone who claims to be a fan of Narayan is unfair to regard him only as an author of fiction. His essays on prose are perfect to read, as these essays are humorous, warmhearted, sarcastic, and yet critical.

'The Habit newspaper is a satirical article about a newspaper's reading habits. The hurricane looks at the headings and the description, taking out the paper later in the day for a detailed review, but the sports column is missing. The boy who picks up the paper must delete the sport tab. R. K. Narayan describes in his second essay "The Lost Umbrella" the way he often forgets his parachutist in stores and has submitted a detailed complaint to the police for that. R. K. Narayan says an umbrella for all is a very important possession. The carriage will be kept at every stage of the journey without leaving.

Later Essays: The later attempts are longer than the two others. R. The subjects which were significant to him were written by K. Narayan. The essay 'A Writer's Nightmare' (1988) is one of these. This article presents a critical comment about the governmental criteria' repression of writings and authors. This discloses R. K. N arayan's keen remark on India's write status. The essay also serves to be easier, more precise, more clear and easier to read. Narayan uses the minimum number of words in order to achieve his goal and vocabulary is modest. This is a sweet 'dream anecdote' like characteristics. Narayan observes a writer's nightmare with a dream like quality, where he is pathetically undermined and minimized by restrictions on governmental dictatorship. In the world of Xandu, the fantasy Kingdom, the writer dreams about and appoints an official named the "Plot Controller." The story controller has the role to track, regulate and repress bad stories.

It's no longer a child's game to write a novel. It's an open-minded bureaucratic. Complete the form to the Bureau for more sanctions and submit a quadruplicate synopsis of it to be controlled. Upon considering diversified facets of story writing, a final authorisation certificate will be given. A facilitating body comprising four directorates is the central story Bureau. The plot, character, atmosphere and climax will be considered separately in each directorate. The guidelines may also be used and strengthened. The author must be disciplined who fails in these conditions.

The goal of these measures is to increase the 'writing capacity and content.' Finally, the government says that the proceedings must be written for themselves if the objectives are not achieved. The dream shakes at this point.

2. Comparison With Contemporaries

English has entered India as an outsider but has become a part of us slowly and gradually and much of our contact

nowadays takes place. Raja Mohan Roy, Henry Derozio, Toru Dutt, Rabindranath Tagore and Sri Aurobindo had a humble beginning. The initial stimulus was provided by the Indian literature. Following prose and poetry, Rajmohans Wife (Bankim Chandra Chatterjee) started its Great Indian English Novel. The production consisted of romantic novels, historical news and artworks influenced by the Gandhi movement for some time, somewhere in the 1930's-1950, where the real growth took place. Khushwant Singh, Babhani Bhattacharya, Anita Desai, Kamala Markandeya, Manohar Malgaonkar and Nirad. C. Chaudhari are some of these. Here we will primarily speak to R.K. Narayan and Mulk Raj Anand and Raja Rao, his immediate contemporaries. He cared for them and wanted the society to accept and lift them. Anand was a strong supporter of the poor and the oppressed. Via their eyes he showed us the world. The Untouchables, Coolie, Two Leaves, and Bud and The Village are some of his novels on the same subject. His first novel and a fantastic success was Untouchable (1935). A scavenger's life, his difficulties, the social attitude toward him, his malicious caste, his impotence and in addition to that fugitive environment, were a kind of hope for his hopes and his life better. After so many years, the writer is still important to our society, showing us India with its social inequalities and finding compassion for the weak and the hardshipful. Anand wanted to bring about a change in society through his writing. Humanity was for him the highest practice. The fight for freedom of Mahatma Gandhi and India had a huge influence on him. Anand has a distinct English writing style, using Punjabi and Hindustani languages. Anand was responsible for the development of Dalit India's literature along with Munshi Premchand (1880-1936). He joined the movement for independence and became part of the Indian National Congress.

Raja Rao began his Kanthapura career. It's about the history of a Southern Indian village in the fight for freedom and the influence of Gandhi on the people of the village. A woman with a typical Indian style, ethnicity, spontaneity and poetry, tells the plot.

Rao has been inspired by Gandhism and wrote again in The Cow of the Barricades (1947) short story collection. Gandhi's biography Great Indian Way: A Life of Mahatma Gandhi was published in 1998. He wrote only five novels: The Serpent and the Chain, Cat and Shakespeare, Camera Kirillov, The Chess master and His Movements. They were also published. Historical and philosophical works are profoundly influenced. In 1964 he was given the serpent and the chain. The tale of Ramaswamy, of his internal introspection and his path towards spiritual development reflects the contradictions between east and west. This novel He is a young Brahmin who studied in France and is married by a French college teacher while working with her partner to carry out his family commitments and life. The Hindu definition of karma is discussed in Cat and Shakespeare (1965). The Chess master and his movements (1988) are among those searching for their identities. Comrade Kirillov (1976) satirizes communism,

Their style, though, contrasts with their writing and subjects, while the social reformist author Mulk Raj Anand, who tried to put forward and question the dark sides of society, was a philosopher, he wrote on the Indian Mysticism and spiritually bound up his perspectives in writing. R.K. Narayan 's style had

been the lightest; he was a life observer and portrayed with a sense of distance through his personalities and daily life.

3. Readers Impression

Social networking is a way to link people tens of thousands of kilometers, or even whole aliens may chat about problems or things they feel strongly. At one place like this, I compared R.K.Narayan's popularity to his immediate contemporaries and his present feeling in Indian literature, and it shows that his work is still liked and read by people after so many years. Although the results could be different and this approach doesn't suit the mark, it gives us an idea of Narayan's works' immortality. His subjects and personalities are universal, and over the years that appeal continue, as time and technology can change but the fundamental human nature continues to be the same and this is what Narayan captures best.

He is one of children's most loved writers. Missing Mail and Swami's adventures include a variety of his stories in schoolbooks. The 'Malgudi Day' television series was a favorite among us in our childhood and still today children watch television or YouTube versions repeatedly. His song title is a fury for girls. Because of his simple language and the worldwide appeal of characters, his success overshadowed many of his contemporary.

He has brought this kind closer to the common man, people who don't understand literature love to read his works.

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He considers his Guide a cultic novel. The story was so popular and appreciated by smartesia that it influenced Dev Anand and Waheeda Rahman 's famous Chetan Anand film, and the film has also reached legend. His works have been tested for time and have always appealed to his readers; even after so many years of his death, his work kept his thinking alive.

4. Conclusion

This critique of government censorship and parliamentary debates is central to Narayan's observation. He criticizes the trend of curving a writer's spontaneity through bunny and situational amusement through the government system. "Writing"-whether a story or a literary work must be, by subjectivity or objective, a will of the author's powerful ambition. A government should not especially control writers; the comic from Narayan is very simple, because through a questionnaire he pointed at the fraudulent parliamentary procedure. "The Horror of the Authors" is generally a social critique of Narayan. The other essays focus on subjects such as 'Love' and 'Noble Prize Winners,' 'Indian English' and 'An Indian Writer' issue. A big essay, "Misguided Guide," voicing Narayan's frustration with the movie "Guide" based on his book "**The Guide**," this essay category includes