RESEARCH REVIEW JOURNALS
Volume-04
Issue-01
January -2019

ISSN: 2455-3085 (Online)
RESEARCH REVIEW International Journal of Multidisciplinary
www.rrjournals.com[Peer Reviewed Journal]

Portrayal of Indian Beliefs and Customs in R. K. Narayan's Works

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ARTICLE DETAILS

Article History
Published Online: 20 January 2019

Keywords
R. K. Narayan, The Vendor of Sweets, Swami and his Friends, Indian traditions, humanism, Indian ethos.

ABSTRACT

R. K. Narayan's novels deal with various themes. Narayan presents his protagonists against the background of their families' relations mentioned in his novels. The plot in the novels of Narayan are full of Indian traditions, customs, marriages and superstitions. The intermingling of modern and traditional values in his works exemplify humour and energy of the ordinary life and display empathetic humanism. This paper attempts to portray Indian ethos as presented in the novels of R. K. Narayan in many ways.

No doubt that Indians follow so many customs and beliefs that "Indianess" cannot be defined in a single sentence. India is such a country where cow is treated as a mother and river Ganga is worshipped as a holy river. It is believed that purification of our soul can be found in a single dip in the Ganga. It is proclaimed by so many *saints* that they can predict future and can tell us that how our soul will be treated after our death according to our sins. It is well known that literature is the mirror of society and the works of R. K. Narayan, Raja Rao and Mulk Raj Anand play the role of that mirror. All of them have used English language in their works but a rustic sense of "India" can be easily seen in their works. They have portrayed Indian culture and social milieu in their works beautifully.

The Indian novelist in English makes an attempt to deal with the cultural problem of a modern Indian, even when the choice or a setting in a way restricts his freedom to give his novel all Indian characters. When a Marathi or a Tamil novelist writes a novel, his mind is firmly rooted in the social and cultural ethos of his own region and community.

The trio novelists, Mulk Raj Anand, Raja Rao and R. K. Narayan are known as three bright stars of Indo-Anglican fiction, who wrote their principal novels, largely in a period of great ferment and excitement, through their literary career. Some of their early works truly reflect the conditions and the problems that characterized the early decades of the twentieth century India and her people. No doubt that some of R. K. Narayan's works deal with the days of Indian slavery where Indian were treated like beasts and they were forced to break up their traditions and customs.

R. K. Narayan has however, successfully managed to be not overwhelmed by these problems of the day, which faced India and her people in the first few decades of the twentieth century. Narayan has taken care to write of things which are more universal than other Indian English writers have written. Narayan has depicted the story of life's joys and sorrows, romance and frustration of the inhabitants of Malgudi, a fictional region in South India which he has so beautifully created and immortalized in his novels.

Some basic human problems, however, we can glean from the novels of R. K. Narayan. The problem of educated unemployment and the problem of the hurdles created by the considerations of astrology in the way of one's marriage versus love marriage figure in one novel and one short story of Narayan. The problem of phychic communion with the spirits, occupies the major portion of another novel. The problem of the helplessness of a Hindu wife vis a vis, the husbands arbitrary and eccentric behaviour forms the subjects matter of a third novel. Getting quickly rich by dubious ways, the craze for money brought in the wake of the Second World War, with the attendant evils, forms the subject matter of Narayan's later novels. The phenomenon of the appearance of some demonic human beings, who are a terror to all their neighbours and their ultimate destruction through their own hands like Bhasmasur is the theme of another novel. The problem of the ever-widening gulf between the old generation that felt the influence of Gandhi and Gandhism, and the new generation of modernist youths, who throw to the winds all old values and traditions once dearly cherished by the old generation, is the central theme of most of the novels. His most famous novel deals with the problem of a tourist guide's ambitious plan of bringing about a successful estrangement between the scholarly husband and his society bond-wife and the ultimate recoil of this sin on the head of the sinner, who caught in his own snare of sainthood dies, to convince his devotees of his magical power. So, in this way many a human problem can be gleaned from the novels of R. K. Narayan.

So far as the political, social and economic problems that India faced and Indians in those days are concerned by R. K. Narayan and all the incidents in his works are presented in Malgudi. Gandhi and his activities, figure quite prominently in one novel of R. K. Narayan, but all this is not directly connected with the main thread of the novel. The later story shows the impact of machine on the life of a bughee drive, and the ill treatment meted out to low caste people. We also find direct dowry system figure in another story. So, in R. K. Narayan's stories and to a lesser degree in his novels, we can trace some references to political, social and economic problems of the day.

The Indian traditional society by means of its rigid social and moral codes maintains a keen sense of social cohesion thus making any kind of alienation or disintegration impossible. The Indian world view is presented in all the novels of R. K. Narayan and *Swami and Friends* and *The Vendor of Sweets* are no exceptions. Most of R. K. Narayan's novels are set in Malgudi. His Malgudi has not changed since 1935, same locale, same topography but it is alive like a character. It is presented to the mind's eye with the help of familiar land marks such as Lawely Extension, Nellapa Grove, Mempi Hills, the

river Sarayu, etc. It more or less remains the same but there is a gradual development in the character from Swami of his first novel to the sweet vendor philosopher Jagan. There is an implicit sense of tradition in his characters. His characters are ordinary folk who look at the world with wonder and amazement.

The Vendor of Sweets brings to the force the unbridgeable gulf that exists between the two generations. Jagan the hero of the novel *The Vendor of Sweets*, has tried to follow some Gandhian principles. In his dress, food habits and daily spinning he is a Gandhian. But his only son Mali is just the opposite. He is a representative of the ultra-modern America-returned young men. He has no scruples, knows no morals and is capable of all kind of sinful activities. He regards it no sin to live like a husband with Miss Grace, a half-American half-Korean woman, whom he brought from America with him with a promise to marry in India. But Mali did not marry her and after a few months she returns to America. Under such conditions, Jagan finds it impossible to live with his son in the same house. Ultimately Jagan has to abdicate after handing over the keys of the house and the shop to his cousin, to be finally delivered to Mali.

R. K. Narayan brings the themes of Hinduism, Gandhian ideology and religious faith to finality in *The Vendor of Sweets* to explore unorthodox male-female relationship. These themes have been explored by R. K. Narayan in his early novels also and in his later novels he re-examined these themes. Suresh Kumar expresses similar thoughts in his critical analysis of *The Vendor of Sweets*:

> The recent contribution to the Malgudi cycle, *The Vendor of Sweets*. . . is in some ways a definitive novel: it brings the series full circle thematically and in choice and treatment of its leading character. (124)

As in *The Vendor of Sweets* Jagan is the example of Gandhian philosophy who is the true follower of Gandhi's ideology that is seen in his novel a couple of times. But his son Mali is fully affected with the western culture as he is going to marry a half-American and half-Korean woman Grace but failed. A sense of dislocation is faced by Jagan, Mali and Grace the foreigner as they are struggling to establish themselves within the changing society and culture. B. P. Singh draws similar conclusions in his examination of western influences in R. K. Narayan"s novels:

> As a matter of fact, the west has made deep inroads into the common man's life in Malgudi with respect to not only the geographical aspects of the town but also of the steady erosion of traditional ways of life and the rise of new values necessarily accompanying the contemporary culture upheaval. (129)

Jagan, whom we see as a complacent and self-satisfied owner of his sweet shop, seems to lose his sense of sweetness and light when Mali tells him, "I can't study anymore." (321) The narrator tells us: "He was cowardly father and felt afraid to mention classes or college. The boy might scream at their mention or kick away his breakfast." (322) At the same time he feels very apologetic to sit in the shop, collecting the cash. It is his inability to face his own problems squarely that lands him sometimes in comic and sometimes in serious situations. When his cousin tells him that Mali wants to be a writer, he feels uneasy, because in his dictionary "writer" means "clerk." As he gets more information regarding his son's ambitions and activities, he thinks that his son wants to be a Shakespeare or a Kalidasa. He tells his cousin:

> College or no college, I know Kalidasa was a village idiot and a shepherd until the Goddess Saraswati made a scratch on his tongue then he burst into the song *Syamala-dandakam,* and wrote *Sakuntala* and so on. I know the story. I have heard it often enough. (335)

Though he knows the story of Kalidasa, he does not bestow much faith on its message. His fondness for his son and the strong mental image of his dead wife make all sweetness evaporate from the life of the vendor of sweets. No doubt, he tries to make it up with his son by avoiding words like college, classes and education, but strong doubts oppress his mind, and in spite of his best efforts, he can't completely identify himself with his son's fantasies. Sometime later, when his cousin tells him that Mali wants to go to America to learn the art of story-writing, he feels unnerved, and says, "Did Valmiki go to America or Germany in order to learn to write his *Ramayana*?" (307) He refuses to finance his son's visit to America. But Mali knows the place where Jagan keeps his cash. He takes ten thousand rupees from the hoarded bundles of currency and leaves for America. Compelled by circumstances and the pain of separation, Jagan looks forward to Mali's return from America. But Mali's return creates more problems for Jagan than he ever anticipated, because Mali brings from America a young woman about whose bonafides Jagan has innumerable doubts. He introduces her to his father, saying, "this is Grace. We are married. Grace, my dad." (352) This brief introduction creates complete confusion in Jagan's mind. The uncertainty becomes more acute when Mali tells him that he is interested in fabricating a story-writing machine, which requires large capital, about fifty thousand dollars. But Jagan negs him to provide money saying that: "I am a poor man." (312)

The Vendor of Sweets and *The Financial Expert* have a similar structural pattern, more or less. In both, the narrator proceeds from a single point of view. Both Jagan and Margayya are worshippers of the Goddess Lakshami. Margayya's orientation towards the problems of the self is largely mundane. Jagan is an improvement over Margayya, in the sense that he appears to be very cultivated, has faith and sympathy, and maintains happy relationship with his servants, businessmen, and friends. Margayya's one problem is his son Balu. He takes all necessary care to educate his son. As Margayya wants that his son should get the blessings of Goddess Saraswati for this purpose he keeps a frame work picture of Goddess Saraswati in Balu's room to achieve pursuits of academic ambitions.

Jagan keeps a framed picture of the Goddess Lakshami and starts his business day by placing a string of jasmine on the top of the frame. But he seems to have no special reverence for the Goddess of learning. His son Mali, like Margayya's son, Balu, becomes a thorn in his flesh. The plot of both the texts is built with the father-son relationship as the corner-stone-in such a way that when the relationship reaches a crisis, there is a sudden fluctuation in the fortunes of the protagonists. It is here that one notices the comic

structuration that is built into the text. V. V. N. Rajendra Prasad writes:

Repetition is comic; an unexpected break in the repetition is more so; and best of all is recognition of a pattern that comprehends them both. The theory of incongruity goes far toward explaining comedy but stops short of the best sort, in which the incongruous is finally seen to be congruent to a larger pattern than that which was originally perceived." (77)

The incongruity we notice in Margayya's propitiation of the Goddess of learning and the Goddess of wealth becomes a more inclusive pattern in Jagan, who repeatedly talks about the Gandhian ethic and the *Gita*, and says, "money is an evil"(296) and "we should be happier without it."(296) And at the same time hoards currency in an attic and very meticulously counts cash in the sweet-shop.

Jagan's behaviour as an embodiment of passive resistance makes him no less comic. He seems to drown all his agonies in his shop, which is like a class room in which all his servants are his pupils, hearing his exposition on the *Bhagavat Gita*. It is in one of these mixed moods that he agrees to accompany the hair-blackener to Nallappa's Grove, where he is shown a marvellous sculpture of the Goddess Gayatri in an unfinished state. V. V. N. Rajendra Prasad writes:

> Watching him (the hair blackener) in this setting, it was difficult for Jagan, as he mutely followed him, to believe that he was in the twentieth century. Sweetmeat vending, money and his son's problems seemed remote and unrelated to him the edge of reality itself was beginning to blur, this man from the previous millennium seemed to be the only object worth notice; he looked like one possessed. (79)

But the problems of sweetmeat vending, money, and this son do not vanish while Margayya tries to face his domestic problems squarely, Jagan tries to escape from them, always keeping in his pocket his cheque book. He tries to console himself by saving. His trouble comes to an end when the police arrests Mali for keeping a bottle of alcohol in his car. When his cousin meets him in his retreat across the river, Jagan tells him, "A dose of prison life is not a bad thing. It may be just what he needs new." (381) Though he doesn't worry about his son's disgrace, he is anxious to provide money for Grace to buy a ticket to America. He thinks that it is a duty he owes to her.

Jagan is successful in life from financial point of view and he wants to carve out a successful career for his son, Mali. When his hopes in his son are frustrated, he takes recourse to a life in a secluded garden. There is duality in Jagan's character. On one hand he is influenced by Gandhian ideals and the teaching of *The Gita* on the other; he is less than honest in his business. No, doubt he does not sell adulterated sweets, he joins freedom movement under the influence of Gandhiji and follows the chosen path with dedication and selfless sprit, but he has evolved a device to befool the authorities. He does not include in his total daily sale in his book kept for the purpose of tax calculations. Only a part of it goes into the books. He denies himself even the small luxuries of all but spends lavishly on his son. Thus, we can watch a paradox in his nature.

In *The Vendor of Sweets* Narayan explores both money and sex, interlaced with each other. Jagan like Gandhi is a profound believer in the wisdom of our ancients. He is a faddist. His income however is not less than a thousand rupees a day and he makes money first as a sweet-vendor. He is clever enough to keep a substantial part of his income aside, which is not liable to taxation. He is nevertheless taken aback when his son Mali, wants him to advance 51,000 dollars for his fantastic project of story writing through computers. Jagan gives all his needs to go to America. But his son's beef eating and drinking upsets Jagan. And the final blow comes when he learns that Mali is living in sin with Grace. However, the most humiliating situation for Jagan is, when Mali is caught red-handed breaking prohibition law. All these encounters with the new generation prove too much for Jagan, and he goes to *vana-prasthaashram,* shaking himself free of his son and other relatives.

The vision of the crowns in *The Vendor of Sweets* encompasses the whole of Indian life. Jagan is made to shed his illusions, layers after layers prior to his renunciation which is the final stage of Hindu life as depicted in the venerable *Shastras*. Involvements and disillusions consequent upon involvements, here as elsewhere, constitute the fictional framework within which Narayan's mythic consciousness operates.

Indian life is completely dependent on myth and tradition. Indians cannot tolerate that other cultures try to change there their culture. It is well observed in *The Painter of Signs*. The same one can observe in *The Vendor of Sweets* is revealed through a more or less total breakdown of communication between the generations. The nuances of father and son relationship symbolising the clashes between the tradition and modernity are excellently handled in the novel. The inarticulation of a fond father in an undemonstrative family setting is brought out admirably.

The son Mali develops into something of an upstart from his boyhood, from the moment of his mother's death in his early boyhood. Mali's visit to America and his sojourn in that country are thus not as decisive as they may seem. In truth he brings back from that culture what he has carried there in the first place. His upstartism now confirmed and exaggerated to grotesque proportions. He thinks of writing a novel but now bent on manufacturing and marketing a novel. Where he is exploiting his father before going to America while on his return, he exploits both his father and his foreign mistress. He perhaps means to carry her, but the movement he discovers her lack of utility in the novel-writing machine enterprise, he loses interests and it is actually the father who has to pay for her return passage. Mali's attitudes are not just his but also in this novel shared by a whole new generation of scooter-riding, alcohol smuggling boys committed to a get-rich-at-all cost. The crux of the story however, remains the problem of the father and the solution Jagan arrives at finally, after much pain humiliation and self-searching, is not only personal but peculiarly Indian and traditional. The wave of ultra-modern life that has started blowing in his family along with the arrival of his westernised son with a western mistress appeared to be extremely confusing to him. He fails to adjust with their ways of life and we sense from the outset a good deal of emotional sensitivity resulting from his intense loneliness and Mali's adjustment. It is a clash of trends of good and evil. Jagan is not responsible for the situation. He says: "Who are we to get him out or to put him in." (399) In the end when he triumphs over

himself by coming to terms with his loneliness, we are not at all surprised. When he says; "I am going somewhere, not carrying more than what my shoulder can bear. . . I am a free man . . . " (404) We realise that Jagan ascends to a new level of perception.

Narayan's first novel is more like a series of loosely strung episodes than a work structured around a particular theme. Its nineteen chapters recount the various episodes in the life of Swaminathan, a young schoolboy, who seeks excitement in the company of friends around whom revolves the wheel of youth power. Narayan is able to trace the curve of ideals aspiration and frustrations of the young as there sensitive minds and hearts encounter oppression, injustice and exploitation at various levels. The things that fascinate the eye of the young, enchant their soul and cast a spell on their vivid and expensive imagination are all described with a comic verve and ironic detachment, which have become the proclaimed and accepted hallmarks of the Narayan style.

The events are seen through the eyes of a central figure, through whom the author projects his vision of life, however tentative or fragmentary it may be. In this novel it is Swaminathan through whose wandering eye the panorama of life in Malgudi, particularly the dreams and disenchantments of young schoolboys, is revealed to us. Moreover, the author is not content with looking at the world through the eyes of the protagonist. He describes a unique and disturbing experience in his protagonist's life which lifts him out of his normal routine and throws him in the grip of some kind of fear or excitement. This fearful experience makes him realize that the world from which he has been trying to escape because of its brutality or harshness is a real one and that the release or refuge from it is possible only in terms of some kind of death physical or emotional.

Narayan's uncanny sense of comedy and his glowing and effervescent humour are the products of his awareness of the gap between the dream and the reality and of an incongruous relationship between what is and what ought to be. Just when Swaminathan is contemplating how very bad-looking is his teacher Vedanayagam, the teacher, as if in an ironic response to a telepathic mind-reading, flings his exercise-book in his face with the remark "very bad" written at the bottom of the page-similarly, when the scripture master, Ebenezar, condemns Hindu idolatory and shows Sri Krishna in a very bad light, in comparison to Jesus, asking, "Did our Jesus go gadding about with dancing girls like your Krishna? . . . Did our Jesus practise dark tricks on those around him?" (97) Swaminathan replies by asking a counter question: "If he did not, why was he crucified?" (97) Narayan's humour here has a definite social edge, which his critics and fans tend to overlook. For Swaminathan, all the solemnity with which religions are paraded is meaningless, and when he finds that his father's complaint against Ebenezar may cause some unpleasantness to him, he feels "he would not mind if a hundred Ebenezars said a thousand times worse things about the Gods."(98) At a later stage in the novel, Narayan's description of Swaminathan's futile experiment with the Gods, in which he asks them to convert his two pebbles into two three-pie coins, and his angry reaction when pebbles fail to convert, through further light on a dangerous oppressiveness with religious superstitions can cast on his victims. Narayan writes:

> The indifferent of the Gods infuriated him and brought tears to his eyes. He wanted to abuse the Gods, was afraid to . . . He was afraid that it might offend them. He might get on without money, but it was dangerous to incur the wrath of Gods, they might take him fail in his examination, or kill father, mother, granny, or the baby. (98)

Narayan's description of Swami's experience on the edge of Mempi forests, where he loses his way set a pattern for similar mysterious experiences for his succeeding novels. Swami finds life impossible in Malgudi and he decides to disappear, only to come for a short while for a Rajam's cricket match. But he loses his way and his search for the right road becomes "unreal distance dream,"(98) and he realizes that "it was a meaningless, aimless, march."(98) Later on while trying to recount his experience, he says: " I don't know where I was." (99) Thus, this strange and mysterious experience marked by a sense of great fear, becomes an aesthetic equivalent of an illusory world which people try to think of as real and substantial. They forget that the only real world is the world on the earth-the world of pain and suffering of conflicts and tensions of joys and discoveries a world which is not immutable. The Narayan's protagonist, however, doesn't seem to try to understand the nature and structure of his real world or transformation it brings it nearer to his heart's desire. Instead, he appears to accept things as they are.

K. K. Gaur, Narayan's earlier western admirer, wrote enthusiastically of *Swami and Friends*:

> Brought India . . . in the sense of the Indian population and the Indian way of life, alive to me . . . "Swami" in the story of a child written with complete objectivity, with a humour strange to our fiction, closer to Tohekhov than to any English writer with the same underlying sense of beauty and sadness.(165)

Generally, the appeal of this early novel appears to have remained somewhat unappreciated. The autobiographical elements are one of the aspects of interest. Despite the fact that it is now some years since criticism and philosophy have been bidden to take note of the death of the author, there is still considerable evidence to suggest the continued accordance of a privileged position to the writer. C. V. Driesen explains this as a continuing mode of privileging certain writings over others and expresses the hope for the eventual development of "a form of fiction which would not be limited by the figure of the author to." (165). He further admits:

> It would be pure romanticism were I to imagine a culture in which the fictive world operates in an absolutely free state . . . still, as our society changes. . . . the author function will disappear. (165)

After exams and the excitement of the holidays, a second significant episode, probing a deeper level of experience, is enacted. The coachman's son duping Swami involves him in deeper horrors. As it is explained by S. Sahagal: "He had in his heart a great dread of the boy, and sometimes in the night would float before him a face dark, dirty and cruel, and make him shiver. It was the face of the coachman's son." (107)

Nowhere is the impression of the routine of everyday life flowing smoothly around the active, experiencing mind of the young boy better conveyed than in the subsequent chapter. Swami enjoys his holiday pranks, suffers acutely from his father's attempts to teach him arithmetic, but father's conciliatory gesture of taking him to the club brings him, all unexpectedly, face to face with the coachman's boy again and an evening of object terror ensures.

Each of the shocks that Swami experiences has the effect of being underling through the fact that in each instance physical suffering in some form accompanies the mental experience. In the clash with Somu and company, there is a hand to hand fight; in the episode of the coachman, Swami is stoned; in the nationalists' struggle, he is assaulted by the policeman. An ascending scale of severity appears to the depicted until in the last episode he is found unconscious by the cart man and it is only: "after hours of effort with food and medicine that the boy was revived" (169). Yet there is no effect of unrelieved pessimism. Some crises work out to fortunate conclusions. Swami enjoys the companionship of his friends, Granny's indulgence and also his parents' affection, though he himself is less aware of this fact.

The final scenes of Swami's parting from Rajam are remarkable serious in tone, underlining the effect of a particularly painful and climatic experience. One has the impression that Swami's feelings are kept under control simply because he is obliged to keep at a distance from his friend physically because of the crush at the station. When he faces him briefly, "Swaminathan lost control of himself" (170), but before emotion can really gain the upper hand, Rajam is whisked away. The scene is quite remarkable for its technique: the mechanics of the action ensure that feeling is kept within bounds, although the poignancy of Swami's situation derives from his state of complete emotional breakdown. The narrative voice maintains a fine balance between humorous detachment and empathy with the central figure it is apart form and yet involved in the experience of the central character that is only dimly aware of the full implication of events.

Part of the sense of a rounded portraiture derives from the enfolding circle of domestic relationship and routine within which Swami is placed, picture upsetting his mother by grabbing the baby's cloths, alternately bullying or humouring his granny, adroitly avoiding his father's eye, or ignoring his mother's admonitions. His peculiar mixture of timidity and boldness renders his actions continually capable of surprising and yet, in retrospect, completely credible.

The minor figures emerge with similar clarity mostly in terms of their impact on Swami. It is his visual impression and attitude that colours the presentation of "fire-eyed Vedanayagan"(171) or the Board school master: "The wizened, spectacled man was a repulsive creature with his screeching voice"(171) Swami's particular friends, Mani and Rajam, are developed in great detail than the others in this band. Mani is largely a figure of comedy with his great brown and little brain, but with depths of loyalty and devotion in his raving and is a veritable tower of strength to him acting as his spokesman and agent, and even offering him consolation of a sort. Even as the insignificant David is attracted to the glamorous steer forth in *David Copperfield*, Swami is dazzled by the mental and physical accomplishments of Rajam. Rajam's mental superiority is repeatedly dramatized in such episodes as his deliberate challenge and later equally deliberate placation of Mani, his pacification of the faction of Somu and company and his calm confrontation of the Board school headmaster. His style of speech dramatizes this poise. When Swami makes his excited complain against the coachman:

> He has duped me of two annas. . . Rajam interposes, my dear boy, twelve pice make one anna and you have paid thrice six pice each time: that is eighteen pice in all and on Swami's protest insist, but in money matters you must be precise. (172)

Narayan's own departures from ascertainable biographical fact work in the same direction. For example, although much of the material derives from the period of his life which he spent with his grandmother in her own home a much indulged, he presents her here as a singularly powerless and pathetic figures. Thus, the young boy's essential defencelessness against the generally indifferent and inimical adult world is emphasised. Again, while Narayan was one of a large family comprising five brothers and two sisters, Swami of the story has one brother and that a baby. The logic behind the change of self-evidence is least, the focus is completely on Swami his conflicts and predicaments are highlighted in a manner impossible to achieve were he made to share the stage with a host of sibling figures.

No doubt that a writer writes only about his society and the incidents that are observed by him. Some writers do not like the customs and the traditions which are followed by their society. Some rules of society may be harsh for a person. To inspire such types of rules of the society S. D. Minto writes in one of his books that a writer picks up his pen only when his sensibility and consciousness is hurt. No doubt that an Indian English writer R. K. Narayan's works show the true picture of the society. Most of the works of R. K. Narayan deal with or a fine example of Indian thoughts, customs, traditions, culture and beliefs where as his works are considered the microcosm of India. It has been observed in his works like *Swami and Friends* and *The Vendor of Sweets* by the Researcher.

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