

Chapter: 5

Region in the Novels of R. K. Narayan and Pannalal Patel: A Comparative Analysis

The fifth chapter incorporating the title of thesis offers the comparative analysis of resemblances and differences in Narayan and Pannalal's literary career. To study these novelists in comparative approach, the factors like their birth and family, sources of inspiration, educational career, domestic life and economic struggle, evaluation as a writer, publisher, sense of regionalism, and thematic study of their works along with critical reception and Gandhian perspectives are examined.

Comparing biographical details and their location, we observe that Pannalal Patel was born on 7th of May, 1912 and died in 1989 on 6th of April while R.K. Narayan was born on 10th of October, 1906 and died in 2001 on 14th of May. Narayan's life span in comparison to Pannalal is almost two decades longer. Both were the product of the first half of the twentieth century. The first two decades of the twentieth century gave India its luminous stars and enriched its literary world. This period in Indian literature has been assigned the title like Pre-independence period or Colonial phase. Pannalal Patel belonged to Anjana Patel caste known as Chaudhari community. The majority of this community resides in Mahesana, Sabarkantha, Patan and Banaskantha district of North Gujarat state. The Chaudhari community has also been spread in some other states like Rajasthan and Haryana in India. Now-a-days this community is prescribed in the list of SEBC (Socially and Economically Backward Class) category in a state like Gujarat. Patel is another major community in Gujarat divided into two more categories: Kadva and Leuva. Actually, in Sabarkantha and Banaskantha district Chaudhari community use to add Patel, Desai or sub-castes like Anjana, Del, Bhatol, and Gujar, etc. as their surname. In fact, theirs' is not Patel, but Chaudhari community. While depicting the history of Anjana community, D. P. Biswas notes that Anjanas are also known

as Patils, Jagirdars or Zamindars. They claim that they are the sons and/or followers of Anjani Mata, the mother of Lord Hanuman and are related to the Rajputs. They are migrants from Mandsore in Madhya Pradesh and came to the Pratapgarh tehsil of Chittorgarh district. They are spread over Rajasthan, Madhya Pradesh and Gujarat. They speak Malvi dialect and also speak and write in Hindi (Singh K.S. 49). They are divided into two broad territorial divisions, namely Gujarati and Malabo. Agriculture and cattle breeding is their chief occupation. The selling of grains, cotton, castor, mustard, beans and milk, etc. are the major sources of their earnings. The present scenario of this community seems in progress in the fields of education, society and economy than the past. In past the interior areas lacked even primary facilities like primary education, water, electricity and health. Pannalal was the product of such a complex phase. In spite of being land-owner, Patels due to their poor economic status and deprivation of human rights were placed in a row of a subaltern or marginalized group of society. Pannalal represented the voices of crushed, exploited and ill-treated group and assigned them human dignity in his fictions. Looking to his family background, Pannalal had two elder brothers, three elder sisters, the stepmother and her children and parents. Hence, Pannalal was brought up in a big Hindu family and was the youngest of all the six offspring of Nana Patel's family. Narayan was born in a strict Tamil Hindu Brahmin family. He was the third of eight surviving children of Krishnaswami Iyer. The Brahmin caste is highly esteemed and is considered among elite group of Indian societies. They have a higher social status. They have been assigned the first category among the four divisions prescribed in Indian civilization since ancient time. The Brahmins have been considered the chief source of learning since the Vedic period. To manage livelihood, they generally practice rituals, worshipping of deity, reciting the religious discourse from the Holy Scriptures, etc. Narayan's forefathers had been mirasdars, landowners. They were orthodox Iyer Brahmins.

Hence, the matching factors in case of both writers are: same age and joint Hindu big family. In the past, people used to live together, i.e. the joint family system was generally observed in society. Perhaps, both writers might have been benefited through big family in gaining the wisdom of life and collecting the raw material on various subjects. Pannalal was the son of a farmer similarly Narayan's forefathers possessed the land-property. Rene Wellek in *Theory of Literature* offers its due justification in an essay on 'Literature and Society' by viewing that family plays an important role in education, in the concepts of sexuality and love, in the whole convention and tradition of human sentiment (105). Narayan's Brahminic outlook is felt in the majority of his works while rural simplicity of lower and middle class community is fully expressed with native cultural set up in Pannalal's creation. Pannalal was brought up in an average or poor family while Narayan's rearing was conducted in middle class Indian society. Both Brahmin and Farmer community have their individual significance and role-play since centuries in India. Brahmin has been assigned the status of 'sacred soul' while the farmer is believed 'the father of the universe, the nurturer of the land'. Though, creativity doesn't demand the caste and class, but it is equally true that one's birth in a particular caste or family remains an auxiliary factor from where he could express the world of community that he has seen, observed and experienced.

Pannalal's birthplace is a small village called Mandali situated in Dungarpur district on the border of North Gujarat and Rajasthan state. Dungarpur district was one of the princely states prior to 1947. The place Dungarpur known as the Vagad region is bound on the east by the state of Gujarat. The majority of the cultural traditions of this vicinity relates more to neighboring Gujarat than Rajasthan. The mother tongue of Vagad's residents is Vagdi, which is much more similar to Gujarati than to any Rajasthani dialect. Thus, Pannalal remained the resident of two states: Rajasthan as well as Gujarat whereas Narayan's birthplace is Madras (now known as Chennai), Madras Presidency, and British India. It was the capital of colonial

rule in South India. Pannalal was the spirit of the rural region while Narayan stood for urban India. Mandali had a mere indirect connection with colonial authority; on the contrary, Madras could experience the living touch of the British Empire. The genuine portrayal of the northern region is apparently seen in Pannalal's fictions, whereas Narayan's fictions envisage the southern India.

Inspiration serves as one of the key factors in shaping of one's career. Surveying the sources of inspiration, it has been observed that the first source of inspiration to Pannalal Patel was his father, Nanalal Patel, also known as Nansha in his village. The village placed under critical phase, lacked even primary school and post-office facilities during those days. They used to send messenger to far-off places to deliver news, yet Nansha, though less educated, could read and write. He was fond of reading the Holy Scriptures like the *Ramayana*, the *Mahabharata*, *Kavyadohan* and *Okhaharan*. He used to sing and recite the preaching from such texts to educate the illiterate people of his village. He was known as a learned person in that small village. It is supposed that even elite class people like Banias and Brahmins were afraid of his presence and he was paid due respect by most of the village residents. The illiterate people were exploited by riches and native rulers, but the presence of Nansha prevented them often from committing injustice to poor people. Though, he had died when Pannalal was only two year infant boy. It was Nansha's insistence to preserve education in a family which had inspired the writer to serve humanity through literary activity. Though, Pannalal could not receive the warmth and loving-care of his father, but whatever gained through listening from his mother and family members about his father might have been stored in the span of his resourcefulness. Pannalal retained the rich heritage of cultural values and learning received from his father's side. In a later phase of his creativity, Pannalal attempted his hand at portraying the mythological and legendary characters from Indian epics. Hiraba, the mother of Pannalal, though illiterate, might have

remained another source of inspiration to the writer. She had narrated the horrific tales based on the great famine-56 to her dear son in his childhood. The story of the ghastly famine – 56 heard from his mother has been characterized realistically by Pannalal in his award winning novel *Manvini Bhavai*. It is thought that Pannalal was fond of living in the company of his mother; therefore he was called ‘mavadiyo’ (inclined to remain in the vicinity of the mother) in his childhood. He was always found carrying the support of his mother’s fingers while going into the fields.

Narayan’s father Krishnaswamiyer was a school headmaster. His personal library was like a treasure house having the classics of contemporary period: Carlyle, Ruskin, and Walter Pater. Narayan was advised by his father to read these books, but instead of reading the recommended literature, Narayan’s interest had been increasing towards Elizabethan and Romantic writers. He was highly impressed with the double column editions of Wordsworth, Byron, Browning and Shakespeare. Narayan was a passionate reader. While living with his parents in Mysore, Narayan attended the school presided over by his father, where school’s library remained a source to encourage his literary career. In his memoir, *My Days* he notes: “My father did not mind our taking away whatever we wanted to read... Through the *Strand Magazine* we made the acquaintance of all English writers: Conan Doyle, Wodehouse, W.W. Jacobs, Arnold Bennett, and every English fiction writer worth the name...Through *Harper’s* and the *Atlantic*, and *American Mercury* we attained glimpses of the New World and its writers” (67-68). Krishnaswamiyer was practically a rationalist, the member of the rising English-educated middle class of India. He was very strict by nature and the lover of Karnataka music. In his autobiography, Narayan discloses his father’s personality: “As a person he had a commanding personality (He has the personality of a commander-in-chief rather than a headmaster,” people used to remark), a stentorian voice, a sharp nose and a lionlike posture – a man who didn’t fuss about children openly and never sat around and

chatted with the members of the family as was the habit with others” (*My Days* 34). Narayan’s career had not been much impressed through his father’s influence, but father’s learning might have certainly inspired him towards the path of the literary world. Parvathi, Narayan’s maternal grandmother also called Ammani (respected lady) under whose warmth and care Narayan brought up, was the key figure in shaping Narayan’s genius. Narayan also received a pen name Kunjappa (a little fellow who had such large eyes and all those curls falling down to cheeks) from her. Narayan could increase his knowledge on various subjects like mythology, arithmetic, classical Indian music and classical language Sanskrit since he was taught at home by Ammani. Narayan has paid her due respect by offering a fictional tribute in his *Grandmother’s Tale*. She also taught him various ragas sung in Karnataka music. Such background substantiates the logic that Narayan’s social activism a sense of the neighboring involvement – writer as a citizen, sense of humor may have derived from his mother’s side. His sense of music might have developed due to the inspiration from both the side: father and maternal mother. Looking to some other sources of Narayan’s family atmosphere, his own mother Gnanambal was a modern woman who could play chess, tennis, badminton and cards. She was fond of watching Tamil films. Narayan’s focus on filmy world, stage direction, women’s club, etc. in some of his novels shows the indirect influence of his mother. The third personality who might have appealed Narayan’s brain was his uncle Seshachalam, an idealistic lawyer who talked less, but worked much to reform society. Narayan too, has pursued his uncle’s step while depicting the social evils. Narayan said: “Grandmother, Seshachalam and mother were of one type-principled” (Ranga Rao 14).

Hence, in comparison to Pannalal, Narayan’s was a rich source of learning heritage. Narayan was fortunate in gaining the wisdom and knowledge imparting from each direction since childhood. His’ was the modern, educated and civilized family from where he would have sought out the essence to sharpen his pen. On the contrary, except the little parental

sense, Pannalal wasn't benefited much through family members. Despite the lack of support, Pannalal grew, developed and stepped onwards the stairway of success.

Pannalal could study up to 4th (present 8th) standard. He received his primary education at Gabagor's school in Mandali. Unfortunately the school didn't run long. His elder brother, Haribhai had sent him to Meghraj when he was of about six years. The school in those days was functioning in Ramji temple where Jayshankaranand, the saint taught him for some time. Here, Pannalal accompanied by saintly figures like Khemraj Vyas and Paramhansa with whom he frequently conversed on the mysterious forms of the world and its solutions. Due to his attachment with such angelic soul, Pannalal has often depicted the characters like Saints, Sanyasis or Sadhus in some of his novels. Bhagat, the kind, selfless and benevolent character remains the better proof of such impression. The incidents like 'arrival of the monks in the village with elephants' and 'the kidnapping of Pratap (Kalu's son) committed by fraud Sadhus reminds one his attachment with such incidents. Pannalal was a very clever student and a good singer. Once, he received the favour of the prince of Himmatnagar whom he had pleased by singing a beautiful song: 'Bansivala Ajo More Desh!' i.e. O Flute-player come to my land! (Dave & Desai 18). The magical influence of the song had thrilled the prince to order his men to accommodate hostel facility to Pannalal in Idar. He was accommodated at Kesari boarding in Idar. He studied at Sir Pratap High School, Idar since 8th standard accompanied by a luminous star of Gujarati literature called Umashankar Joshi. Pannalal was fortunate to receive Umashankar as his classmate, whose motivation led him towards reading well-known literary works of the period. The economic crisis and lacking of primary facilities had forced Pannalal to leave the school at an earlier stage. Bread-earning problem enforced him to shift at Ahmedabad and say good-bye to academic career forever. It is also known through some of his biographical sources that by nature, he was sincere and never spoke a lie,

always believe in the principle of 'work is worship' and if by mistake fault committed soon got ready to confess it.

Narayan while living in the care of his grandmother had received his school education in Madras including Lutheran Mission School in Purasawalkam, CPC High School and the Christian College High School. After completing secondary level education, Narayan joined the university education. Though he had failed twice in a row in the Mysore university entrance exam (first in English and then in subject of Tamil.). Ultimately, he could pass the exam in 1926 and joined Maharaja College of Mysore and had spent four years (a yearlong) to obtain his bachelor degree. His writer's soul didn't permit him to join further study because he wanted to be a writer. The prolific writer in Indian writing in English was not too good at English seems to an extent bewildering to Narayan's readers. His hatred for English education has been focused in its ironic manner in his novels like *Swami and Friends*, *The Bachelor of Arts* and *The English Teacher*. While narrating his attitude towards the education system, Narayan expresses his aversion: "Next to religion, education was the most compulsive force in a family like ours. My outlook on education never fitted in with the accepted code at home. I instinctively rejected both education and examinations, with their unwarranted seriousness and esoteric suggestions. Since revolt was unpractical, I went through it all without conviction, enthusiasm, or any sort of distinction. Going to school seemed to be a never-ending nuisance each day, to be borne because of my years" (*My Days* 56). Narayan has justified his views by observing that 'to what extent the framed courses could help him in becoming literate'. When Narayan came across an essay on education by Rabindranath Tagore, his aversion to academic system was further strengthened. He says: "I liked to be free to read what I pleased and not be examined at all" (*My Days* 60). The various experiences accumulated from schooling career have been derived quite naturally in his writing, i.e. teachers, cricket, friendship, missionary schools, and teaching-procedure.

Hence, Narayan's academic status in comparison to Pannalal was far better. As a product of Indo-British culture Narayan had received an English education since his childhood while Pannalal had very little opportunity to receive even Gujarati secondary level education. Interior area, especially villages suffered where the unavailability of primary education suffocated the man like Pannalal in earlier times. Perhaps, the lack of polished and stylistic language in Pannalal's fiction is due to his incomplete education. Narayan could smell and taste the urbane culture during the colonial period on the contrary Pannalal couldn't dream of it in those days.

At the age of fourteen, Pannalal came into contact with a lady named Baiba and her Sakhi (friend) on the occasion of Yagna performed by Jayshankaranand. To this incident he has acknowledged as the experience of love. Actually Pannalal's majority of novels incorporate love-centric themes. The character sketch of Jivi imagined in *Malela Jiv* is none else, but a lady named Baiba Barot with whom Pannalal fell in love in his youth. Once, Baiba told her friend Sakhi after reading the novel *Malela Jiv*: "This is my soul, I am in it", i.e. I have been imagined as Jivi (*T.M.M.* 91). Hence, the novel remains autobiographic tales reflecting the writer's experienced state. Another sweet memory of his little experience of love is associated with the place called Sagavada. Likewise *Malela Jiv*, Pannalal gave permanent place to Reva, who was one of his dearest characters in his personal life. Manilal Patel describes the event related to Pannalal's personal life in *Tarsya Malakno Megh* as: Pannalal's handsome face and educational status (while being a student) attracted Reva towards him. She served Pannalal sincerely when he was injured seriously with the sharp point of the sword on his knee while attending the wedding ceremony in a nearby village. A year senior to him, Reva was actually a sister-in-law to Pannalal. Her sister's engagement was pre-settled with Pannalal, but she had died soon after her birth. Later on the daughter of Reva's uncle-in-laws named Valiben was engaged to Pannalal. It was Reva who had settled

the issue of Pannalal's second engagement with Valiben. Hence in real life, lover like Reva became his aunt-in-law by relation. The same type of relationship is manifested in *Manvini Bhavai* by Pannalal through imagining the character sketch of Kalu and Raju (31). Pannalal married at the age of sixteen to a woman named Valiben, who was about six years old at the time of their marriage. His' was the case of child marriage. In Anjana (Chaudhari) community social evils such as child marriage, *sata-peta* or *badlapratha* (offering bride to receive bride) were in practice during those days. Such traditions like *badlapratha* still continue at some places in this community. In order to get married, one needs sisters. He can bring the bride on condition that he must be ready to engage his own sister to his brother-in-law or his cousin brother. It is called 'bride for bride' or 'woman for woman'. If one got married at the child's age, it was considered a matter of prestige in their community. Pannalal has vividly described such social evils in his *Manvini Bhavai*. Looking to his family background, Pannalal has two sons: Arvind and Bharat and two daughters: Usha and Nanda.

As known through his biographical sources, Narayan's was a love marriage with Rajam. It was the case of love at first sight. One day he saw young woman drawing water at street tap and fell in love with her. He recalled later, 'the real thing occurred'. Though their horoscope didn't match, but Narayan anyhow managed to marry his first love in the form of Rajam in 1934. Narayan was of 28 and Rajam 17 when married. Narayan was five foot four, Rajam an inch or two taller. Narayan's love- marriage proved extraordinary affairs in the Iyer Brahmin's family circles in those days. Hema was their only daughter born in 1936. Though Narayan's happy married life did not run long. Rajam caught typhoid and on 6th of June, 1939 around midnight she passed away. Narayan received this terrible shock only after the phase of five years of happy married life. The third formative period, i.e. from 1939-45 was the most crucial period of his life. Hereafter, his' fictions shift towards spiritualism.

Narayan's *The English Teacher* is fully autobiographical wherein he has visualized his own life.

Both, Pannalal and Narayan had suffered the rigidity of social structure, but such orthodox frame shaped their vision and philosophy of life. The several episodes in the form of societal setting observed in the writings of both the novelists show the better proof to their experienced state of affairs.

Pannalal went to Ahmedabad in search of jobs. He wandered here and there and performed various duties to earn livelihood. He served as a mechanic in waterworks, clerk, as a servant washed the clothes and swept the floors of the riches, as an oilman in Electricity Company at Ahmedabad, as a cook, tutor and manager in liquor shop and carried the dust-basket of the boiler. He also started his own floor mill. From wherever and whatever he received as a job, he accepted it calmly with no hesitation. His wandering shows his wretched predicament. One of his novels *Jindagina Khel* (1940) fully narrates his life-struggle. Narayan too accepted the job as a teacher at the initial stage, but when the headmaster ordered him to substitute for the physical training master soon he quit the job in protest of it. Narayan followed the Gandhian principle in the earlier phase of his life: 'simple living and high thinking'. His early struggle shaped his vision and strengthened him inwardly. Narayan wanted to be a writer, but circumstances led him towards the job-market for some time. Narayan was a lover of liberty; hence, he realized that only career he could opt was writing that suited his nature. While staying at home, he devoted to writing activity as a sole profession.

To Pannalal, survival was the chief concern because he belonged to a poor family while the financial status of Narayan's family was much better. Though, Narayan's family was not too sound to manage everything yet mere bread-earning for Narayan was not a prime necessity like Pannalal.

Gujarati Sahitya Parishad organized in 1936 at Ahmedabad directly remained the major source and medium for Pannalal to become a writer. The Parishad was presided by Gandhiji where eminent writers of Gujarati literature like Umashankar Joshi and Tribhovandas Luhar known as 'Sundaram' participated. Pannalal met his classmate and friend Umashankar who advised him to initiate writing, but to Pannalal correction was a big problem. Umashankar soon solved his confusion by requesting Sundaram to assist Pannalal in the matter of writing. Pannalal has confessed those happy moments that it was like 'the wings offered to cripple' (Dave & Desai 19). Sundaram, the well-known poet and the critic, was also staying at Gujarat Vidyapith in those days. Pannalal attempted poetry at the initial stage, but couldn't please the strict-natured Sundaram, who proposed to him to develop an interest in story-writing. Being inspired by Sundaram, he wrote the first short story titled *Shethni Sharda*. Sundaram recommended Meghani to publish it in a magazine called '*Fulchhab*'. Meghani warmly welcomed the promising writer. Pannalal's neighboring collegians were not ready to consider him a writer. They were of the opinion that 'if the reputed magazine run by R. V. Pathak, the eminent critic publishes his story, then he could be acknowledged as a worthy writer'. Pannalal took this challenge and sent his story *Sukh-dukhna Sathi* which was sanctioned by R. V. Pathak for publication. Pannalal was asked by Pathak how many stories could he write in a year? Pannalal promised to offer 'five to six' and started writing regularly. He could learn a little bit about the world's best literary talents: Shakespeare, Chekhov and Turgenev as a result of his friendship with Umashankar, although his reading was a limited one. The first novella he wrote was *Valalmana* in 1940. In the following year he wrote *Malala Jiv*. This novel took only 21 days to be completed. Meghani, the national poet offered an 'Introduction' to *Malela Jiv*. Ulzan, the Hindi film was directed on this novel. L.R. Acharya Film Company, Bombay invited Pannalal to be a script writer. After a gap of four years, once in a native land Mandali the misguided policemen of Dungarpur state had beaten him harshly

by imagining Pannalal a 'Gandhian Volunteers'. Later on he was caught in a serious disease called tuberculosis. During his stay in Bombay he wrote novels like *Surabhi* and *Yauvan* for filmmaking. *Manvini Bhavai*, his award winning novel was written while sitting on a wooden platform (*malo*) in a field among lush green crop fields in a native land. Pannalal went to Pondicherry in the year 1949 to see Maharshi Aurobindo and Mataji (Mirra Alfassa, a spiritual collaborator of Sri Aurobindo) and attracted towards the path of meditation and yoga. The last part of his novel *Jindagi Sanjavni* (1986) fully depicts his experienced state of Pondicherry. After 1958, he permanently resided in Ahmedabad where he was benefited through scholarly friends like Ishvar Petlikar, Pitambar Patel, Jayanti Dalal and Gulabdas Broker. He also visited Africa once accompanied by Petlikar and Jyotindra Dave. His writing career lasted for about fifty years. Pannalal justifies the mystery of his creative power in the following words:

There seems a good habit behind my creativity, which I think has been offering me strength: I hardly remain in an illusion! I justify myself at such time and whatever suits me; I attempt it in saying and writing of course without caring for current trends. Anyway, the word according to me comes from an unknown or mysterious world. It is my experience that it echoes in my creative consciousness. In this account, the writer existed in my soul has to search the root of that word... Otherwise; I have been writing, thinking myself mere scribe (Lahiyo) and also believe that one becomes an author gradually in between the course of writing constantly! Yes, the unknown element has showered its grace upon me forever, which has made a writer to a person like me, who is less educated and revived me from illness of a deadly disease called tuberculosis. I have written in due proportion about the social injustice and realities of life through my short stories and novels and very

honestly portrayed the Indian civilization in its original form through mythical creations. Towards the end, I have engaged this myth-based life story, moving towards the tale of earthly life in the course of evolution attached to the philosophy of Shree Aurobindo and Mataji. Anyway, but I have a faith in my creativity... (qtd. in Chaudhari & Dave coverpage Trans.).

Narayan, the product of Indo–British encounter, started writing in 1924. His first published work was a book review of *Development of Maritime Laws of 17th century England*. Subsequently, he started writing the occasional local interest story for English newspaper and magazines. The writing didn't pay much initially as it has been viewed that his income for the first year was nine rupees and twelve annas, although the majority of his family members and friends had due respect for his profession. They all supported his unorthodox choice of career. Narayan wrote his first novel *Swami and Friends* in 1930, but his first effort was ridiculed by his uncle and rejected by publishers. Narayan sent the typescript to a series of publishers in London, but his effort remained futile from every side. Earlier, he had sent the manuscript of the novel *Swami and Friends* to a friend at Oxford, who showed it to Graham Greene. Finally, Greene's recommendation to a publisher solved the hindrance and the book got published in 1935. Greene also recommended Narayan to shorten his name to become more familiar to the English speaking class. *Swami and Friends*, the semi-autobiographical novel received some favorable reviews. The succession went on and Narayan wrote *The Bachelor of Arts* in 1937 and year after *The Dark Room*. In 1937, his father died and was forced to accept commission from the Government of Mysore as he was not making any money. His wife died of typhoid in 1939. Narayan lingered under depression for a long time and also had to take care of his little daughter. The death of his dear wife moved him by heart, gradually changed his philosophical attitude and inspired him towards experiencing the spiritual existence of the soul. Narayan has rendered such state of

experience in his autobiographical novel *The English Teacher*. Narayan was the lover of freedom and the only profession wherein he could experience freedom was writing. He has confessed this: “My principle in life was never having to ask anybody for leave”. He shows the justification for his opting the writing activity: “I chose to be a writer, mainly because it is the only career which guarantees absolute freedom to live as one pleases, stay or go where one pleases, without waiting for anyone’s approval or sanction – freedom to sleep, read, walk, and above all turn to one’s work only at one’s pleasure” (*Ranga Rao* 115).

Hence, in promoting Pannalal’s literary career, Umashankar and Sundaram were the major contributors while to Narayan, Graham Greene proved sole benefactor. The native nature, the experience of the filmy world in Bombay, the spiritual touch of Pondicherry, ups and downs in life, Gandhiji’s indirect inspiration and loving writer friends constantly shaped Pannalal’s creativity while it is supposed that Marie Carelli and Alexander McCall Smith made a tremendous impact on Narayan’s youthful mind nevertheless whatever he wrote was the outcome of his scrutinizing of the experienced world. Though, some supplementary factors sponsored their brilliance, but both Narayan and Pannalal were born to be a distinguished writer is equally true, i.e. natural intelligence led them to pursue the path of an artistic universe. They were gifted naturally. The creator finds his path routinely. He never remains concealed under the curtain. Both accepted professional attitude in their creative career, but left the memorable impression through a realistic approach of excellent art. Pannalal’s case is like ‘necessity is the mother of invention’. Circumstances shaped his character while Narayan’s keenness led him towards becoming a writer.

Encouraged by expected success and immense readership, Narayan attempted his hand at a journal named *Indian Thought* with the help of his uncle, a car salesman. Narayan managed to get more than a thousand subscribers in Madras (present Chennai) city alone, even though could not manage it regularly as a result that venture ceased the publication

within a year. His first collection of short stories *Malgudi Days* was published in November 1942, and *The English Teacher* after a gap of three years. In between being cut off from England because of war, Narayn started his own publishing company retaining the same name *Indian Thought Publications*. It proved him beneficial and is still active and run by his granddaughter. The naming of publication as ‘Indian Thought Publications’ also shows his attachment to indigenous cultural consciousness. Pannalal too, started his publishing house in 1971 to which he named as *Sadhana Prakashan Sanstha*. As a follower of Maharshi Aurobindo, Pannalal established it on the birth anniversary of Maharshi Aurobindo. The naming also suggests the influence of yoga ‘Sadhana’ which generated surviving spirit in him while facing the sickness. The publication of *Parthne Kaho Chhadave Ban* and many mythological stories had strengthened his economic position. It is in charge of one of his sons named Arvind Patel at present.

Both, Narayan and Pannalal had a profound affection with their native land. Pannalal was the product of rural culture, agriculture was his parental occupation, so had worked hard in the fields, ploughed the land, cut the grass, grazed the bullocks, and even some of his writing activities were conducted in the fields while protecting the maize crops from birds and animals. Narayan too, developed an interest in agriculture while living alone in Mysore. Narayan narrates his dreaming of farming in *My Days*: “I sometimes speculated that if I possessed land, I’d be out at five in the morning in the field, with the early birds, and take a hand at ploughing, transplanting, weeding and harvesting. The scent of earth and hay and the winnowed grains would be enough diversions for me. My afternoons would be sent in the flower garden. After watching the sunset, I would retire, following absolutely the plan and rhythm of Nature, a life uncomplicated by commerce or rush of any kind. This was perhaps the result of reading Thoreau’s *Walden* and similar literature” (200). Driven by such recurring visions ‘back to the soil’, Narayan secured an acre of agricultural land in Bangalore,

nearly a hundred miles from where he lived. But as a farmer he could gain little, even suffered a loss. While sharing his experience, he states: “Apart from all this, the economics of agriculture at first baffled me. Here was a world of completely inverted economic motives, as it seemed, where you spent more money and willingly obtained less in return” (202). Such type of observation by Narayan very aptly focuses the wretched predicament of farmer in those days, even confirms the present status wherein farmers often commit suicide under debts.

Pannalal was awarded the prestigious Ranjitram Medal in 1954. While receiving the honour he had uttered the sayings, learned from Mataji: “Never boast about anything. Let your acts speak for you” (*Alakmalak* 8). In 1980, he was elected as a president of the creative department in Gujarati Sahitya Parishad in an assembly organized at Baroda where he confessed that he was interested more in essence of life than literary substances. Sahitya Akademi appreciated him by offering the Gyanpith, one of the highest awards of literary fields in India in 1985.

Narayan received the Sahitya Akademi Award in 1960 for his novel *The Guide* which was the first award of its kind to any Indian English writer. The Government of India gave its due respect by offering him the Padma Bhushan in 1964. He was also nominated for a term to the Rajyasabha. The British Royal Society of literature honoured him with A.C. Benson Medal. He was made a fellow of the American Academy and Institute of Arts and Letters in 1982. He received the Sahitya Akademi Fellowship Award (their highest honour) in 1996, joining the immortals of ‘Immortals of Indian Literature. Though couldn’t receive, but was shortlisted for the Nobel Prize.

Both received warm appreciation from society as well as government sources. Narayan could cross the national boundaries and establish himself among the group of prestigious writers of the world. The major source of his receiving of an international fame was his

writing in English. Regional (Gujarati) language could not establish Pannalal to the level of Narayan. In case of Pannalal the critical reception seems limited, though after receiving Gyanpith award, readers have shown their interest in evaluating his literary genius. Hundreds of critical books, essays and thesis published in the name of Narayan while Pannalal's literary contribution has not been fully criticized yet.

Looking to the critical remarks in Pannalal's case Sundaram, Darshak and Umashankar were the major contributors among critics who discovered the truth, genius and art located in Pannalal's writing. As stated earlier in the thesis, Sundaram considers Pannalal to be manifested without receiving any former training in literature and a miracle leading towards its root called 'incomprehensible wonderland'. Pannalal himself has confessed this truth in *Alakmalak* by opining that *Vagishvari* (Saraswati: the goddess of learning) would have wished to perform such miracle, so that it has been constantly seen shaping him since his childhood (20). Further, he adds that it is the known fact that one cannot be a writer by mere effort; otherwise the pursuers of education would have preferred to become Tagore instead of getting Ph.D. The creativity is such element which has remained beyond the reach of man yet. He asserts that he had never thought to be a writer, why to talk over striving or meditating then? (qtd. in *Pannalalnu Pradan* 59 Trans.). Umashankar Joshi expresses his views, thus: "Pannalal was forced to return from the courtyard of Saraswati in his childhood, but Saraswati came searching for him and descended in his pen" (qtd. in *Alakmalak* 12 Trans.). Raghuvir Chaudhari in *Pannalalnu Pradan* poses a question very affectionately: "The son of the farmer who becomes the great writer through cultivating the word like the effort of the labourer: shall we assign it a status of revolution or transition?" Further, he adds: "The affection with unhappy man is the life philosophy of any big writer ... when the pain becomes the experience of the writer, the heat of pain is resulted into sacrifice then and the speech becomes insinuating sense and ultimately the miracle is performed... Those who

realize Pannalal's state of mind and circumstances will definitely say it a miracle, not an accident" (10 Trans.). Though, Raghuvir further remarks in context to his unpolished art or delimited themes: "Pannalal could not develop as a creator. He could maintain only the element of romance in his writings after the fifth decade. He could not attempt for achieving the complexity of life in context to consciousness (17 Trans.). Pannalal himself says: "I know human mind and its nature certainly. And the multicolored experience of life had been already with me. In addition to it, my language was capable enough to manifest human sensitivities. I never experienced the scarcity of language" (qtd. in *Pannalalnu Pradan* 62 Trans). To justify his views, he adds: "If we could make the graphic tale of human life and our characters, then it would prove best enough at least individually! ... Yes, I have nothing like ideals and feelings; I have a 'life' to which I know well. I have placed this life to an ordeal test of literature" (*Ibid.* 69 Trans). Sundaram criticizes in context to his *Manvini Bhavai* that 'whether it can be placed in the category of the world's best stories or not, but the absence of conscious artist is found, as a result it lacks the artistic excellence (*Ibid.* 204-205 Trans.). He recommends that Pannalal should read some good novels and receive the neat and artistic sense of shaping the plot. Sundaram expects him to be a conscious seer of life through which greater vista can be sought in creativity. Manubhai Pancholi, Darshak calls him 'the storyteller by birth' and considers his *Manvini Bhavai* a 'Time-dominated novel' (*Ibid.* 135,148 Trans.). Meghani in an introduction to Pannalal's *Malala Jiv* notes that 'the worth of a man like Pannalal doesn't seem inferior to Shakespeare's dramas in context to human relations' to him'. He observes that characters like Kanji and Jivi are manifested through 'the first power' (Adhyabal) what he (Meghani) often uses to be recognized as 'the milk of mother-earth' (Dhartinu Dhavan) (10, 13 Trans.). Manilal Patel in his essay on "Pannalalni Navalkathaoman Vastav and Kala" notes that 'Pannalal is the writer of reality and truth, and he possesses the self-sense of transforming the reality into fiction and his natural sense itself

remains the creative performance. Besides, possessing the wealth of life-experiences, the rural milieu and the whole rural perception, he has also the assets of direct practical approaches of life. Throughout the life he remained the assessor of the human mind, human nature and its activities. He narrates the 'crucial moments' often in his novels and places the 'two reals' against each other at the same time, as a result of it the constructed juxtaposition makes his text more meaningful (*Ibid.* 316, 317, 319 Trans.).

While in case of Narayan, Graham Greene considers him to be more similar to Chekhov than some Indian writers (Crossete, Barbara May 14, 2001). Jumpa Lahiri, the Pulitzer Prize winner compares Narayan to Guy de Maupassant for their ability to compress the narrative without losing the story, and the common themes of middle-class life, written with an unyielding and un pitying vision (Jhumpa Lahiri, July/August 2006). Narayan's writing style is often compared to that of William Faulkner since both their works brought out the humour and energy of ordinary life while displaying compassionate humanism (R. K. Narayan, 1906-2001). Anthony West of *The New Yorker* considers Narayan's writings to be of the realism variety of Nikolai Gogol (Morse, Samuel F. March 30, 1958). John Updike notices his work and compares Narayan to Charles Dickens. In a review of Narayan's works published in *The New Yorker*, Updike calls him a writer of a vanishing breed – the writer as a citizen; one who identifies completely with his subjects and with a belief in the significance of humanity (Gupta, Raj Kumar, 1986). According to Shashi Tharoor, Narayan's subjects are similar to those of Jane Austen as they both deal with a very small section of society. However, he adds that while Austen's prose was able to take those subjects beyond ordinariness, Narayan was not (Tharoor, Sashi (8 July 2001). Shashi Deshpande characterizes Narayan's writings as pedestrian and naive because of the simplicity of his language and diction, combined with the lack of any complexity in the emotions and behaviours of his characters ("Paved the Ways" *Outlook*. 15 May 2001). Multiple Booker nominees Anita

Desai classifies his writings as “compassionate realism” where the cardinal sins are unkindness and immodesty. (Sanga, Jaina C., 2003). Srinivasa Iyengar says that ‘Narayan wrote about political topics only in the contexts of his subjects, quite unlike his compatriot Mulk Raj Anand, who dealt with the political structures and problems of the time’ (Iyengar 331). Alexander McCall Smith remarks: “Narayan is a storyteller first and foremost, a characteristics which puts him in the company of the great 19th century novelists as well as those 20th century writers, such as Somerset Maugham, who believed that the novelist’s business is to narrate. His storytelling, though sometimes has a rambling spirit, with plots that can wander and which sometimes betray an absence of resolution” (Introduction to *My Days* x).

Hence, both received favorable response from the critics’ point of view except some limitations. Their creativity has been measured under various standards, but both could successfully expand the span of their readership through the power of creative excellence. The absence of stylish language or deficiency as a conscious artist, of course, would have remained their limitations, but mere verbosity, theoretical sense or technicality while applying language too cannot meet all the artistic norms, is equally true. The standard of individual judgments in the case of creativity may differ, but the overall impression as a true artist in the literary world in case of both these novelists, has confirmed their proficiency in broad-spectrum.

Every writer is the product of his age. The social and cultural canon of the age, which he is living in, shapes and sharpens his intellect. The social life of the concerned time, its problems, customs and traditions anyhow penetrates naturally in the creativity of the writer. The language of the writer also bears the stamp of consciousness and cultural values of the age. The forerunners, the contemporaries and their literature also remain guiding factors to the writer.

Literary speaking, Pannalal was the product of the fourth to sixth decade of the twentieth century. This period was a historical period in itself when Gandhiji's freedom movement was carrying out at its height. Dr. Pramodkumar Patel mentions that under the leadership of Gandhiji, the number of young people actively supported the freedom movement. The young Pannalal too participated in one of the programmes held in Dungarpur as a representative of farmer group. This incident shows his patriotic feelings towards the nation. Though, he could not actively involve himself in 30s movement. Perhaps, the personal life struggle might have prevented him from being a freedom fighter (*Pannalal Patel* 7). After Narmad, the well-known Gujarati poet and reformer, the wind of a second Renaissance took place in the society where literature and society were introduced on the same stage. These two were very actively striving for the concept of freedom and humanity. The prose writing was much progressed during this time. Gandhiji appealed the writers of the age to approach the interior rural areas. In the beginning of Gandhian era, the words like 'village,' 'rural people' came into existence in literature. Because of western influence, the social awareness increased. The Indian Renaissance in Gujarati literature is called an Age of Reform or an era of Narmad-Dalpat. The Gandhian era is considered from 1926 to the year 1945. Gandhiji had profound sympathy towards the wretched predicament of village people. He could experience that the soul of real India lived in its villages. Poor people were harassed and suffocated in interior remote places. Hence, Gandhiji appealed to the writers of the age to represent the rural culture in literature as a mission to the uplifting of the poor class and decreasing the differences among caste systems in society. The major themes applied in the literature of the time are: reverence for all, liberty, patriotism, humanity, the deduction of class and caste, love for nature and universal man. The artists gave importance to simple language and folk dialects. Umashankar Joshi portrayed the rural region of North Gujarat in his one-act play *Sapna Bhara*. Similarly Jhaverchand Meghani, the national poet represented

the realistic image of Sorath (Saurashtra) in his regional novel titled as *Sorath Tara Vaheta Pani*. Pannalal too, pursued the same path and wrote novels like *Valalmana*, *Malela Jiv*, and *Manvini Bhavai* showing his favour for pastoral feelings. R. V. Desai represented Gandhiji's life and philosophy in *Gramlakshmi*. Pannalal had the ideal of R. V. Pathak in front of him, but he preferred to follow Umashankar and Meghani. He neither remained the reformer nor a preacher, but made his reader realized the life reality and reflected whatever he saw, experienced and lived. He didn't separate the term like social reform and feeling of welfare. He aimed at neither depicting the kings or queens nor prince and princess, but earthly man. Some known contemporary writers of the Post-Gandhian period were: Chunilal Madiya, Petlikar and Pitambar Patel. Hence, Pannalal remained the representative of the modern age where in the space for reformative literature is observed to a greater extent.

Narayan too, was the product of the Gandhian era. As stated earlier in this thesis when Narayan was twelve years old, he participated in a pro-independence march for which he was reprimanded by his uncle; the family was apolitical and considered all governments wicked. Likewise Pannalal, he has focused Gandhian philosophy and issue of freedom movements in his novels like: *Swami and Friends*, *The Bachelor of Arts*, *The English Teacher*, *Mr. Sampath*, *The Vendor of Sweet* and *The Waiting for the Mahatma*. In fact, the majority of the literature in 20th century concentrates the Gandhian thought. It has been considered that the early novels of Narayan breathe the spirit of the Gandhian era while his post-independence novels reflect the career of the postcolonial notion. He began his career as a realistic fiction writer with Mulk Raj Anand and Raja Rao and established the Indian novel in English on a new track. After leaving Madras in 1922, Narayan spent his second formative period in Mysore, the capital city of one of the better administered princely states of the Raj in South India. Surveying, the historical perspectives on Narayan's side, the three novelists before him: B. Rajam Iyer, A. Madhaviah and K.S. Venkatarami of South India had earned a good

fame for writing in English. These three forerunners of Narayan were bilingual like most of educated Indian of the time. They preferred to write in English and aimed at reaching regional audiences. The idea of the nation was taking shape and the Indian novelists in English played their patriotic part. By the time, Narayan attempted writing; the nation had formed under Gandhi's charismatic leadership. Hence, Narayan too held his Indian audience in great respect. It seems that Narayan's cosmopolitan awareness may have influenced his work in theme and style. K. S. Venkataramani, a South Indian writer was the literary star of the southern sky in the late 1920s and early 1930s. It is supposed that the way for Narayan was prepared by man like K. S. Venkataramani and others. Though, Narayan did not mention any of the writers in his memoir and anywhere else.

Hence, both remained the literary voices of Gandhian era bearing Gandhian call while incorporating regional expressions in their fictional universe.

Rene Wellek in an essay on *Literature and Society* shows the relationship between literature and society and to what extent they influence each other. Literature is considered the social institution. Language is the medium of its communication through which the social reality is interpreted. One's language also keeps its impression. The writer is the part and parcel of society, say the product of society. Literature and life are two sides of a single coin. Life in its broad-spectrum is a social reality. Both society and literature influence each other. Art does not merely reproduce life, but also draws the systematized sketch of life to shape it. Literature is the sum total or essence of human history. De Bonald aptly interprets literature as an expression of society (*Theory of Literature* 94-95).). The observation by many great men including Plato that 'by studying literature we are in some sense making ourselves better people: literature in fact is something from which we get moral education' (Rees 13) seems relevant to this perception. Literature speaks what society experiences, i.e. it mirrors the life or holds the mirror up to nature. The writer receives the raw material from the social order,

and hence, an ultimate source for him is society itself. Though, it is very difficult to judge 'to what extent' it justifies true life. The writer undoubtedly depicts the entire conception of life, but the depicted life will be according to his views. Whatever uttered in an imaginative utterance cannot be wholly true. Of course, it is an assumed draft of social reality and if not 'wholly true' than be considered 'truth approaching'.

Both Narayan and Pannalal have sought the various themes based on social reality in their novels and have interpreted the social scenario realistically. Here, is an attempt to analyze and compare the social milieu through the thematic concept of their literary design.

Pannalal has concentrated on various subject matters like true love, natural disaster (famine), middle class morality, female exploitation, orthodox structure of society, indigenous oppression, rustic simplicity, regional consciousness, Gandhian thought, human relationship, religious conventions and superstitions. Similarly, Narayan's major concern is human relationship in which he has woven together the issues like restoration of normalcy, quest for identity and maturity, aspiration towards spiritual maturity, natural disaster, female exploitation, social conventions, superstitions and Gandhian philosophy. Hence, the keynote of both the novelists seems more or less moving towards the same direction.

Both Narayan and Pannalal have equally emphasized the orthodox structure of Indian society as a social evil and indirectly advocated the decreasing of the distance between so-called higher and lower class people. Pannalal shows such caste discrepancies in *Malala Jiv* wherein the bondages of strong wall of casteism do not permit Kanji and Jivi to live together. The obstacle they face under the social structure is the differences between the higher and lower class. The helpless Jivi is forced to marry the youth of her own caste named Dhulo who harasses and makes her living wretched. Ultimately, Kanji accepts her violating the strict norms of society. Though, Kanji himself doesn't favour the rigid caste system. When Hiro

repeatedly reminds Kalu about the lower caste status of Jivi, Kanji tries to convince him through the sayings in dohra:

Bullocks are by their horns valued,
 And a mare by her earlobes:
 But how can a human being be valued!
 Your heart is unfathomably deep!

(K.A.J. T.L.S. 35)

, i.e. one can evaluate a bull from their horns, similarly a horse can be valued from its earlobes, but a human being can only be evaluated by his heart- it doesn't matter whether he or she belongs to a higher caste or a lower one!

Narayan also focuses the generosity of depressed classes in a novel *The Dark Room* where Mari, the blacksmith and burglar comes to rescue Savitri's life. Ponni, (Mari's wife) offers shelter to dying Savitri. She tries to retain Savitri's Brahminic purity by viewing that she belongs to a lower caste and Savitri as a Brahmin would not stay with her or touch her food (ch-4). Chandran in *The Bachelor of Arts* is of the views that in order to establish communal harmony, India will have to forget the differences prevailed among the castes (ch-4). Similarly Raju's mother in *The Guide* treats the dancing class woman a mean community: "After all, you are a dancing-girl. We do not admit them in our families" (*The Guide* 1). Though Raju considers her: "the noblest caste on earth" (*ibid.* 84). Further, Raju's uncle reminds Rosie her lower caste status in harsh words (ch-4). In response to a complaint raised by Grace, Jagan, the follower of Gandhian principles in *The Vendor of Sweets* assures her that he doesn't believe in such type of caste differences. He reminds her Gandhi's role in diminishing the caste bias.

The women are often viewed inferior in the patriarchal Indian society, although the increasing of female education and the feminist movement has made the female community walk with male to some extent. The differences are not fully pressed as the woman still experiences helplessness against the male-dominance among various cultured and rigid societies. The marginalization of woman has been in practice since ancient time. It was Manu who defined her as weaker (*abala*) section of society and is shown protected by male class for entire life, i.e. in her childhood, she is protected by a father, by husband while youth and sons in her old age.

Both writers, Pannalal as well as Narayan depict the miserable plight of woman intensely, perhaps with a view to exposing their crushed voice. Narayan's Savitri of *The Dark Room* a feeble character suffers under the patriarchal structure of the elite class in the form of her husband, Ramani. Though when unbearable, she attempts to come out of that wretched frame of so-called prestigious family, even tries to commit suicide, but survive. She could not live without her family and is forced to return under the same roof. The age-old ancient values of Indian Civilization and familial affection have made her silent sufferer forever. She doesn't prefer to be known as Nora of Ibsen's *The Doll's House*, retains her identity as devoted wife like Sita, Draupadi or Savitri. In Indian marriage system the oath taking rituals 'Saptapadi' is performed where the bride is advised to walk in the footsteps of her husband at every stage. Neither complaining nor protesting serve, mere sufferings goes with her married life. Hence, Narayan shows the Indian reality through the image like mythical Savitri who knows only devotion and sacrificing the self. Rosie (Nalini) in the novel *The Guide* remains sufferer in the hands of Marco and Raju to some extent. Marco blames her while Raju seems misusing her dedication and love, commits fraud with her. She experiences insecurity from both the side.

Pannalal expresses the same feelings in his novel, *Manvini Bhavai* through the character-sketch of women like Raju and Rupa who remain the victim of male-dominated culture. Raju falls into wicked hands of *panch*. The people like Petha Patel and Ranchhod commit conspiracy by misusing the power with helpless Raju. They announce the decision to send Raju to the diseased and unknown bridegroom, without her consent in spite of bothering her former engagement with Kalu. These people are treated authorized whom none can protest. Theirs' is an unchallenging authority where a woman is forced to keep silence. Her future is determined according to the views of leading influence. Raju has been obliged to sacrifice her existence. Rupa, Kalu's mother is another female character whom the male as well as woman community exploits, although she too becomes the victim of superstitions. The widowed life of poor Rupa is very unhappy. Once she herself carries the plough in the field to till the land. The superstitious people believe that if woman in place of man touches the plough, the rain-God displeases, and famine occurs indubitably. When the rain doesn't show its favour, Rupa is forced to cross the heavy wooden plank carried by mighty bulls over her chest. The majority of the male people instead of favouring the innocent woman eagerly await the deathlike ordeal test. Though, the rain-God shows its grace ultimately and prevents Rupa from facing a crucial test. The third character forced to follow the same direction is Jivi in *Malela Jiv* who can neither marry the person of her choice nor finds solace in her married life. Her husband often beats her cruelly suspecting her character. She is placed in such a forceful situation that her beloved Kanji himself decides her engagement with someone else. Kanji gets ready to commit that mistake because he thinks that if he couldn't marry her then better to keep her in front of his eyes. This particular action performed by Kanji plays havoc in her life. To keep the promise of her dear lover, Jivi gets ready to sacrifice her own life. Hence, Kanji's unwilling dominance attacks her existence and poisons her life forever. The character sketch of Zamku in Pannalal's novel *Valamana* also shows upon the same kind of

exploitation committed by Mukhi, the symbol of materialistic and money-centered world. Mukhi wishes to earn money by selling the helpless, poor girl Zamku. Though awakened loving father realizes his mistake and Zamku is survived finally from victimizing the mishap.

Narayan represents a literate culture where the proportion of injustice or imbalance seems self-effacing to some extent in comparison to Pannalal's illiterate society. Narayan's female characters like Savitri and Rosie can show their protest against the male dominance even challenge their hegemony. Savitri dares to leave the home and Rosie evades Marco's domination while Pannalal has shown his region facing poverty, social evils, religious superstitions and illiteracy where women are habituated to live under male-hegemony in the form of patriarchy, the fixed frames established for years. Love marriage is a dream here and disobedience or protest of male dominance is considered a sin.

Pannalal represents the norms of ideology inherited and acquired since ages through his earthly people like Kalu, Raju and Bhagat. These people are like the treasure house of virtues. Kalu is a poor farmer, but prefers to die than begging because begging for him is a curse and worse than hunger. He tries to protect people from robbery and hunger in days of famine. To survive the hungry people he challenges the authority at the risks of his own life. He boldly faces the injustice committed by riches and native oppressors. Raju is a divine character who gets ready to sacrifice her life for the sake of other's good. She works hard to nourish her relative, even remains hungry to feed them. She gets ready to die than selling her body as she loves chastity. She remains the symbol of dedication and devotion sustaining her higher sense of humanity. The character-sketch of Bhagat symbolizes the sense of benevolence and compassion. Pannalal's characters like Vala Patel, Parmo Patel, Hiro, Kasam Ghanchi, Rumal Dariyav, Ratno, Dalo, Kanji and Jivi are ordinary human having some human weaknesses, but they neither violate the ideal norms nor believe in mortifying others. They seem striving for the values of indigenous culture.

Narayan shows such practicing of morality in the life of Jagan, Mr. Sampath, Natraj and Sriram, and to some extent, Raju. Jagan always sells the sweets made of pure ghee caring the health of people, sometimes offers sweets to a street beggar. He reads the lessons from *Bhagvatgita* daily and prays to God to keep steady the state of his intellect. Mr. Sampath always treats his guest as God, never displeases his customer even at the cost of losing business. Natraj, the worshipper of non-violence and truth could not tolerate the violence of tiny birds and animals, challenges the monster like Vasu. Sriram remains in jail while supporting the Gandhian movement and takes pride in being a patriotic and serve the nation. Raju, though unwillingly, observes fast to bring the rain to the poor people. To serve the humanity or for the sake of general good he practices the severe fasting and faces the danger of sacrificing the self. Hence, strict adherence to principles or framed ideals have been beyond the reach of common people, yet in practical life they are seen conscious enough to face the threatening predicament without losing the moral courage while justifying their earthly role.

The natural disaster like flood, famine, earthquake or fire challenges the human existence. Such mishaps prove an acid test for one's survival. The novelists often use to locate the natural disaster in connection to their imaginative plots. To cease the natural calamity is beyond one's power, but to what extent he could sustain the natural blow and protect his existence proves more significant. The ordeal testing justifies his dignity and decency. The helpless man accepts the supremacy of nature and offers worshipping to the deity to guard him. The human capability to resist and endure the natural calamity is vividly described by Pannalal and Narayan in their novels like *Manvini Bhavai* and *The Guide*.

Pannalal has depicted the horror of the great famine occurred in the year 1898-99 (Vikram Samvat, 1956), which devastated the whole region. Pannalal has woven together this incident with the love story of Raju and Kalu. Kalu, the farmer seems to struggle the

wretched predicament occurred due to scarcity of rain. His soul cries while sees the lush green field of maize crop drying up, the killing of buffaloes by the hungry Bhills and a woman biting the son of her own to satisfy the hunger. The tortured and heart-broken Kalu blames God for generating such a disgraceful drought. Kalu criticizes bitterly the arrival of the Britishers and blame their innovation of deadly weapons like guns which kills a man in a second. He thinks that instead of making such deadly weapons, better they should have done something which can survive the hungry men. The folk-hero, Kalu though, seem unhappy, but without losing the moral courage, works as servant to the riches, washes their floor, digs the land and breaks the hard stone to earn an honest bread. In the days of famine, people completely forget their human relationship and lose the self-control. Though, the violence with excitement brakes out day by day, but a man like Kalu instead of protecting the self, supports the survival of others by feeding his own share. Raju too, suffer hunger, but works hard to earn the livelihood for her family members. Kalu is her beloved, but never crosses the edge of restraint. Though, 'her offering of breast to feed her dying lover' in concluding part of the novel is severely criticized. Some critics show their disrespect towards such scene, but Pannalal has considered its validity. As 'a drowning man, even catches the trifles like a small stick of grass' to that justification Kalu crosses that boundary of restraint while to Raju 'to save the dying lover' remains her pious duty. Both Raju and Kalu undergo crucially, but they successfully pass the ordeal test and face the terrific blow of nature peacefully. The novelist suggests the happy ending showing the grace of the rain-god towards the end to provide the solace to the starving people.

Narayan has lively described the pathetic tale of the scarcity of rain in his novel *The Guide*. Raju, the railway guide performs the role of a saintly figure. The illiterate rural people expect the miracle from him. Raju, the Mahatma's role has been threatened when Velan's brother misinterprets his message to the innocent villagers. People think that he will practice

the severe fast to please the rain-god. Raju anyhow has to accept the role assigned to him unwillingly. Though, the novelist has not confirmed whether the rain-god shows its favour or not to the drought-stricken region, but the signs of rain dropping like thundering of clouds in the sky and experiencing of its touch by half-dead Raju suggested very tactfully. Narayan depicts the horror as well the materialistic approach of modern culture. The depiction of the scarcity of rain seems horrible where the animals are found dead in thousand of numbers. The epidemic breaks out and people lose their passion and fights with each other to survive the self.

In comparison to Narayan, Pannalal's portrayal of the drought stricken region seems more genuine. Narayan's is the rational approach in depicting the psychological and logical state of human being. He shows the final scene like a celebration of the festival. People from far-off places arrive for *darshan* of Mahatma, enjoy the fair-like state, the merchants are seen conducting their business, the arrival of the journalists and a fellow from abroad to observe Swami's power of meditation. The intensity of horrific natural calamity is not as manipulative as Pannalal's picture. Pannalal locates the reactive nature very closely where except hunger and fear of death, no other activity is performed. Here, one can observe mere sighs, crying of pains and dead bodies on the cremation ground.

Narayan has also drawn the picture of Man Vs Nature in one of his novels *The Man-Eater of Malgudi*. Vasu, the monster kills the number of innocent birds and animals of the forest. He challenges the nature to earn profit anyhow. He is like Bhasmasur, the monster whom none can destroy and protest. But he is shown destroying by self. Man often seems challenging the nature, but anyhow nature conquers over him. Man proposes and God disposes. Narayan conveys the message through this novel: *Yato Dharmastato Jayah* (Where there is religion, there is a victory).

Narayan and Pannalal both have justified the indigenous and alien culture while scrutinizing some value based standards. They seem to be critical as well as appreciative of both types of the culture, e.g. they have appreciated the ruling system and sense of giving true justice of colonial government where equality is the motto whereas their making of man-killing machines and act of teaching and preaching mere Christianity has been criticized bitterly. Sisir Das in a Prologue to *A History of Indian Literature* examines the Indian response to colonial power by stating that ‘the impact of the West mediated by a colonial power was not restricted to literary activity alone, it was an impact of one civilization on another under an unfortunate historical circumstance. The Indian response to this situation was naturally not uniform, there was stubborn refusal and reluctance, enthusiastic welcome and passionate attraction, slow acceptance and painful resignation; and the new literature was created out of their interactions’ (15). The wickedness of colonial oppression has been strictly protested by both writers. The freedom movement, quit India movement and the Gandhian inspired philosophy of non-violence and truth, etc. have been represented logically and woven together in their creativity.

Pannalal’s *Manvini Bhavai* throws light on the colonial system of exploitation and ruling over the state through mighty weapons. Kalu appreciates their mastery over the thirty skills and knowledge power, whereas blames their making of man-killing machines severely. He criticizes the Britishers that better they should have thought over the survival of humanity instead of destroying it. The arrival of the colonial seems marvelous to indigenous people. Their handsome looks generate curiosity among the peasants who think that they belong to a supernatural or divine human being. Kalu seems displeased when Mangalo is Christianized, but when the same Mangalo returns in a car after receiving the English education, he feels proud of his being of well-cultured man. He seems to favour a Christian culture afterwards. In Pannalal’s novel *Na Chhutake* the oppression of indigenous rulers proves more fatal than

colonial power. A person like Lalakaka appreciates the equality of judgement observed in the colonial ruling system where tiger and goat can freely drink the water on the same riverbank. The corrupted politicians, the revolutionary dacoits, the hypocrite leaders, and an exploitation of local rulers, etc. are at the centre here.

Similarly Narayan narrates the protest of colonial government and their educational set up in *Swami and Friends* and *The English Teacher*. Swami reacts against the blaming of Hindu deities by Christian teachers. The bonfire of foreign made clothes and rejection of foreign goods, etc. are depicted as part of non-cooperation movement inspired by Gandhiji. The liberty of male-female relationship practiced in colonial culture is favoured by Chandran while Veraswami advocates strict action against colonial authority in *The Bachelor of Arts*. The statue of Sir Frederick Lawley situated at the new extension is the pride of Malgudi town and his efforts of developing the structure of Malgudi are highly appreciated. The man left behind by Robert Clive to administer the district, Frederick has built all the tanks and dams to develop the district (*The Guide* 137). Raju's father in the novel *The Guide* is afraid of missionary schools who convert the boy into a Christian. Some of the freedom fighters follow the message of Subhash Babu and believe in carrying out terrorists-like activities: bomb-blasting, derailing and robbing the train while men like Sriram shows his protest against Britishers following the Gandhian path. Hence, both writers react and favour the indigenous as well as an alien culture in a parallel mode.

Both Narayan and Pannalal have left their impact as regional novelists. Narayan's is a region of imaginative town called Malgudi while Pannalal's region is known as Ishan region. As mentioned earlier in the thesis, Malgudi is a semi-urban town of South India whereas Ishan region has a rural background entirely and is located in Sabarkantha district of North (Gujarat) India. Malgudi has been residing on the bank of river Sarayu where one can find the surrounding hills and mountains, caves and valleys, flows and streams, forest and fields,

ancient temples and tourist bungalows similarly, Ishan region has been located near the river Vatrak where the similar natural geography of Narayan's region can be traced, except modern set up like tourist bungalows and film studios. As far as naming of area is concerned, Pannalal himself hasn't mentioned the name of his region, but Sundaram, an eminent critic and a poet of Gujarati literature (while giving comments on his fiction in a letter to Pannalal) has named it as 'Ishan region' (Ishaniyo Mulak) whereas Narayan himself has assigned the name Malgudi. Ishan area is situated on the way to Vanzari of an old time which joins together the Gujarat and Rajasthan state. Pannalal's major focus is Mandali, his birthplace and the surrounding villages. It is the forest-like form of a region touching the Sabarkantha district of Gujarat. The whole region is located in the North-Eastern direction of Gujarat. Hence, named Ishan region. Narayan's is a fictitious region on the contrary Pannalal's is a real one. The exact location of Malgudi is a matter of speculation. He himself has asserted that Malgudi is a fictional town. But common note comes through all efforts of searching the land is that it must be located in South India. Narayan in one of his interviews states:

I must be absolutely certain about the psychology of the character I am writing about, and I must be equally sure of the background. I know the Tamil and Kannada speaking people most. I know their background. I know how their minds work and almost as if it happening to me, I know exactly what will happen to them in certain circumstances. And I know how they will react (qtd. in Sarbani 130-131).

The people of Pannalal's region lack literacy and are shown facing poverty while Narayan's people are educated class comparatively. Though, some of Narayan's novels concentrate the illiteracy and sketch the predicament of lower class community too. The natives of either say Malgudi or Ishan region offer traditionalistic image. They are tradition-bound people and use to adhere strictly the ancient ethnicity. Either say literate or illiterate, rich or poor, all are

god-fearing people. Though, the rate of superstition seems to some extent higher among rustics and illiterate culture while educated class seems to be dedicated to the cultural norms inherited since past. The majorities of them are nature lovers, hence, favour Ayurveda or natural therapy to seek healing from pains and diseases. The superstitious people live in terror of the worshipper of deity, Bhuva or knower of black magic to whom they think the only source of their survival. Though some of them could challenge the orthodox and rigid traditional frame and seem conscious enough to come out of that past impression.

Narayan's Malgudi is a tourist place where people from far-off places arrive to enjoy the wonderful sight of this place whereas Pannalal's Ishan is an interior region. Ishan, though not a tourist place, but here fairs and festivals are often organized where people from nearby villages rush to enjoy its natural sight. Malgudi possesses the royal streets, gardens, film theatres and studios, fountains and statues, English schools, colleges and hospitals, transport service and railway station, government offices and bungalows, guest houses, restaurants, market and at the end of the town huts and shabby streets. While in Ishan region except the raw houses constructed in dung, muddy sand and woods, none of the above-mentioned scenario of town culture can be observed. Here, even primary facilities like schools and hospitals are not available.

Narayan's is a fashionable world where people use to play cards, badminton, tennis, cricket and often visits the theatre while Pannalal's is a rural world lacks the touch of the modern world and seems separated from cultured society at the initial stage of the twentieth century. Though in judging the human values and relationships, both writers move in the same direction and prefer a society as their medium of expression. Pannalal has proved that rusticity doesn't mean uncouth or uncultured state of mind. Such characters often prove stronger in comparison to the elite class.

The poetic sense of Pannalal seems fully flourished in portraying the regional nature. The nature, green fields, various seasons, folk songs, fairs and festivals all walk in rhythmic tone and show the aesthetic attachment towards life. In rendering the regional world, Narayan pays his attention to intellect than emotion with due satirical tone while Pannalal applies emotions to a greater extent. Pannalal has mainly concentrated on indigenous cultural identity, whereas Narayan focuses on local to national viewpoint, even extending towards universal dimensions.

Narayan's region, in comparison, moves from local to trans-regional dimensions, while Pannalal's appeal has left its symbolic image of Indian villages during and after 1950s. Both aim at depicting the symbolic form of India as a nation through widening the regional boundaries into a national one. Both the writers portray the small unit of the region as a metaphor for India. They seem to apply postcolonial conception of the nation on the whole. Their notion of region and nation has been visualized through two different ways of imagination. Narayan's focus especially on Indian town culture and Pannalal's favour for rural India demonstrate that their social location too changes the imagination of region and nation. Pannalal defines the concept of regionality incorporating the regional Gujarati dialect in his fictions, while to Narayan the dialectical approach remains a language barrier as medium of his expression is English. Though, some of the words applied by Narayan in Indianized form confirm the native Indianness in general.

The most prominent characteristics of both the novelists: Narayan and Pannalal's setting is 'reluctance to change' yet changes take place with timely demand. The people of both these regions love to live in it forever. Their attachment to motherland region is so profound that they never think of crossing its boundaries which have natural moral fiber of their usual existence. Malgudi life seems undisturbed by the external world. Here, the tradition-bound people are found restraining any change in their social set up. For example,

Srinivas, the editor of the *Banner* possibly remarks on the unchanging facet of Malgudi: "I might be in the twentieth century B.C. for all it matters, or 4000 B.C." (*Mr. Sampath* 206). But Malgudi of first four novels offers to some extent changed impression in later novels as described above. It remains moving forward towards the new set up constantly. Similarly Pannalal's 'Ishan' region has its limited world where people are accustomed to breathe within rural culture. The dominance of illiteracy, poverty, social evils still prevails in the region and they too are not expecting further changes. The arrival of Britishers and discovery of the train seem like a wonder to them. But the second generation in Pannalal's later novels experiences some changes. For example, Kalu initially found rejecting the Christian missionaries' appeal to educate their coming generation and Christianization of tribal youth, Mangalo whom he treats as own son, but later on compromising the self, gets ready to send him to receive an education anyhow. The influence of freedom movement has also left its impression on their traditional mentality. Himmatsinh receives the university education and shows his challenging personality to resist the oppression of local rulers. But in comparison to Narayan's world, Pannalal doesn't show any major changes in his region. Hence, the region introduced in his first novel *Valamana* retains its orthodox stature since his fifth novel *Bhangyana Bheru*, except little changes.

Hence, Narayan and Pannalal portray the region mirroring the initial phase of 20th century India, incorporating the traditional representation of the region and this traditional form has been shown in perpetual clash with modernity. The pre-modern or traditional set up of the region seems in transitional phase either resisting or striving towards modernity without sidestepping indigenous ethnicity completely. Their portrayal of region signifies the nationalist phase of the nation, during which new values emerge and more emphasis is given to Gandhian bearings, Indianization and simplification. The image of region depicted by

Narayan and Pannalal is characterized by humanism, social consciousness and perseverance of national spirit.

Narayan and Pannalal have equally shown the importance of astrology in the routine life of Indian people. The rational world doesn't favor the age-old ancient convention, but astrology too, as a subject is being taught at degree level in some of the Indian Universities. It is called science of estimating one's future rendered through calculating the movements of stars and its influence on one's life. It is supposed that it brings favourable outcome, if judged to perfection. The horoscope is an Indian reality and still confirms its influence on Indian mentality.

Narayan had experienced the impact of astrology in his personal life. His' was a case of love at first sight. As known through some of the biographical sources (*My Days*, Rao's *R.K.Narayan* etc.): he approached the girl's father Nageshwara Iyer directly and proposed for marriage. It was something most unusual and unconventional, but the parents were impressed by his frankness and honesty and finally agreed to perform marriage. But the pundit discovered that their horoscopes did not match. Nageshwar Iyer's astrologer declared that Narayan would prove either a polygamist or a widower. In spite of all these hurdles, Narayan through defeating the pundits and convincing Rajam's parents, settled the issue of his unmatched horoscopes. Though, Narayan had lost his dear wife, Rajam only after five years of his happy marriage. Whether one accepts or not, but in Narayan's case the prophecy proved true. In his novel *The Bachelor of Arts* Chandran falls in love with Malthi, a beautiful girl of about fourteen. The parents of the girl are prepared to accept the proposal of Chandran's marriage with their daughter, but the unmatched horoscopes create obstacle as a result the proposal is ultimately dropped. Similarly Narayan's *The Financial Expert* reflects the same convention where Balu, the spoilt child of Margayya, throws an account book, containing all the entries of his transactions with his clients into the gutter. To Margayya it

becomes difficult to resume his old practice. He shows his horoscopes to an astrologer and is assured that a good time is coming for him; if only he performs Laxmi Puja (Laxmi is considered the Goddess of wealth). The suggested Puja is performed for forty days, with ash from a red lotus and ghee made out of milk from a gray cow. Margayya practices Puja and the end of it - is full of hopes of a prosperous career.

Pannalal also illustrates the role of astrology in *Manvini Bhavai* where ‘The Brahmin’s Forecast’ neatly determines Kalu’s future life. Vala Patel wishes to find some Brahmin astrologer and have the boy’s horoscope cast to see “What’s in the store for us!” Unfortunately, none of the Brahmins residing in nearby villages turns out to be ‘Kashi – returned’ Banaras trained. (Banaras is a well-known place in India where astrology is taught efficiently.) However, it may be, after all, being a Brahmin by birth, having a Brahmin body and soul must mean something, Truth dwells on such a one’s tongue. His astrological calculations and predictions are bound to come true...” Vala Patel’s wife is granted a son by God and Kashi trained *purani* baptizes the new born baby as ‘Kalu’ and makes his first statement: “Your boy will develop into a self-reliant person, old man! And turning to them with a look of self-confidence and even a touch of arrogance, states: “let it be on record, see if my predictions prove wrong” and while scrutinizing, he declares once again: “without official Mukhihood, he will rule like a Mukhi... and be a natural leader of man”. When Mavji asks about boy’s marriage, the astrologer asserts: “Two wives are indicated, kaka!” Vala Patel is discouraged by the taunting of people, but the astrologer offers him consolation by saying: “Remember this poor Brahmin’s words – and I say, in your own life – time the betrothal will take place. Call me shame on this Brahmin if that doesn’t happen”. Even when Vala Patel’s brother Parmo Mukhi denies and blames the foretelling, the Brahmin challenges him: “Vala kaka here is a man of true path, and God is the dispenser of everything. But

remember, if within these two years there isn't a favourable turn in Vala's turn, go, denounce me-besmirch my name publically" (*E.D.S.* 16-19).

Both, Narayan and Pannalal seem to favour the tradition of horoscope here. The justification we receive in case of Narayan's own life and one of his characters Margayya as stated above. Narayan becomes a widower when ignores the astrologer's appeal and Margayya hopes of a prosperous career by pleasing goddess Laxmi. Likewise, Pannalal's folk hero Kalu's destiny seems shaped in accordance with Brahmin's forecast. He becomes the benefactor of the village people often. He proves heroic and brave thoroughly and has two wives apparently Raju and Bhali. Though, his first engagement with Raju remains a failure, but in the second part of the novel *Na Chhutate* he rejoins with Raju after the death of his former wife Bhali.

The majority of novels by Pannalal are fully manifested with an element of love. In *Manvini Bhavai* and *Malela Jiv* the love triangle is shaped. In *Manvini Bhavai* the feeling of love among three characters, seems to stir throughout the novel. The trio: Raju, Kalu and Bhali face all the challenges to receive the love of their desired one. Kalu loves Raju since childhood. Though, they are separated through the wicked conspirators. Raju is sent to a diseased man Dhayalji while Kalu is forced to marry Bhali whom he has never loved. Though, throughout their life, they never cross the boundaries of restraint. Equally Kanji loves Jivi, but the strong wall of community prevents him from marrying his dear one and Jivi is sent to engage Dhula. Kanji and Kalu sigh in memory of their dear one every time. On the other hand, Raju and Jivi accept the predicament unwillingly, but do not lose their fortitude. The broken hearts experience the crucial test in their whole life. The call once given to each other to live together until the last breath comes to an end suddenly. The most important thing about their love is sustaining of sanctity. Theirs is not mere physical, but the spiritual love. Though, the divinity of the heart receives the state of consolation at the end.

Kalu receives Raju after years, i.e. when they grow old while Kanji receives maddened Jivi in the end. The villain character Nano wishes to Raju to have his own, but could not succeed because his' is the one-sided love. Throughout his life he performs various plots and attracts Raju to be his wife, but Raju remains devoted to her only love Kalu. Bhali could not control her hunger and in order to survive in the days of famine she sells even her chastity. Hers' is materialistic love who often makes quarrel with her husband Kalu and suspects on his character. Dhulo too, proves hopeless character and dies miserably.

Narayan generally considers social dimensions and common issues of domestic life. Some of his novels introduce the element of love affair among youth, but treated differently than Pannalal. The novel *The Guide* shows the love affairs between Raju, Rosie and her husband Marco. Raju loves Rosie, the married woman. Marco's acceptance of Rosie as wife demonstrates no more than a bed partner. The absence of true love encourages Rosie to allow Raju in her life. Raju loves her by heart, but equally goes mad in making money using Rosie a medium. Raju supports her dancing career through which she earns the fame and wealth. The materialistic treatment leaves its higher impact in love affair between Raju and Rosie. Though Raju leaves his dear family for the sake of Rosie's career and Rosie too leaves her warmless husband, but their union comes to an end when Raju's forgery is trapped. Another example of ideal love is Krishna, the English Teacher and his wife Susila. Even after the death of his dear wife, Krishna has longed her love forever and wishes to meet her spiritual existence. Chandran truly loves Malthi, but astrology proves hurdles in his way.

Pannalal's characters like Kalu, Raju, Kanji and Jivi strive to retain their ideal impression as devoted lovers, whereas Narayan's Raju and Rosie seem to surpass the standards of domestic Indian life. Comparatively, both have defined the concept of true love and obstacles in the path of true lovers.

As mentioned earlier in the thesis both Narayan and Pannalal were the products of Gandhian Era. The term Gandhian is referring to a particular period in Indian History (approximately from 1915 to 1950) during which Gandhian ideology had left its permanent influence on creative writing. M. K. Naik while writing *A History of Indian English Literature* terms the period from 1920 to 1949 as ‘The Gandhian Whirlwind’ (114). K. Radha in an article on “Mahatma Gandhi in R.K. Narayan and Chaman Nahal” observes that Mahatma Gandhi, who believed that novels were generally about love and that they told lies and made people gullible with fine arts, became, ironically enough, an important figure in Indian fiction in English (McLeod 105). Gandhiji remained a powerful personality in the Indian Independence movement who without any weapons fought against colonial empire and verified the true nuance of ‘truth and non-violence’. He is such a divine soul on the earth who in fact practiced what is preached in the Holy Scriptures and *Bhagavad-Gita*. Amaury de Reincourt has very appropriately phrased in *The Soul of India* that Gandhi “animated, revitalized, and re-enacted all the symbolic dramas of the *Mahabharata* as no intellectual ‘Pundit’ ever could” (McLeod 106). He was and has remained the source of inspiration to thousands of people. Mahatma, the liberator of India is worshipped as a God whose philosophic vision guided the social, political and economic spheres of the nation. Gandhiji is such a magnetic personality under whose leadership India could establish its universal identity as a nation. He remained a role-model for 20th century writers especially.

Looking to the personal history, neither Narayan nor Pannalal had any type of individual association or correspondence with Gandhiji. As mentioned above, Narayan once participated in the first nationalist agitation in Madras, named the Rowlatt Act, in 1916 while Pannalal could see Mahatma Gandhi only on the occasion of literary conference held at Gujarat Vidyapith in Ahmedabad. Except these, no further evidences have been observed in

context to their direct relationships. Both the novelists have offered a nice portrayal representing Gandhian perspectives in their creative world.

Before interpreting Gandhian perspectives in both the novelists, better to be known with the Gandhian ideals first. Gandhiji emphasized on practicing of eleven vows to be an ideal citizen of the nation: 1 *Ahimsa* (Non-violence), 2 *Satya* (Truth), 3 *Asteya* (Non-stealing), 4 *Brahmacharya* (Self-discipline), 5 *Aparigraha* (Non-possession), 6 *Sharirshrama* (Bread Labour), 7 *Aswada* (Control of the palate), 8 *Sarvatra Bhayavarjana* (Fearlessness), 9 *Sarva Dharma Samantva* (Equality for all religions), 10 *Swadeshi* (Use Locally Made Goods), 11 *Sparshabhavana* (Remove Untouchability).

Krishna Kripalani mentions some of the well-known writers who have responded the impact of Gandhian teachings in their literature: “the gifted Gupta brothers, Maithilisharan and Siyaramsharan as well as Jainendrakumar in Hindi, Kaka Kalelkar and Umashankar Joshi in Gujarati, Mama Warekar in Marathi, Nilmani Phookan in Assamese, Kalindicharan Panigrahi in Oriya, Anandshankar Ray in Bengali, Bharati in Tamil, Vallathol in Malayalam and many more in these and other languages” (qtd. in Dewari 4). Gandhian preaching is also reflected in Indian Writings in English. M. K. Naik points out number of literary personalities in *A History of Indian Writings in English*, who have contributed in spreading of Gandhian zeal: for example, in the field of prose works, K. M. Munshi’s *I Follow the Mahatma* (1940) and J. B. Kripalani’s *The Gandhian Way* (1945); K. S. Venkataramani’s *Kandan, the Patriot: A Novel of New India in the Making* (1932), Krishnaswami Nagarajan’s *Chronicles of Kedaram* (1961), Mulk Raj Anand’s *Untouchable* (1935) and Raja Rao’s *Kanthapura* (1938) (114-186).

Gandhian advocacy on back to the village (Chalo Gamde) encouraged the writers to peep into the problems of village life and portray the regional culture to define indigenous

culture through literature. Gandhiji notes in a message 'Back to the Village' in *India of My Dreams* as:

India is not to be found in its few cities, but in its 7, 00,000 villages.... The cities are capable of taking care of themselves. It is the village we have to turn to. We have to disabuse them of their prejudice, their superstitions, their narrow outlook... Take away the encrustation, remove his chronic poverty and his illiteracy and you have the finest specimen of what a cultured, cultivated, free citizen should be. (91-92)

Being inspired by Gandhian perspectives, Narayan portrays the wretched predicament as well as virtues and vices of rural communities. The imagined figure of Gandhi in *Waiting for the Mahatma* visits the famine affected region where he finds: "Hungry, parched men and women with skin stretched over their bones, bare earth, dry ponds, and miserable tattered thatched roofing over crumbling mud walls, streets full of pits and loose sand, unattractive dry fields" (89). He wishes to stay in the lowliest hut to be familiar with their pains. Sriram visualizes the model village having: "green coconut groves, long and numerous steps leading down to the large tank, with elegant village women coming up bearing pitchers and the temple spire showing beyond the tank bund, low roofed houses with broad pyols, and mat-covered wagons moving about dragged by bulls with tinkling bells around their necks, the cartmen singing all the time" (87). The rustic Velan pays his due worship to Raju, despite knowing his fake appearance as a Sansyasi. In fact, the illiterate villager remains one of the major factors to survive his Sainthood. On the contrary, in the days of famine they turn out to be uncontrollable like wild animals. Raju reacts towards their violent nature when he learns that they attack one another with knives and axes: "They do not know how to remain peaceful. They are becoming more and more agitated" (*The Guide* 96). Mari, a village blacksmith and a burglar in *The Dark Room* is kind enough to save Savitri from drowning.

His wife Ponni too, supports Savitri in her worst time to manage livelihood. Chandran in *The Bachelor of Arts* finds the people in Madras city “so mechanical and impersonal” (95) Hence, decides to return Malgudi. Though Malgudi is neither a city, nor a village, but a town of moderate size. Its growing set up reminds one both village as well as city life. Narayan also describes Nehru’s views on ‘five year plans’ in *The Man-Eater of Malgudi*. Narayan has mentioned the setting of some of the villages nearby Malgudi: Sukkur, Kuppam, Solur, Aruna, Mangala, Koppal and Kommal.

In comparison to Narayan, Pannalal has demonstrated the live image of a village culture. The majority of his novels depict rural realities where one can find the live form of illiteracy, superstitions, indigenous oppression, poverty, orthodox traditions, cultural and religious beliefs, the celebration of fairs and festivals, and various practical approaches. Pannalal is the product of village culture, Hence, has a blood- like relation with it. He clarifies his views on depicting the rural culture in *Alakmalak* a miscellanea, based on his literary career: “the village life in earlier literature was introduced in a satirical form. Later on it came in its ideal form. But to my mind, Umashankar was the first one who introduced the rural life in its concrete form in his *Sapna Bhara*. Of course, its expansion was a limited one. After that, I depicted the rural reality in detail” (18 Trans). When asked ‘Why do you prefer only village characters, despite having long experience of city life’ in one of his visits with Shree Ravindra Thakor, Pannalal replied: “I constantly felt that people- characters belonging to the village do not have hypocrisy among them or they are less hypocrite, while urban people possess it too much. Therefore, spontaneity cannot be brought among urban characters. It also means it is not natural for me” (141, Trans.). Pannalal describes the village life and the striking form of its nature in *Manvini Bhavai* as: “In the green fields the tender plants of wheat and gram were jostling one another trying to pierce each other’s side. The *palash* trees bursting in bloom sing the Rain God’s praises. The *kanjis* and the *jambudas*

lining the river bank have donned colourful new attire and stand in readiness to welcome the monsoon. The walls of the house were made of bamboo and maize stalks. For the thatch, cheap roofing-tiles of the rough flattened variety were used instead of the usual elegantly rounded ones” (*E.D.S.* 1, 5, 6).

In case of Narayan, Michel Pousee opines: “Narayan penetrated the heart of Gandhi’s teaching. He separated the obviously ephemeral implications of his philosophy from what was eternal in it and he gave literary existence to the latter” (qtd. in Dewari 7). The Gandhian favour for national education and hatred for English education is mirrored in R. K. Narayan’s Novels like *Swami and Friends*, *The Bachelor of Arts*, *The English Teacher*, *The Guide* and *The Vendors of Sweets* while *Waiting for the Mahatma* and *The Man-Eater of Malgudi* provide a philosophical justification of non-violence advocated by Gandhiji. The wearing of Khadi, spinning of Charkhas, etc., is focused in *Swami and Friends*, *The Vendors of Sweets* and *Waiting for the Mahatma*. Gandhian concern for dowry system, marginalization of women, untouchability and cultural values of village culture are well-echoed in *The Dark Room*, *The Guide* and *Waiting for the Mahatma*.

Gandhiji did not only criticize the British Education system, but also condemned the rigorous training practiced in Gurukul system. Though, he had confessed that he has great love for English literature, but opined that the Indians should be taught such noble literature through the medium of translation. His hatred for ‘English Education’ is judged on principles like the demoralization of human values and the failure in catering the all-round development of the pupil. While delivering his thoughts over the ‘Evil Wrought by the Foreign Medium’ Gandhiji says:

To give millions a knowledge of English is to enslave them... It is we, the English knowing men that have enslaved India. The curse of the nation will rest not upon the English, but upon us.... No country can become a nation by

producing a race of imitators... I refuse to put the necessary strain of learning English upon my sisters for the sake of false pride or questionable social advantage (*I.M.D.* 169,173,175).

Some of the protagonists in Narayan's novels are well-qualified. Chandran is B. A. (*The Bachelor of Arts*), Rosie is an M.A. in Economics (*The Guide*), Krishnan is an M.A. in English and a lecturer in college (*E.T.*), Vasu is an M.A. in History, Literature and Economics (*M.O.M.*), Shantabai (*D.R.*) and Grace (*V.O.S.*) too are well-educated. But some of them like Rosie, Vasu, Shantabai and Grace are involved in debauchery and demoralizing the social and cultural ideals. The Gandhian views on building of sound character through education seem to freeze here. Similarly Krishnan expresses his desire to Principal Brown to teach his students "in a different measure and in a different manner" (*E.T.* 180). Though he has reverence towards English literature, but doesn't prefer to teach in a stereotyped manner or prescribed British system because he is of the view that rigid pedagogic way in teaching has reduced English literature to "the dead mutton of literary analysis and theories and histories" (*E.T.* 178). The teachers in English medium schools treat the Hindu students very harshly. Prejudiced against Hinduism, they seem to establish the superiority of the Christian religion over the rest. In *Swami and Friends*, Mr. Ebenezer uses to blame Hindu Gods every time and keen to prove Jesus greater than Krishna and other Hindu deities: "Why do you worship dirty, lifeless, wooden idols and stony images? Can they talk? No. Can they see? No. Can they bless you? No. Can they take you to heaven? No. Why? Because they have no life" (5). The practicing of Christianization is also conducted by missionaries through the medium of education. Raju's father is afraid of sending him to Albert Mission School because "they convert boys into Christians and are all the time insulting our Gods" (*The Guide* 25). The exam-centered Education generates tensions among youth. Mere cramming remains useless as it encourages the false notion of getting rank anyhow, whether understood or not, i.e.

reading without proper understanding or say rotten memory neither offer joy of learning nor the knowledge in its true sense. In March Chandran loses about six pounds in weight (*B.A.* 50). Krishnan is discontented with the stereotyped teaching method where mere mugging up takes place. He tries to explain Mr. Brown: the College Principal: “Sir, what I am doing in the college hardly seems to me work. I mug up and repeat and they mug up and repeat in the examinations” (*E.T.* 179). Despite Balu’s distaste Margayya’s false insistence on passing the matriculation exam to maintain social dignity, brings the disaster to his family. Too much parental desire forces Balu to run away from his house (*F.E.* 156).

On ‘The New Education’ system Gandhiji views that:

Our children should not be so taught as to despise labour..... By education I mean an all-round drawing out of the best in child and man – body, mind and spirit ... every handicraft has to be taught not merely mechanically as is done today but scientifically (*I.M.D.* 184,186).

Gandhi’s advocacy of ‘self-supporting’ teaching system is well echoed in *The English Teacher* where the headmaster uses to teach his students various crafts which enable them to earn a livelihood in their future. Hence, it can solve the problem of unemployment to some extent. Krishnan resigns his lectureship and soon joins the school, which follows the Gandhian principles: “I am up against the system, the whole method and approach of a system of education which makes us morons, cultural morons, but efficient clerks for all your business and administrative offices” (179).

Gandhiji while sharing his views on ‘Women’s Education’ shows his firm assurance that the upliftment of women is possible only through education:

... there is no justification for men to deprive women or to deny them equal rights on the ground of their illiteracy; but education is essential for enabling women to uphold these natural rights, to improve them and to spread them;

again, the true knowledge of self is unattainable by the millions who are without such education (*I.M.D.* 231).

Ramani, though oppressor of his wife Savitri, yet seems to be influenced by Gandhian thought. He is of the view that education makes one eligible: “women must be educated; it made all the difference” (*D.R.* 88-89). Even Savitri herself, when observes the healthy educational atmosphere of young generation, shows her regression: “If I had gone to a college and studied, I might have become a teacher or something” (*D.R.* 120). The dependence on her husband makes her silent sufferer. Raju’s mother appreciates the worth of education, when learns that Rosie is an M.A.: “Good, good, brave girl. Then you lack nothing in the world. You are not like us uneducated women. You will get on anywhere. You can ask for your railway ticket, call a policeman if somebody worries you, and keep your money” (*The Guide* 142). The helplessness of illiterate woman is the hidden fact of her agony.

As mentioned earlier in the thesis, Pannalal was not highly educated. He has hardly mentioned the educational status of male-female characters, policies and its merits- demerits, or women’s emancipation through education in his novels. During the first half of the 20th century, the whole Ishan region suffered the terrible blow of famine. The interior village areas lacked the facility of even primary education, then ‘how to deal with educational set up’ would have been a big poser to Pannalal. Though his later novels like *Pachhale Barne* throws some light over such issue where Himmat receives higher education and joins the Gandhian movement. Hence, Gandhian thought on Christianization through education and diminishing the indigenous values are echoed indirectly in Pannalal’s writings. Looking to his personal views, Pannalal seems to harmonize the contemporary era. In an interview with Ramanlal Jain over the issue of establishing Hindi as a medium of communication, he opines:

Nothing is wrong if Hindi receives its permanent status of being a National language, but the attempt to spread it among Indians should be conducted

naturally. On the other hand, looking to the present movement of the world ... the knowledge of English with Hindi is equally necessary and the third language should be the local one. Such principle of three languages should be acceptable to all (qtd. in *Alakmalak* 155 Trans.).

Gandhiji considers non-violence a powerful source and prime necessity to answer the subjugation. He interpretes the concept more philosophically as:

The Rishis, who discovered the law of non-violence in the midst of violence, were greater geniuses than Newton... the use of arms they realized their uselessness, and taught a weary world that its salvation lay not through violence but through non-violence. Nonviolence in its dynamic condition means conscious suffering. It does not mean meek submission to the will of the evil doer, but it means pitting of one's whole soul against the will of the tyrant (*I.M.D.* 77).

The fictional Gandhi in Narayan's *Waiting for the Mahatma* addresses his audience to follow "the practice of absolute Truth and Nonviolence" (28). Sriram is also advised by fictional Gandhi to wear non-violent footwear. Natraj in *The Man-Eater of Malgudi* constantly fights against Vasu, the taxidermist to save Kumar, the temple elephant. Truly speaking, Natraj is an ideal Gandhian thoroughly who has never teased or killed even the tiniest creature in his whole life. Jagan, as a follower of Gandhi, uses to wear sandals made out of the leather of an animal which had died of old age: "I do not like to think that a living creature should have its throat cut for the comfort of my feet" (*V.O.S.* 9). The slaughter of animals to conduct the business of tanning in Gandhian view is a great sin. Looking to the second invaluable vows practiced by Gandhiji is his love for truth to which he considers the form of God. He has experienced the power of truth in all his movements conducted either against colonial rule or in protecting a national unity. His *My Experiments of Truth* is a unique example on his

perusal of truth. Narayan too, highlights some aspects of truth-loving people in his novels. Savitri shows her reverence for truth: "I've never lied in my life, except a few uttered in childhood" (*D.R.* 116). Dr. Pal in *The Financial Expert* declares: "I'm an academician and I'm only interested in Truth and how human beings face it" (85). Jagan in *The Vendor of Sweets* confesses his frailty for speaking a lie to Grace: "prayed to Gandhi's spirit to forgive the lie he was about to utter" (64). Raju, the guide too, keeps his promises and gets ready to sacrifice his life for the welfare of drought-stricken region. Velan compares him with Mahatma: "Your penance is similar to Mahatma Gandhi's. He has left us a disciple in you to save us" (*The Guide* 107). Bharati in *Waiting for the Mahatma* warns Sriram in plain words that "Mahatma will not mind anything at all, but you will have to speak the truth if you speak at all (61). Pannalal too, like Narayan, pursue the same note to define the course of non-violence and truth. Kalu the protagonist in *Manvini Bhavai* blames British soldiers who kill the innocent people with their mighty guns instead of providing them bread. He sighs in desperation: "Had you used your powers to search out some means of enhancing life we should have taken you a true knower of the 'thirty-six arts and skills'- and a model!" (*E.D.S.* 394) Kalu hates the Gora who drinks wine and eats the cow beef (*Bhangyanan Bheru* 209). Dalo, once dacoit is converted into a true Gandhian in *Na Chhutake* who appeals his partner Ratna to leave the path of violence and forget the enmity against the indigenous rulers. Dalo tries to convince his friend Ratna: "Speak Ratna, would like to wear this Gandhian cap or *bukani* (a piece of cloth tied round the face, covering the chin and cheeks). We do not have time to think over it now. Tell me, are you ready to surrender willingly or catch this gun?" He explains to his daughter Dariyav that 'these educated people would not have been foolish, truth will win certainly' (118, 122 Trans). Himmat in *Pachhale Barne* becomes the worshipper of truth and non-violence after reading Gandhian literature. Not only has this, but he has also visited various villages with volunteers and made his best effort to explain the

importance of Gandhian slogans. He brings the awakening among the people of that region. He wishes to offer education, and bread to his poor and illiterate community (81). When Thakore demands if Himmat surrender his Gandhian cap, he would return him the detained land. Himmat gets excited towards Thakore for such unjust and insulting tone, even wishes to beat the person who protests Gandhian practices, but remains helpless against him. He gets ready to offer his head since he is pursuing the path of non-violence (112).

Narayan too, has exposed the evils of untouchability by pursuing the Gandhian ideals in some of his novels. Narayan's generation was far rigid; say the orthodox mentality was deeply rooted in the social system. Narayan has offered a live portrayal of the wretched condition of untouchables in *The Waiting for Mahatma* and favoured the idea of casteless and classless humanity. The detailed account of this topic is already discussed in the previous chapter (ch-4). Pannalal also depicts the evil predicament of Dalit in one of his short stories titled *Malak Upar*. Though, Pannalal's depiction of either farmer or Thakarda community represents the miserable plight of poor people who are deprived of their fundamental rights. They are under the shelter of native colonial or slave in the hands of riches. Hence, it indirectly confirms that 'theirs is the Dalit-like state'.

Gandhiji advocates Khadi a great means to generate a harmonized and balanced frame at various levels through offering employment to millions of needy people in a country like India:

Khadi to me is the symbol of unity of Indian humanity, of its economic freedom and equality and, therefore, ultimately, in the poetic expression of Jawaharlal Nehru, 'the livery of India's freedom'. Production of Khadi includes cotton growing, picking, ginning, cleaning, carding, slivering, spinning, sizing, dyeing, preparing the warp and the woof, weaving, and washing (*I.M.D.* 105).

Following the Gandhian concept Narayan advocates Swadeshi movements, viewing his favour for wearing of Khadi in some of his novels. Sriram preaches and practices the spinning and wearing of Khadi. According to him “Khadi alone was going to save the nation from ruin and get the English out of India, as that venerable saint Mahatmaji explained untiringly” (*W.F.M.* 33). Jagan in *Vendor of Sweets* defines Khadi a cure to economic betterment: “Gandhi had prescribed spinning for the economic ills of the country” (121). Jagan reminds us his pledge: “I made a vow before him (Gandhiji) that I would spin every day of my life. I’ve got to do it, whether I’m at home or in a forest” (176). The novel *Swami and Friends* also narrates the wearing of Khaddar and boycotting of foreign goods. In context to this, Narayan in his essay on ‘When India was a Colony’ mentions the traditional rumour heard in the days of the East India Company over the wretched condition of talented weavers of Dacca muslin (the finest fabric in the world) whose thumbs were cut off in order to prevent competition with textiles from Manchester and Lancashire. Though strange enough, but the said story has persisted for decades. Narayan is of the view that the British were essentially merchants and India was primarily a market (Narayan 342). Some of the characters, e.g. Natesh, Jagdish and municipal chairman seem hypocrite, who are shown misusing the tool of Khadi. There one finds a huge gap between their preaching and practicing of Gandhian morals. Similarly, Pannalal too, promotes home-produced Khadi which has already been cited prior in the thesis. The men like Dalo and Himmat use to wear Gandhian cap and seem worshipper of the Gandhian ideals. Besides this Patel also depicts hypocrite political figures who under Gandhian dress-code often mislead the illiterate people of rural region.

To conclude this chapter, the researcher would say that Gandhian image is clearly apparent in both the novelists. In the matter of their creativity the societal frame, joint family system, etc. confirms its fundamental role in a parallel mode. While dealing with regional representation they visualize the indigenous culture in its multifaceted form through

rendering a variety of issues like traditional, cultural and religious norms in Indian setting. The prime note of their fictional world is to define the indigenous spirit of traditional India and defending its indigenous consciousness. Both seem to favour the value based culture and equally claim their hatred for social evils. They aim at humanizing the native identity through mythical truth cited in sacred scriptures. Both were from Gandhian era and joint Hindu big family. Narayan's was a rich source of learning while except a little parental sense; Pannalal wasn't benefited much through family members. Narayan's educational status in comparison to Pannalal was far better. Both had experienced the conventional structure of community, but the orthodox societal frame shaped their vision and life-philosophy. The poets like Umashankar and Sundaram were the major contributors to encourage the literary genius while to Narayan Graham Greene proved sole promoter. Both remained the publishers of their own and had some sort of affection with farming occupation. Both received favorable response from the critics' point of view except a few limitations like deficiency of stylish language. Pannalal has delineated various themes manifesting love, disaster, oppression, morality, social evils along with Gandhian perspectives. Similarly, Narayan's major concern is human relationship in which he has woven together the issues like quest for identity, aspiration towards spiritual maturity, social evils along with Indian freedom movement and Gandhian preaching. Hence, one notices that though both the novelists seems progressing in the same direction and offers similar images of regionality and nation, there are some critical differences.

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