

R.K.NARAYAN : AN EMPIRICAL FACADE STUDY AS A NON-FICTIONAL PLAYWRIGHT

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ABSTRACT

This paper introduces R. K. Narayan as a productive journalist of individual articles. They are realistic with actuality, humour and incongruity. They were composed at diverse times of his existence. The most huge around these papers are 'Next Sunday', 'The Reluctant Guru' and 'A Writer's Nightmare'. The extension for such a synthesis is unrestricted. The disposition might be sombre, comical or humorous and the topic may be heterogeneous. He handles subjects, for example Coffee, Umbrellas, Teachers, Week papers, outside outings and so forth. All uncover the precise embodiment of India.

Keywords: Directorate, heedless, comical, incongruity, following, sharp and criticizing

INTRODUCTION

R. K. Narayan is the fabulous old man of Indian fiction. Moreover fiction, he was likewise an exceptional Non-fictional writer. That is the reason he won the first Indian Sahitya Akademi Award. All his books of fiction and verifiable are great and should read by anyone who can read English. His dialect is extremely clear and transparent. He composes for youngsters and grown-ups. His writerly life crossed seven long and celebrated decades from the 1930s to the 1990s. As our investigation of paper is limited to just R. K. Narayan as a non-fictional writer, it is better to manage his articles rather than Novels and Short Stories. Essentially all through his vocation, R. K. Narayan composed non-fictional pieces/essays. They were composed at different times which showed his development of psyche as an author like William Wordsworth. Beginning with pieces composed as a week by week commitment to the "Hindu" in the late 1930s, Narayan's investment in the short structure headed him to remark, through the following not many decades, on practically each part of the planet around him that held his premium. It was the short subjective exposition that was Narayan's strength, since it was the ideal stage for expanding his blessing for sharp perception and episodic story.

Division of Essays: R. K. Narayan's papers have been partitioned into 3 sections. The First assembly of short papers (Earlier Essays) was composed over the prior phases of Narayan's genuine transporter from 1930s to 1950s. The second assembly of short expositions (Middle Period Essays) was composed

from 1950s to 1970s. The third phase of short expositions (Later Period Essays) was composed 1970s to 1990s. All these papers have been united under the rubric 'The World of the Writer'.

The Style and World of the Writer: R. K. Narayan is an author of the particular articles in the style of Charles Lamb, Hazlitt, A. G. Gardiner, all the more as of late E. V. Lucas or Robert Lynd. He calls his paper "Discursive" which implies 'Personal'. The particular article was charming in light of the fact that it had the author's preferences, aversions and his perceptions, dependably with an unique flavour of humour, sensitivity, abhorrence, style, appeal, even a peculiarity. As it were, his article is a joy to read to the extent that it uncovers the 'scholar's disposition'. His expositions show journalist's 'wide grant' and each sentence reflects his humour and incongruity. So they are "delightful" and also "captivating" as his books. He handles subjects, for example Umbrellas, Weddings, Monkeys, South Indian Coffee, Films, the Black Market, Old age, Caste System, Gardening and Vayudoot. The later, more drawn out articles harp on the 'Cultural Ambiguities' that persevere in our country as seen in his short story "A Horse and Two Goats". The extent of a particular paper arrangement is unrestricted the temperament may be grave, humorous or ironical and the subject might go from what R. K. Narayan recognizes from his window, to what he sees in the waste-paper wicker container, to an universe of the Cataclysm. This is the excuse for why he chooses individual article structure while composing non-fictional composition pieces. The book "The Writerly Life" speaks to the dominant part of R. K. Narayan's verifiable. It is a consolidated volume of his writing books, for example "Next Sunday"-Sketches and expositions (1960), "Reluctant Guru" (1974) and "A Writer's Nightmare" - Selected Essays (1989). Evaluate of R. K. Narayan's Prose Essays: Let us study the writing articles of R. K. Narayan, area wise/group-wise.

Early Essays: These articles were composed by Narayan throughout the late 1930s to right on time 1950s for his week after week segment in the Hindu. They are all situated in the South India of Narayan's punctual years and showcase his capability to appeal engraving the aspects of the planet around him. They furnish experiences into Narayan's heroes the working class regular man. They are composed in a light-vein.

"Next Sunday" is the first exposition in "Writerly Life". Here, R.k.narayan says that every living soul anticipates Sunday. It is a day on which there are numerous things to do. A man plans to do the work of 48 hours that day. He needs to get up late. However he is bothered and gets up in a baffled mind-set. It is not an exceptional approach to begin the day. The appeal of the day is lost at the precise begin. When he starts his work, the Sunday almost has gone. He starts to perceive the things in the house. He had no opportunity to inspect those things on different days. He is a hobbyist. He gets a kick out of the chance to repair things with his own hand. He needs to hang a picture, repair the radio and oil the watch. He sits as an extraordinary god in his workshop. Yet he is unable to do anything in light of the fact that he uncovers numerous instruments are lost some place in the organizer. The young men of him who stand close him need to departure from their father's scoldings. All of a sudden he sees his kids playing in the following house. He uncovers that his kids are not advancing on the right times. He disciplines them. The man uncovers that half the Sunday is cleared out. There are just a couple of

additional hours left. He recalls his guarantees. He needs to fulfil them. He gets up after his rest. He believes that he can take his family out on that day. At that point he recalls how he went through the past Sunday with youngsters, yelling with yearning at the transport stand. He says to his youngsters to stay at home that day. He guarantees to take his family out 'the following Sunday'.

In "The Crowd", R.k.narayan says that he prefers Crowd. In a swarm a man can achieve incredible smooth he can disregard himself for a couple of hours. He has seen numerous forces when he is in Madras close radio stand at the Marina, Flower Bazaar way, Central Railway Station stage and Parry's corner to Moore market. There he was viewed mankind in an astonishing mixed bag and state of colours, structures, voices, requests and exercises. He prefers swarm at a sanctuary celebration. The pessimist disdains a swarm, misses the appeal of life. In the paper "Coffee", the creator portrays the story of Coffee and the way it came to India. Bababuden, a Muslim paragon of piety originated from Mocha, carrying with him a handful of seeds and settled himself on the slant of a mountain go in Kadur locale, Mysore state. This run was later named after him, and anybody can see his tomb when they make a short outing from Chikmangalur. Later he depicts the methodology of Coffee- making which every living soul does however he gives numerous precautionary measures for making divine Coffee. Hence R. K. Narayan's ahead of schedule articles spread an extent of subjects which are normal, for example 'Restaurants', 'Gardening without Tears', 'Of Trains and Travellers' and so forth.

Middle Period Essays:R. K. Narayan wrote these essays for 'The Hindu' and other periodicals. They were written when he has at the peak of his career. These pieces represent various aspects of Narayan's engagement with Post-Independence India. One such essay is "Reluctant Guru". In 1969, Narayan was visiting professor at the University of Missouri, Kansas University. When he stepped into his very first class, R. K. Narayan found himself confronted with a very of elderly ladies, each brandishing a copy of 'The Guide' in her hand. This essay is an autobiographical essay. Here the Reluctant Guru is the author himself. He is exposed to the naivete of American campus crowds. On tour as a D.V.P (Distinguished Visiting Professor), Narayan meets in shock but amused silence, a throng of people who thinks that India is only the land of snake charmers, Yoga, Mysticism, Philosophy, Fakirs and Black Magic. He professes to them on everything that is demanded of the land of Kama-Sutra.

What comes out in this refreshing essay is the blinkered view the west has of the Eastern sub-continent, especially India. Humour is there and what sets the mood of the reader is the matchless symphony and humour, which unfolds the fact of India. The Bharat brand of English, the defence of the usual late corners in India, the world of culture mongers, a plea for a ministry of worry, brings out the best of R. K. Narayan's pungent and sparkling humour and his capacity to launch in any situation. The other essays are matchless in their capacity to keep one in fits of laughter at their best and in the status of amused indignation at their not so-best states. Indian audiences would adore seeing this deluded view of the west as it evaluates the land of Maharajas. It becomes especially funny because the Indians too foster some prejudices and mind sets against or for the Americans and in the counter beliefs, are able to laugh at themselves. And even as Narayan probes the American system for its blinded vision, he also exposes us to the system of education and administration that would put any among us to shame.

In the guise of his trademark humour, R. K. Narayan manages to give a comparative study of different cultures and the interaction between them. Anybody who claims to be a Narayan fan would be unfair to think of him as just a fiction writer. His prose essays are ideal to read because of funny, warm-hearted, satirical and yet serious aspects of those essays.

'**The Newspaper Habit**' is a funny essay about the reading habits of a newspaper. The man-in-a-hurry glances at the headings and summary and puts away the paper for a thorough study later in the day but he misses the sports column. The boy, who borrows the paper, detaches the sports page. In the other essay "**The Lost Umbrella**", R. K. Narayan describes how he often forgets his umbrella at shops, for which he filed a detailed complaint with the police. R. K. Narayan says that an umbrella is a highly-prized possession to anyone. It should be carried carefully without leaving it at any point of the journey.

Later Essays: The Later Essays are longer than the other two. R. K. Narayan wrote on the topics that were significant to him. One such essay is '**A Writer's Nightmare**' (1988). This essay sums up a critical observation on censorship of writings and writers by the government parameters. It reveals R. K. Narayan's keen observation on the situation of writing in India. The essay is also a virtue of simplicity, precision, clarity and readability. Here, Narayan uses the minimum of words to achieve his purpose, and vocabulary has a modest usage. It is a sweet 'anecdote of dream' like qualities. Through a dream like quality, Narayan observes the nightmare of a writer where he is pathetically subjugated and minimized by narrow restrictions of governmental dictation. In the world of 'Xandu', the kingdom of fantasy, the author dreams of an appointment of an officer called- 'Controller of Stories'. The controller of stories has the functionality of monitoring, regulating and reprimanding the bad stories altogether.

Writing a story is no more a child's game. It is a bureaucratic haphazard. Filling up the form, sending up a synopsis of it in quadruplicate to the chief story Bureau for further sanctions become a regulation. There should be final authorization certificate after the consideration of diversified aspects of story writing. The central story Bureau is a facilitating body which will consist of four directorates. Each of the directorates will consider the plot, character, atmosphere and climax separately. They could also provide utilization and improvement directives. The writer failing in such parameters must be punished.

The purpose of such measurements is enhancing the 'writing skill and the content of the story'. Finally what the government says is an object misery that if the procedures fail in achieving its goals, they should take the writing for themselves. At this stage, the dream shatters.

Narayan's observation is pivotal to that criticism of government censorship and parliamentary debates. Through bunter and situational laughter, he criticizes the tendency of curbing of spontaneity of a writer by the governmental mechanism. 'Writing- be' it a story or any other literary piece must be a will of the

author's powerful ambition through subjectivity or objectivity. A government should not regulate writers notably, Narayan's comic is very clear as he has hinted the hoax of parliamentary procedure through a questionnaire. "The Writer's Nightmare" is typically Narayan's social critique. The other essays are on the topics like 'Love', 'Noble Prize Winners', 'English in India' and 'The Problem of the Indian Writer'. This group of essays includes a significant essay, "Misguided Guide", expressing Narayan's displeasure with the film 'Guide', based on his book, "The Guide"

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