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A STUDY OF HUMANVALUESIN R.KNARAYAN'S '*THE GUIDE*'

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Abstract:

The Guide is the most acclaimed novel of R. K. Narayan that won him not only immense popularity but also the Sahitya Academy Award for 1960. 'The Guide' is an imaginative locale created by Narayan. The attempt in this Research Paper is made to show, how through the series of 'The Guide' novel Narayan presents the human values, social values, customs and traditions which have been in existence and still continue to play a major role in shaping the lives of people. The important family themes like Marital fidelity, husband-wife & father-son relationship, parental love and lack of communication between the old and the young generation etc. all are beautifully dealt by Narayan in his novels. The paper seeks to explore the human values embedded in his novel The Guide. Interestingly, in 'The Guide', Narayans main characters resist the traditional, religious and familial duties and then accidentally drift towards their destined destiny, because, in Narayan's system the

deviation or confusion caused by the non-adherence of norms definitely leads to adverse outcomes. However, as stated Narayans moral vision is not consciously or explicitly cultivated in his writing. They are incidentally and inherently part of his art of storytelling and of the cultural environment, which is the background for all his stories. Thus, Narayan's message in The Guide also, has to be garnered by the readers themselves according to their own respective intuitions. 'The Guide' begins with realistic settings and everyday happenings in the lives of a cross-section of Indian society with characters of all sections. Gradually fate or chance, fault or blunder transforms mundane events to fantastic happenings. Unexpected disasters befall the hero as easily as unforeseen good fortune. The characters accept their fates with an equanimity that suggests the faith that things will somehow turn out happily. This, in a way implies the basic viewpoint of the novelist and depicts the approach towards life he seems to advocate. Raju,

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like a leaf drifts away with the wind of circumstances, reaches his lowest point when he gets imprisoned, is given a second chance and then hopes for a better tomorrow.

Keywords: Malgudi, spritiual guide, human values and Transformed.

Introduction

R. K. Narayan is an Indian English novelist. His full name Rasipuram krishnasawami Iyer Narayanaswami he is commonly known as R.K. Narayan. The Guide is based on malgudi, a fictional town in south India. He gave his readers something to look forward to with Malgudi and its resident and is considered to be one of the best novelists India has ever produced. He brought small- town India to his audience in a manner that was both believable and experimental. Malgudi was not just a fictional town in Malgudi. His first novel Swami and friends (1935) novel presents school days of Swaminath. Bachelor of Arts (1973) this novel dealing with college life. The dark room (1938) novel is lament on the disharmony of domestic life. The guide describes the transformation of the protagonist, Raju from a tour guid to a spiritual guide and later he became greatest holy men.

Man needs some values in him and in his profession to be popular. Narayan has

an immense assortment of challenging aspects in him to check success in his goal. If a reader takes up Narayan's works, the first thing that hits the eye is their immense variety. He has written on every conceivable subject between heaven and earth. He is a detached artist, but never drops his sympathy for his character. Malgudiis Narayan's Caster Bridge. His careful selection and order in go material and all that is outside his range is carefully disdained.

Despite this, he does take the pain to communicate that bad or evil actions lead to similar consequences and good actions yield good results. There is no doubt that Narayan's vision is essentially moral, for the problems, he sets himself to resolve in his novels are largely ethical. Besides, it usually revolves around Hindu traditionalism in Narayan's works, and involves a confrontation when that traditionalism is defined by the characters that entertain a more modern and more innocently individualistic values.

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Narayan's human experience and compassion constitute a mature existential vision which is vitalized by his humorous narration and given depth by his acceptance of traditional and religious values. The values at various points in his narratives place his characters in moral relief. His humour discriminates between the permanent and the strange and thus, while Narayan gently mocks some peculiar, pretentious or hypocritical attachments to traditional customs we see Raju maturing before us by stages, over period of time. His self-awareness is hard earned but not in the way in which a tragic character earns it. The clean sing takes place no doubt, but not in the heroic strain. As Raju is a kind of anti-hero, Narayan does not show this 'common man' reach the tragic height of Shakespeare's protagonists, although, Raju's self-awareness and the sense of social and spiritual fulfillment that results from it in the end is something that astonishes us and elicits appreciation. Narayan's fiction

combines different facets of life and experience. Narayan views human relations, traditional values and conventions as essential elements of an orderly human life. The marital relationship between Marco and Rosie breaks down, because, in the beginning, Marco neglects Rosie and later Rosie dares to break the chains and refuses to blindly respect and revere the tradition of marriage.

The severing of relationship brings emotional trauma in its wake. Both, husband and wife eventually suffer and repent for not giving due regard to their mutual relationship. The relationship between Marco and Rosie in 'The Guide' is not based on conventional philosophic values.

Conclusion

Narayan's knowledge of Indian classical literature, philosophy, religion, morals and ethics pervades his writing, but as said already, he does not burden unnecessarily his readers with discourses on his viewpoint and vision. So, behind the narrative mask of his novels, Narayan attempts to portray a vision of life, a life of opposing dualities, of appearance and reality, beliefs and betrayals.

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