



Myth and reality in the works of the Indian 'TRIO'

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Abstract:

Temporal life is viewed in relation to the eternal reality in Indian English fiction. The Indian writings in English have shown richness under diversity and a capacity to accommodate a wide range of concerns. In Mulkraj Anand a human concern for the underdog, not just preoccupation with economic determinism, and in R.K.Narayan the comic mode as equivalent to the tragic in his evocation of mediocrity and Raja Rao captures the magnificent mythical imagination of Indian antiquity and alters expression to accommodate a distinctly profound Indian sensibility Myths are obscure in origin, Protein inform and ambiguous in meaning. Richard Chase rightly points out that Myth is Literature which suffuses the natural with preternatural efficacy.

Key words: economic determinism, Socio-Cultural Complex, English fiction

Narration

Besides offering a glimpse of graphic variegated Indian "Socio-Cultural Complex", Indian English novels are useful indices showing the interesting innovations in narrative technique practiced by the writers of each decade. Our best surmises about an author 's world view have to be made on the basis of the issues he raises in his fiction and the 'values' he succeeds in putting across directly or indirectly. Whatever may be the chosen frame work of a story –past or present, legend or history or contemporary events, the ultimate test has to be essential meaning within these external trappings.

The Indian writings in English have shown richness under diversity and a capacity to accommodate a wide range of concerns. In Mulkraj Anand a human concern for the underdog, not just preoccupation with economic determinism, and in R.K.Narayan the comic mode as equivalent to the tragic in his evocation of mediocrity and Raja Rao captures the magnificent mythical imagination of Indian antiquity and alters expression to accommodate a distinctly profound Indian sensibility

Myths are obscure in origin, Protein inform and ambiguous in meaning. Richard Chase rightly points out that Myth is Literature which suffuses the natural with preternatural efficacy. A potent myth appeals not to the reason but to the imagination of the reader. Myths today can be of use only if they illumine the present predicament of human society or suggest a remedy. They are meant more inspiration rather than for information. They are like a religious ritual which makes life more meaningful and enriches it by penetrating to its essence. A myth is no substitute for reality but only a vehicle for la better appreciation of reality. If we observe the works of R.K.Narayan and Raja rao they are saturated with the classical Indian myths whereas Mulk Raj thinks that India in her present predicament stands in need of the creation of new myths in place of the old which have already served their purpose land are not practical relevance or significance in the present circumstances.

Raja Rao is a realist through land through. Reality of life and the events in a novel may not be identical but the correspondence between the two in his



novels is more on the realistic side than on the fabulous. Even the recourse to myths and puranic parables is taken for substantiating the realism of certain philosophical truths which are very subtly connected with the actions and the events. The blend of metaphysical vision and the realistic view of life has enabled him to depict the rope and the serpent together and also to juxtapose the realm of the cat and the realm of Shakespeare for a greater understanding of the either at a level at which they interact. Raja Rao is a curious type who can command at every moment of his creative thinking a firm hold of the concrete reality and the philosophical abstractions. N.K.Naik considers that Raja Rao's. The Serpent and The Rope is a Puranic Fable. In the Car and Shakespeare. It is evident in page after page with words becoming images, images fusing into myths, myths manifesting as symbols and all organizing the material of the novel in a rich and complex presentation. Raja Rao in his Kanthapura is more successful. There the old Grandmother narrator with her bardic, recitative manner captures the true flavor of the Rama – Myth through her nostalgic reminiscences of the confrontation of non-violent Gandhi with the British bayonets. Murthy under the magic of imagination becomes no less than Gandhi's avatar. she imagines the Mahatma as the large Sahyadri mountain while Murthy is seen as the small mountain. The success of the mythical experiment is apparent as the life of an entire village community is transformed under its inspiration.

To say that Narayan is a realist in his art, is only to state, in different words, the well-known fact that he is an

objective artist, a dispassionate but sympathetic observer of humanity. He presents life precisely as he observes it. This fact of realism is an outstanding feature of his work, In his novels, we find no paragons of virtue or no devil's disciples. The mythical trend in Narayan is evident right from Swami of Swami and Friends to Raju of 'The Guide'. Raju's 'death by water' may not look like the crucifixion of Christ, but it certainly is a sort of Christian sacrament of baptism into a higher life. Narayan has freed himself of realism on the critical and the socialist planes and has evolved a special brand of Malgudi realism which moves on the local, regional and universal planes-seeking to enliven it with the classical Hindu myths, legends and folklore. R.K.Narayan's 'The Man-eater of Malgudi' has a myth for its basis. Narayan has used the myth not only as a myth but as an allegory of the conflict between Good and Evil.

Mulk Raj Anand like his heroes 'is alienated from a traditional framework of values' that socialism in his master pieces—Untouchable and Coolie can be no substitute for a lack of sustaining myth in his works'. In his novels 'The Old man and the Cow' he shows is angle on the ancient myths and legends of India— how they need to be revolutionized under the stress and strain of modern life. The myth of Karma is explained well in that novel.

Conclusion

Thus temporal life is viewed in relation to the eternal reality in Indian English fiction. The realities of the temporal order are always explained in terms of the eternal mysteries of selfless – action, Self – knowledge and self-surrender. The 'Trumurti' of the Indian English fiction



Mulk Raj Anand, R.K.Narayan and Raja Rao have by their stupendous literary output – each in his own way – tried to project the elements of myth and reality in their works. In spite of their attitudes to things, we feel their's is a 'common endeavour'.

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