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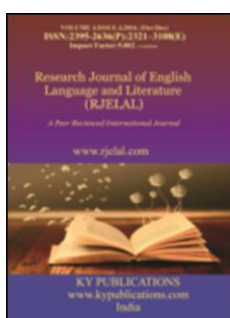
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THE MAGIC OF MILIEU IN HARDY AND NARAYAN'S FICTION

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ABSTRACT

The present paper is about regional novels and the role of milieu in them. This paper is written with special focus on R.K.Narayan and Thomas Hardy keeping their milieu as a parameter and paint to add colour to my research paper. Both the literary artists have created their locale with regional flavour with whom the readers are able to draw universal resemblances due to intimate connectivity with theme characters and plot construction. Narayan the creator of fictitious town Malgudi and Hardy the designer of Wessex, which too happen to be an imaginary town possess the power of the sublimity of literary art. Both the veteran novelists have kept the same milieu in all of their novels and thus inculcated a sense of familiarity and sense of belongingness in their readers. Wessex's contribution to the tragic scenario of Hardy's novels and Malgudi's to the comic scenario of Narayan's fictional art are of great value. Although the treatment of their respective milieus differ yet both of them are able to create the microcosm of their society.

Hardy's Wessex forms the background of most of his novels as Narayan's Malgudi is the place of action for his characters. Both are nostalgic towards their dream towns. Their world is closely linked with a more ancient history. Narayan can be called the father of regional novel in India. Unlike Hardy his Malgudi is not conditioned by coincidence or sudden reversal of fate.

Both of them never try to moralize or to be reformers. They are truly committed to the art of regional fiction.

Keywords: milieu, regional, literary art, comic, tragic, history

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Regional novel is the derivative of the social novel. Regional novels demonstrate the lives of people living in a particular place. Notable examples of this genre are Hardy's Wessex novels William Faulkner's novels set in Yoknapatawpha country, Ignazio Silone's novels, notably Bread and wine (1936) is set in a small Italian village in which Silone delineates Italy and RK Narayan's Malgudi novels. Narayan novels are representative of the Indian writing in English. They are not merely a social and

political chronicle of the milieu wherein the action of the novels is confined to a certain time and place. Regional novels display how environment influences its inhabitants.

The worlds of fiction of Thomas Hardy and R.K Narayan have been given a new significance by these spaces and milieus. Wessex's contribution to the tragic scenario of Hardy's novels and Malgudi's contribution to the comic scenario of Narayan's fictional art are of great importance as their works

are strongly localized and attached to intimately known regions, they are attached to the specific epochs in the history of English rural society and Indian middle class society. Hardy finds delight in placing human destiny against a background of milieu. Narayan same pleasure in presenting the values of small South Indian town against the background of his milieu. Their milieu is living and growing, it is not dead or dormant: Wessex's agricultural community of England experienced gradual decadence and Malgudi too at different points of time experiences the swift changes. As they are real social demonstrators, their imagination thrives on various social and cultural events they experienced in their time the same are reflected in the pictures of their milieus.

Nevertheless the credit of immense academic reputation and literary fame availed by both the literary artists go to the restricted regions, usually either a rural community or a small town intimately linked with the surrounding countryside like Wessex, a queen Victorian town of 1874; similarly Malgudi in the 1930 is the small town across the river Sarayu. Their created regions exhibit the age old values shapes the psyche of their characters which is inclusive of cultural and emotional outlook and the foreign notions of economic progress. The secret of success of their concept of space lies in the strong sense of reality. This sense is so intense that many readers have established emotional bonds and relations with the fictitious towns of Wessex and Malgudi. The readers experience and enjoy a sort of regional flavour in these novels.

The name of Indian writer who writes in English Mr. R.K Narayan needs no introduction. His writing span covers 50 years of nonstop perennial creative writings Narayan literary spectrum include novels, short stories, legends retold, essays, travelogues and memories which he always painted on the same canvas of Malgudi. Narayan and his fictitious town Malgudi have become synonyms of each other. He is an iconic figure of an international repute. This player of words is celebrated at global level due to his universal themes and resemblances that readers of any nationality and creed develop instantly during reading his conjuring works.

The key themes in the fictional art of Thomas Hardy and R.K Narayan emerge from their created space or milieu named Wessex and Malgudi. Although the concept of their space is limited and reserved to a particular locale yet it has power of universal appeal which acts as a major impetus to explore the reasons for creating imaginary space by the novelists.

Thomas Hardy lived as one of the most celebrated English novelists. His pure narrative art was a god gift. Using his skills of make believe he created his imaginary region known as Wessex. Following his trend R.K Narayan the literary artist of high esteem in India as well as abroad created his own milieu and named it as Malgudi. He designed this space of his dreams with such a crafty perfectness that many of his readers and admirers believe Malgudi to be a real town and wish to visit it. Same idiosyncrasy can be found in the readers of Wessex novels who try to locate the town Wessex somewhere in Southern England.

The magic of milieu named Malgudi or Wessex works as it records the socio-psychological and socio-cultural aspects of that era. Indian regional novels provide social consciousness with universal thrust and regional flavour. Many practitioners of the craft of writing like Raja Rao, Ramakrishnan, Mulk Raj Anand, Kamala Markandaya etc are preoccupied with similar thematic concerns. Regional novels irrespective of differences in languages, regions and religions, focus on customs and speech of the characters and environmental influences on the residents.

Regional; novels are impressive not only because they contain regional flavour but also reflect the readers own attachments with this particular habitat and places. Regional novels have added theoretical consciousness and sophistication to the sociological, cultural and philosophical concerns of the milieus to which they remain committed.

Hardy, the creator of Wessex belonged to the group of last Victorians including Henry James and Samuel Butler. The last Victorian period witnessed industrial revolution which made Britain a place of new inventions and gave rise to disintegration and desperation, to bloody imperial race among

competitors to modern economic crisis, to the upheavals caused by the labour movements and to the influence of T.H Huxley, Charles Darwin, William Morris and Bernard Shaw. On Hardy theses aspects of the age are clearly evident like disintegration, pessimism and ethics of the Victorian world. He captures the truth and reality of this era through his Wessex. In fact Wessex provides a canvas to his fancy. He uses the conventional nineteenth century novel structure. The unmistakable aroma of England is relished through Wessex.

Regional literature irrespective of nationality presents intimidating façade to the lay, ordinary reader with its endeavor to recreate the very experience of reality. Two charming makers of regional novels are Hardy and Narayan. These masters of fictional art are engaged in the serious study of their contemporary society which they present through their milieus. Regional novels in their modern context take the whole world as its province and within this universality it maintains its characteristic tinge.

Indian fiction in English likewise, incorporates in a familiar aesthetic form a universal phenomenon through the given graphic socio-political milieu. Narayan has done Malgudization of the universal facets of the experience of authentic Indian scenario.

Regional novels are thus attempted in a social, psychological and cultural context in different geographical regions of varying emphasis and preoccupations. What is most striking is the commonality of the influence of milieus on characters and plot construction and blending of geographical reality with fictionalized contours. Regional literature, in this respect, can be viewed as a saga of human being's endeavor to come to terms with his own self. The most noteworthy aspect of Regional novel is its responsiveness region on which it is mutually interdependent and eventually becomes part of that which is hailed as universal.

The space created by these two literary geniuses which contains both –the regional flavour and universal appeal. Wessex is no more confined to the Victorian ages as Malgudi is no more limited to South India. Both Wessex and Malgudi have become

an integral experience of their readers living in every nook and corner of this planet.

Distances are often measured in terms of man's capacity to walk—a journey from one village to another involves a significant change of scene, and the normal life of a community is enclosed by the surrounding hills and woods, and controlled by the natural rhythms of the day and the year. In Narayan's novels, Malgudi reconciles itself to a changing social-cultural order and the characters embody the ambiguity prevalent in the transitional provinces of Malgudi.

In Hardy's fiction, Wessex is not the only dominating component. Other than the locale, the characters, themes, fate, coincidences, society and nature are significantly highlighted.

In Hardy's novels the plots and themes are related to Malgudi to such an extent that sometimes it appears that as if Malgudi moulds them. In spite of these differences the contribution of Wessex and Malgudi in Hardy's and Narayan's fame as novelists is worth mentioning.

Hardy is a man difficult to understand and one can understand him by close study of his novels. His tastes and his expertise are manifested on several levels in the fiction which provides an insight into his complex and remarkable individuality on the other hand proper understanding of his fiction requires understanding of this individuality. He was an intensely reserved man who always desired privacy. To know his inner nature and the vertex from which his best fiction originated is really a difficult task.

It is a well known fact that events, experiences, revolutions, thoughts and feelings leave their prominent mark on an author's work. External circumstances and happenings and private preoccupations and patterns must have influenced Hardy and Narayan. Narayan's fiction proves to be the best guide in understanding of his personality. His perception gets proper expression in his act. The techniques of the accumulation of details are made alive in his novels lending them with native aroma. He takes keen interest in Indian life in and around that space or region called Malgudi. The action of Hardy's novels take place in Wessex. These imaginary towns whether Wessex or Malgudi have a

sense of reality and growing vitality. Hardy, the chronicler of rural life and customs imagined a Wessex population living under queen Victoria. It is a modern Wessex of Victorian age consisting of railways, the penny post, mowing and reaping machines, union workhouses, labourers and National school children. Narayan shows the growth of Malgudi from the early thirties when he had started writing, to the eighties of the last centuries. Readers became familiar not only with the principal roads, river Sarayu, Mampi hills, high school, railway station of Malgudi but also with the men, women who inhabit the various houses and huts and feel satisfied with their surroundings.

The seeds of the imagination of their spaces that is Wessex and Malgudi perhaps lie deep in their early years of life. Hardy was born on 2 June 1840 in the Hamlet of higher Bockampton, a few miles from the town of Dorchester. It is a small but busy community which formed the commercial and social center of an agricultural region. The railways had transformed both the landscape and the life style in the most parts of England, the setting is peaceful, with luscious woodland beginning from the few paces from Hardy's cottage door. These living conditions are reflected in Wessex. It is inhabited by the same rural community of England. Narayan created milieu named Malgudi which ought to be a south Indian town since he was a South Indian.

He was born on 10 October, 1906 in Madras present day Chennai. His experiences and memories of initial years of his life do carry deep impressions of a small South Indian community and the same is reflected in Malgudi.

Hardy's main concern was a more restricted space usually either a rural community or a small town intimately linked with the surrounding countryside. In the Tess of the D'Urbervilles (1891) a series of different but mainly rural settings are presented. Hardy is preoccupied with the details of rural pursuits and life, His themes are chiefly related with love and marriage though there're considerable variations on the theme of love and different degrees of emphasis in the handling of the theme. The background in which Hardy's novels take place is geographically very limited but he is prepared to insist that the restriction of space involves no

diminution of the possibilities of human interest or universal significance.

Tess of the D'Urbervilles is the greatest of the Wessex novels. It is the greatest work of fiction produced in England in the Nineteenth century. Hardy mentions a simple triangle in the most fascinating way. The end of Tess shocked the Victorian Britishers. Tess meets Alec who seduces her than she meets Angel Clare who woos her and marries her. All the characters of this novel are simply helpless individuals. They are victims of fate, chance and coincidences. Tess suffers at the hands of malevolent fate and becomes an object of our sympathy and administration. She is a very good looking girl. Her father has been an ordinary haggler in the vale of Blackmoor, until he comes to know through the local clergy that he belonged to the noble family of D'Urbervilles. The information makes the poor parents of Tess dream of marrying her into a rich aristocratic family. Tess is compelled to work at a dairy farm. Here she meets Alec. He is the son of a blind lady-the owner of a farm. Alec seduces Tess and outrages the modesty of sleeping Tess which results into her conceiving a child. She returns home shattered physically as well as mentally. Tess undergoes a frustrated gestation period and gives birth to a sickly child who she named as "Sorrow". Baptism is refused to her illegitimate son. She begins to work at farm for her livelihood. Her child dies and is refused burial in the churchyard because of illegitimacy.

Tess works in the Talbothay's dairy to support her family. Here she meets the youngest son of a clergy man named Angel Clare. He is an apprentice to be a competent farmer on Talbothay's dairy. He falls in love with Tess. She is surrounded by the agitation of her sorrowful past but cannot gather courage to reveal it to Angel. When Angel proposes her for marriage she seeks advice from her mother who strongly advises her against mentioning her shameful past to Angel and thereby ruining her bright future. Her morality and sense of guilt never let her have her peace of mind as her marriage date approaches near her dilemma too increases. She, unable to confess directly to Angel, writes a confession letter and slips it under the door of Angel hoping it to be read by him before their marriage.

But by chance the letter slips under the carpet and Angel cannot read it. After the wedding they move to live on a beautiful farmhouse where Angel had taken on another apprenticeship. Tess is put into penitent mood and she confess to him ,her sin before marriage. Angel Clare is unable to bear the truth. He turns out Tess from his life..Tess returns to her parent's home and works very hard on a farm house to support her family.She goes to meet Angel's parents but they are away at the church as it was Sunday.On her way back she meets her seducer Alec D'Ubervilles who is once again attracted towards her.His frequent visits and the miserable condition of her mother's family compels her to endure and accept Alec's approach .Alec again exploits her. Tess always longs for Angel.Angel too realises his love and returns to England and looks for Tess.He is extremely shocked and disappointed to see Tess with Alec.He withdraws in a heartbroken state.Tess murders Alec and joins Angel but their union takes place for a very short time.Tess is arrested and is tried in the court of law.She is found guilty of murdering Alec.Tess is hanged and the novel ends in a tragedy. In Hardy's novels nature,society, chance and fate are the most powerful elements.Destiny prompts Tess to march on the road of doom and destruction. She is quite indifferent to the discovery of aristocratic legacy.She is forced by her mother to claim kinship with the rich relatives. Coincidentally her dear horse"Prince"dies and survival of her family becomes dubious. She has no choice other than to accept the ambitious scheme of her mother.Her inherited beauty provokes the evil attention of Alec who takes advantage of her innocence.

In this novel the irony of fate works in the form of chance. Its victim is poor Tess. Nature helps the merciless fate to bring down complete wrecks of hopes and dreams of the characters.In this, from beginning till end we observe chance dominating the action.It is irony of fate that Angel,Tess's true love comes back a bit too late. Tess surrenders in front of the supreme power that is Fate. Disgusted by the lust of Alec, heartlessness of Angel and her family's misery force her to kill Alec,her seducer.

The most astonishing fact is that though Hardy made so much use of chance and fate and

coincidences but they never seemed to be forced .They are always explicable and convincing. It seems as if Hardy took delight in presenting the irony of fate. Cruel and malevolent fate humiliates and causes agony innocent Tess. The greatest achievement of Hardy in this regard is his superb skills to present situations and incidents so naturally, artistically and convincingly that it is hard to believe that things could have been otherwise. The realistic diagnosis of animosity, frustration and disillusion in several of his novels take place within the permitted limits of late Victorian fiction. *Under the Greenwood Tree* (1872) can be cited as an illustration. It is an account of picturesque rustic life .The first part of this novel is entitles Winter.It has nine chapters.There is humorous description of the old-fashioned wind instrument choir of the parish of Mell-stock walking laboriously around on Christmas night to make every dweller calm in parish.There is also humours description of the party given by honest Dewey the Wagoner.The other parts of the novels are named after the other seasons.The story includes Wagoner's son named Dick Dewy and his love for the village school mistress Fanac Day.Their loves end in a wedding.Her playing the first organ set up in the parish church and the despair of the old choir at the arrival of this organ etc are narrated with the charm of genial humour.Hardy brings the nature alive with the fresh fragrance of woods and fields in this novel.In all his novels we find that Hardy is the observant artist of rural scenes in small corner of England.This novel too has a charm of agricultural manners and the direct emotional appeal.

Thomas Hardy who belonged to the Victorian era of English literary fiction is more completely known as the moral historian of Wessex.His heroine Fancy possess Victorian convention of idealized femininity. The character named Parson Maybold is a rival to Dick and is interested in Fancy.He was introduced when half of the book was written.The novel has a happy ending.

Narayan main concern too was to bring to life a restricted space but his treatment and outlook regarding his space is completely different.

In Hardy's novels,Wessex may be the vibrating agent in his stories but in case of Narayan

,Malgudi,in a way ,is the central theme of all his novels.Prof.K.R.S.Iyengar rightly points out that Malgudi is the real hero of Narayan's novels.It is not fictitious South Indian town but living,throbbing India.His main concern was the small segment of Indian society specially middle class and is traditions-embodied in his ever growing town,Malgudi.It is in fact the microcosm of indian society .In novel after novel we find the familiar land marks such as : Nellappa Grave,the Lawley Extension, Kabir road, the Albert Mission School,the spreading Tamarind tree,the river Sarayu,the Mampi hills-all these are presented realistically but what makes is a living reality in art ,is the author's skill in giving a mythical aura to factual details.

In novels after novels Hardy and Narayan depict same pace of life same space same topography which should naturally amount to monotony but thanks to their craftsmanship in not resorting to the repeated descriptions of the places and consequently Wessex and Malgudi become alive as characters, as though they have human motives and intentions,succes and failure.

The invention of Hardy's Wessex seems to have been a happy incident for self-evident reasons:he began writing about the landscapes and communities he knew most intimately. When he left Wessex it is usually to make a brief excursion to some other neighborhood he had explored as a visitor.Narayan too fall in love with Malgudi he never deserted her.He weaves Malgudi in his novels like Hrady has wovenWessex in his fiction and Faulker has woven Yoknapatawpha which experience the gradual decadence of the agricultural community of England and that of the Southern aristocracy of the United states respectively.In both the cases the reading public was clearly anxious to hear more about Wessex and Malgudi .Doubtlessly the support, encouragement and high interest of the readers made the fame of these fictitious towns spread far and wide.

In most of the novels of Hardy the space is remarkably small and self-contained.One of the favourite devices for opening a story ,as in The Woodlanders(1887)and The Mayor of the Casterbridge(1886) is to show a stranger entering an

unfamiliar neighbourhood on foot and evidently he has not come far but there is a sense conveyed of venturing into new scenes.The opening pages of The Woodlanders , like most of Hardy's novels,begin with the establishing of a local context for the action specified with the kind of precision which is usually employed while writing a biographical novel.Thus in the novel of Hardy we can scan the folk-life of Wessex.

In Narayan's novels too,The space named Malgudi is a small South Indian town tied to its ancient mooring,ageold values and beliefs.Malgudi is an intimate part of his existence.His novels open with the middle calss layman.In the *Financial Expert* (1952) Margayya's promotion from an ordinary money lender transacting under a banayan tree to a financial wizard throws light on an ordinary Indian man's life.Like Hardy's novels Narayan's novels too carry a specified space,the Malgudi milieu bears in itself the dreams and aspirations the frailties' and frustrations of its men and women.The Guide (1958) embodies the ambiguity involved in the transitional process of Mlagudi.The eventful career of Rju from his innocent childhood to the mature wisdom of his last days,coincide with the growth of Malgudi from a small town to an active growing city.

We have many passages in the Wessex novels and Malgudi novels which depict the emotional power of the visual experience ,the sense of its impermanence, the solitary self-contained world of the observers called Hradly and Narayan. Hardy's greate gift was surely his eyes: and his keen response to the visible world was ,of course, sharpened and disciplined by his trainiong and practice as an architect, which left its mark on his writings-directly on many precise descriptions of buildings and his protagonosts:indirectly-perhaps in the symmetry of his plots and stories.

Narayan too was the keen observer of life.His habit of observation tend to become instrumental in powerfully devising his art.Unlike Hardy,his keen response to the visible was broadened .His skills of accumulating purposive details alive in his work enlivened his novels and enchanted his readers.He has no patience for details which does not serve his purpose. He seem to be quite conscious of his art. The novels of both Hardy and Narayan are to a

greater or lesser degree, localized in time; they present a society structured on fairly well-defined lines and standing at a particular point in its history. For the history of the individual lives the history of the given society and human history itself are habitually placed in the South Indian and Victorian perspective of a newly acquired sense of geological time as conveyed by Hardy's most famous novel, *A Pair of Blue Eyes* (1873) and by Narayan in one of his best sellers- *The Guide* (1958).

Both the writers operate consistently well within their limited area of experience and achieve substantiality. It may not be too wild an exaggeration to suggest that to read a typical Hardy novel is like visiting the Royal Academy in the mid-Victorian period and to read typical Narayan novel is like visiting a small town of South India and meeting simple, ordinary middle class families deep rooted in Indian soil. Their novel begins with the establishment of a local context for the action specified with a kind of precision that recalls the personal experiences of the writers in the fictional work. In his early novels like *Desperate Remedies* Hardy attempts to revive autobiographical elements in his fiction. His hero, Springrove is an architect and goes to London to advance in his profession. He reads and writes verses passionately in all theses he becomes obvious resemblances with Thomas Hardy. As he too continues to follow his architectural career and devote his leisure time to creative writing. Hardy exploited his deep knowledge of rustic life and speech in this novel. Although Hardy later checked his tendency of autobiographical streaks in his fiction. His early knowledge and experience of the world. He confesses of *Desperate Remedies* that it was written at a time when he was finding his way to a method and later describes it as a sensational and strictly conventional narrative. In *A Pair of Blue Eyes* (1873) he concedes the immaturity in the views of life and its workmanship. *The Hand of Ethelberta* is a somewhat frivolous narrative (1876) and *Two on a Tower* (1882) slightly built romance.

Hardy persuades us to believe in the freedom of his work from his own life and personality. He insists on his impersonal nature of his prose as well as his poems even if they may bear all the signs of making personal statements. There does exist a

correlation between the changing attitudes of love and marriage presented in the novels of Hardy and the failure of his own marriage. *Jude the Obscure* (1895) contains personal bitterness and disillusionment of Hardy which manifests in the radical questioning of the basis of marriage. It is sometimes astonishing to find Hardy constantly and obstinately denying the presence of autobiographical element in his fiction. For instance, *Jude the Obscure* offers quite a few evidences of being autobiographical but Hardy never admits that. This novel is his last and the most extraordinary novel. Jude is the main character who is a poor country boy. He acquires self education in the classics and escapes from his native village to arrive at Christminster. He is caught between passion and intellect. He is never able to get admission in the university. He had to marry Arabella, before leaving his native place. Arabella goes to Australia but later she again comes back in the life of her husband. In Oxford Jude meets Sue Bridehead who is his intellectual cousin. Their relationship develops into an affair. She is married to a school master who is middle-aged. She gets involved with Jude and lives with him. She takes care of Arabella's son and gives birth to her two babies. Her step-son who is now fourteen years old hangs himself after taking life of the two babies so that their poor parents may be relieved of their burden. This tragic novel takes shape in Wessex. It is the tale of four lives ending in failure. The poor village boy Jude dies longing for the intellectual career. Arabella is an unsophisticated village beauty. She is hypersensitive and not well-educated. The generous but dull fellow is Phillotson. Hardy placed all the character of his novels in the old province of Wessex. This milieu has been the backdrop of all his celebrated stories. He is the happiest here. This novel has the details of North Wessex (Berkshire) and Christminster (Oxford).

Narayan fiction too contains autobiographical touch. He writes under the influence of events occurring around him. His presentation of protagonist as well as the other characters too speaks for the experiences of the author himself. Throughout his creative career he painted his personal pains and pleasures and a profound moral vision in his novels. In the early novels like

Swami and Friends (1935), *The Bachelor of Art* (1937) and *The English Teacher* (1945) the autobiographical element is unmistakable. Narayan's own experience of childhood and as a school boy are reflected through the character of Swami in the Albert Mission School.

Swami and Friends reflects the nostalgic childhood days of Narayan. It is an account of his boyhood. Swaminathan is around twelve years old his group includes Somu, the monitor, Mani who is a terror to teachers and Shankar the teachers pet. Rajam joins them from the outside world. He becomes an apple of Swami's eyes. Mani fights with him. When Rajam departs from Malgudi he gifts him a story book. He does not know till the end whether Rajam has forgiven him. As usual the entire novel is painted on the canvas of Malgudi. The end of this novel is so emotional. All the characters from *Swami* to *Granny* are immortal and universal.

Narayan keeps referring to the circumstances in which he fell in love with Rajam and the warnings clearly given and deliberately defied and the stars bringing illluck through Chandran in *The Bachelor of Arts*. The horoscope did not allow him to marry Malati. This novel reflects the experience of Chandran as an undergraduate in Albert College and his life after acquiring the degree. He falls in love with Malati on the sands of Sarayu. When his relationship with her breaks he leaves for Madras and turns into a sanyasi and returns home after eight months. He marries Shushila the girl his parents selected. Thus it is a story of Chandran. Besides him other minor characters are too memorable. For example, Mohan who is a poet and Kailas who has a simple philosophy of life. The abrupt end of his happy marriage with Rajam is depicted in *English Teacher*. Sushila the heroine dies halfway through the novel. The husband Krishna is left alone.

The English Teacher (1945) certainly has some autobiographical elements. Narayan devoted it to Rajam his wife who died untimely just as Shushila died in the novel. It is a love story. Krishna is the protagonist. This novel is based on the concept of immortality of soul and existence of another world. Through Krishna's experience of another world that is spiritual world, Narayan reveals his own experience. Husband-wife relationship is the

main theme of this novel. There is tragic irony that makes this novel more authentic. In the end after much longing and heartbreaking Krishna understands that all sorrow is useless and death is not the end of life. He gives up the job of college professor and starts teaching little kids in school.

Hence we find the inescapable regional flavor in the novels of Hardy and Narayan. Both veterans are able to weave the bonds of resemblances with their readers due to their make-believe milieu.

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