



## R.K. NARAYANAN'S THE GUIDE AND TEAME OF DESIRE FOR MONEY

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### **Abstract**

Your comment that R.K. Narayan's *The Guide* is about poly-guides abstract is not correct, and I regret if it caused any misunderstanding. R.K. Narayan is a well-respected Indian novelist, and one of his works, *The Guide*, is a book. The book was initially released in 1958 and chronicles the narrative of a guy called Raju who works as a tour guide at the beginning of the book before transitioning into a spiritual guide later on. The storey delves into topics such as individuality, self-discovery, and the fundamental aspects of human lust. The book explores Raju's journey from an average guide to a respected holy man, as well as the results of his decisions and deeds over that time period. A sarcastic and introspective look at the intricacies of human existence, the search for pleasure, and the power of illusions is provided in *The Guide*. You make reference to poly-guides, but the novel does not concentrate only on this topic. It is possible that the book will touch on other abstract ideas and subjects.

**Keywords:** *The Guide*, Customs, Folklore, Realistic elements, mythical elements.

### **Introduction:**

The well-known Indian novelist was born in the city of Chennai on October 10, 1906. His birthday is October 10. R.K. Narayan decided to go to the United States after graduating with a bachelor's degree in 1956 from the University of Mysore. He did so since he was offered a position there. He started his career as a writer by providing the journal known as *The Hindu* with a number of short stories that he had written. His work in the literary sector did not get off the ground until beyond this point. In addition to writing fourteen novels, he has also penned close to two hundred short stories, two travelogues, a biography, essays, and two plays. Was the author's first published work, which also happened to be the author's last piece of work. Some of the key problems that were investigated include exile and return, education, women and their place in society, myths and the cultural legacy of Indian culture, and many more. He never set out to publish anything with the goal of achieving fame. He possessed an artistic sensibility and was able to depict the beauty of Indian life. The Foundation's efforts to organise a tour of the United States directly led to the publishing of *The Guide* in 1958. This was the direct consequence of their efforts. In 1960, he was honoured with the Sahitya Academy Award for his work on '*The Guide*,' and in 1964, he was given the Padma Bhushan for his contributions to the literary world. The year 2001 was the year of his dying away. Narayan has expressed his thoughts on a wide range of topics, including injustice, discrimination based on caste, and gender inequity. The storey revolves on Raju, who is the main character and also acts as the novel's protagonist. After the death of his father, who was the proprietor of a shop, he succeeded his father as head of the family business and kept working in the same industry. During that time, he was working as a tour guide. During that time, it was happening. It was around this time that he first met Rosie and her husband Marco, who would go on to play a pivotal role in his life's following transformations. Rosie and Marco's influence on him was immeasurable. Rosie was a passionate dancer who had travelled there in order to have a deeper understanding of the culture of the area. Her partner returned to his hectic schedule in the midst of all that was going on. Both Raju and Rosie had a strong attraction to the other person. Rosie resumed her performances like she had been doing before. On one occasion, however, Raju forged Rosie's signature, which resulted in his arrest and subsequent jail. The time that Raju spent behind bars fundamentally altered his outlook



on life and the world around him. Never once did he make the trip back to his childhood home. His prior deeds began to weigh heavily on his mind, and finally he came to the conclusion that the best course of action would be to permanently depart from Malgudi. Raju found an ancient temple that he used as a refuge on the banks of the Sarai river. This gave him the opportunity to escape danger. There, he became acquainted with Vela, to whom he later described the event that had occurred. After spending his time to reading the Gita, he was eventually able to turn himself into a swami. Because of the drought that has befallen the village, his life takes an unexpected and confusing turn as a result of this. The people who live in the neighbourhood have confidence in the swami, and they believe he can bring rain to the region. As a consequence of this, he made the decision to abstain from eating until it began to rain. On the twelfth day of his sickness, Raju's already fragile health takes a dramatic turn for the worse. He reports to Vela that it is raining on the hills just before he loses his footing and falls to the ground because he can feel the dampness coming up beneath his feet. The storey comes to a conclusion with these words, and inside its pages, we find a mixture of the humorous and the humorously serious, as well as the authentic and the strange. The journey of the main character from obscurity to affluence, from worldly success to spiritual enlightenment, such as growing up in the eyes of the woman he loves from being a young boy to a young man. Following his release from jail, he moves on to the next level, which is quite different from the one he completed before. One way to look at this work is as a fictionalised autobiography written from the point of view of the main character. While the hero's past is presented as a background that adds to the maturity of his or her personality, the audience is involved in the hero's current situation. This allows the audience to feel as if they are the hero themselves. A spirituality acts as the place of departure, while a climax acts as the point of arriving in this narrative structure. In a different light, the whole of the book may be seen as a play that is performed over the course of three acts. It all comes together in the end: the love that Raju has for Rosie, his life in prison, and the ultimate compensation that he gets for his good actions. Throughout the whole of the storey, the author of the book uses a technique that is known as double narration. This technique keeps the readers on their toes and brings the hero character closer to the experience of the reader. The intricate personality is constructed via the employment of the technique of double narration, which also contributes to the establishment of believability. The author of the piece has created an image of rural India for the reader. The author drew inspiration for each and every one of the book's characters from real people and the things they went through while residing in India. "Even down to the portrayal of Marco, the other character, who is portrayed as an ignorant country man whose beliefs are what drive him. The way in which the people responded to the prolonged dry spell through their actions and behaviours. People in India, which is known as the land of mystics and sages, have been brought up to believe that the only way to obtain water for agricultural purposes is through the fall of rain, and that prayers and fasting are the best way to bring about rain. This is because the people of India have been taught that rain is the only way to receive water for agricultural purposes. The religion and practises of India are shown via a variety of settings, including a temple, a village, the city of Malgudi, a river, and other areas. The temple serves as a meeting place for individuals of various religious beliefs, as well as those who don't believe in anything in particular. The protagonist of the novel, Raju, goes through his conversion from a sinner to a saint within the context of the temple, which serves as the backdrop for the storey.

**The Guide:**

R. K. Narayan's piece titled *The Guide* was recognised as deserving of the Sahitya Academy Honor in the year 1960. This sophisticated work of art investigates the complexities and subtleties of human



connection in a clear manner, which is what earned it the coveted prize. Due to the author's immense fame, his work has been rendered into a substantial number of languages since it was first published. The cinematic technique that is used consistently throughout the book contributed to the book's viability as a candidate for translation to the big screen. The book's popularity on a worldwide scale may be linked to the work's mixing of universal themes and Indian symbolism into a Western art form. This may be the case since the novel was written by an Indian author. The Guides provide a contrast between the traditional culture of India and the modern culture of Malgudi, the city that he has imagined in his mind's eye. India provides the setting for this contrast. He depicts the sensitive humanity of India by weaving into the fabric of his writing wit, humour, sharp observation, and compassion; all of these elements come together to create his writing. In spite of the fact that he is not a philosopher, he paints his characters in half-tones, which enables them to achieve the impact that was intended for them. He is able to observe things from an outside perspective, which provides him with a dual perspective. Because of this, *The Guide* is an outstanding illustration of creative production. The other two noteworthy authors are known together under the moniker Raja Rao. It is of the utmost importance that Narayan's writings focus on the everyday experiences of regular people from middle-class backgrounds. He has a sarcastic, dark sense of humour that he uses to make light of mundane circumstances. With a sarcastic and cutting sense of humour, he exposes the hypocrisy of those who are in the middle class. He approaches life with an attitude that is one of curiosity and fascination. He is an impartial observer of the issues and worries that we face on a daily basis. It is generally agreed that *The Guide*, which is told via a series of flashbacks, is one of the most interesting and well-liked works that Narayan has ever produced as a writer. Within the confines of this tale, Raju serves as the story's narrator, recounting his experiences and expressing his feelings in accordance with his memories. After the light from the screen has been totally extinguished, Raju will go on with the tale of his past. Both the installation of the railroad track and the building of a railway station in Malgudi are brought to a satisfactory completion. The author's recall of Raju lends the storey a sense of authenticity and helps bring the characters to life. The use of the flashback approach arouses the reader's feeling of curiosity and captures their attention, which contributes to the overall effect. Additionally, it showcases Narayan's aptitude as a natural storyteller, which is a really impressive trait. The storey of *The Guide* develops via a series of time leaps and flashbacks that are almost impossible to follow. Narayan was able to include cinematic techniques such as jump out, flash back, flash forward, and montage into the production of his storey because he maintained constant touch with the South Indian film industry. As a consequence of this, the book has an episodic structure rather than the linear narrative of the typical kind of novel. A linear narrative is distinguished by the development of the storey along a single, consistent arc from the beginning to the middle to the end of the book. The structure of the book follows this format as a result. *The Guide* has an unconventional plot that leaps about in time and location, moving from the past to the present and back again, and travelling from Malgudi to the Memmi Hills to Mangal in a seemingly random fashion. The tale also jumps back and forth between the two time periods. This takes place inside the chapters as well as in the spaces between them. The first half of *The Guide* is divided into two pieces, and in the first portion, Raju's youth, love affair, and imprisonment are discussed in detail. The second part of *The Guide* focuses on Raju's growth as a swamy and how he approaches his responsibilities. Despite the fact that both streams are flowing at the same time, the first part of the storey takes place in Malgudi. The first half of the narrative takes place in the current day in Mangle, where Raju lives, while the second part of the storey takes place in Raju's past. The storey of Raju's life in Malgudi is narrated by Raju himself in the past, while the storey of Raju's life in Mangle is given by the author in the present.



Both stories are intertwined throughout the book. R.K. Narayan is a writer who focuses his work on common folk and the situations they find themselves in throughout their lives. The plot that he devised for *The Guide* is made up of components and situations that are not particularly outstanding or heroic in character. *The Guide* is a tale that tells the storey of Raju's love life, his desire for money, his misdeeds, and how he eventually became a Christian. It is also the storey of how the everyman evolves from an ordinary person into an amazing one, transferring from a job as a train guide to a job as a spiritual guide. The storey is told in the form of a narrative. The strategy that Narayan has devised has aspects that are both comic and serious, as well as real and fantastical in nature.

The works of Narayan depict Indian civilisation successfully negotiating the complex terrain of the modern world. In this manner, *Malgudi* assumes the function of a laboratory in which a wide range of choices and positions are subjected to investigation and testing. *The Guide* is without a doubt Narayan's most famous piece of writing. It is a storey set in modern India that investigates the essence of an ancient Indian institution known as the guru. This idea does not have a literal representation in the language that I'm most familiar with, which is English. It is also illuminating that R. K. Narayan opted to use the word *Guide*, which is less heavy, slightly more frivolous, and unquestionably more ambiguous than the phrase *Master*. Narayan has the gift of sketching pen pictures with his pen that vividly bring events and individuals to life without resorting to extensive or superfluous explanation. The images that Narayan draws vividly bring situations and persons to life. This is only one of the numerous gifts that Narayan has given. The author Narayan has a comprehensive comprehension of the arts, despite his writing being in a plain tone. Narayan uses language as if it were a highly flexible tool, one that is readily capable of communicating not just the specific but also the symbolic and the universal. He does this by using a technique known as figurative metaphor. The whole tone of *The Guide* is one of serenity and self-control throughout its entirety. The use of flashbacks, common lifestyles, comedic elements, and language, as well as the dual perspectives of Raju and the author, contribute to the modernity, excitement, controversy, and fascination of the work. As a result of these elements, the work is contemporary, exciting, controversial, and fascinating. Another one of Narayan's rhetorical methods is the use of imagery and symbolism, both of which have their roots in Indian culture but can still be understood by individuals from a variety of different backgrounds. At the very end of the storey, as Raju is fighting to keep himself afloat, his eyes are locked on the mountains in the distance as a glorious sun rises and the people watch. By juxtaposing the scene of Raju's suicide with the unremarkable background of the Indian village at morning, Narayan masterfully paints an image of Raju's death as a picture of hope. This is accomplished. This is consistent with the Indian philosophy that a person undergoes rebirth after passing away. Characters like Gaffer, the chauffeur, and Joseph, the steward of the bungalow where Marco slept all represent characteristics of traditional Indian culture and ethics. These include Raju's mother and uncle, as well as Gaffer and Joseph. This bungalow was Marco's home when he was here. On the other hand, Raju and Marco have mannerisms and cultural characteristics that are of a sort that is more Western or contemporary. As a consequence of this, the conflict between tradition and modernity, as well as the influence of one over the other, can be observed throughout the whole of the book in the way in which these characters behave themselves as well as the words that they choose to utter. The following are some instances of situations similar to this one, in which postcolonial effects could be discernible in the characters: The act of lowering oneself to one's knees and laying one's hands on another's feet in order to show respect to an elderly person or another person held in high esteem was common among Hindus. Vela, a resident of the hamlet, attempted to cross the river, but Raju, who had just recently been released from prison and was sitting by himself on the steps



going down to the river, would not permit it. To paraphrase exactly from the original material: Vela got to her feet, got down on her knees, and tried to touch Raju's feet. Raju reacted by jerking back as a result of the effort. I will not put up with anybody behaving in such a way. Period. Only God is worthy of having one's head bent before him in such a way. If we make even the slightest attempt to usurp His power, He will wipe us out completely. After being abandoned by Marco, Rosie took sanctuary in Raju's house. Marco left her there and caught a train to Madras while Rosie was still there". The shock that could be seen on Raju's mother's face when she discovered that her daughter had returned home in the evening all by herself was evident. When I walked through the door, Rosie's very first inquiry to me was, Who else has come with you? Rosie's cheeks became scarlet, she had a little pause, and then she looked at me. I decided to take a few steps in the other way in an effort to lessen the possibility that she would see me in all of my tattered splendour. In response, I informed my mother that, to the best of my knowledge, she had come on her own. My mum was really taken aback by the news. You women, today! You have a lot of guts to accomplish it! When we were kids, we weren't permitted to cross the street unless an adult was there to accompany us and hold our hand. And in all the years I have lived, I have never made more than one trip to the market, and the one time I did so was while Raju's father was still alive. This demonstrates the diversity that each person has, both in terms of their mind and their temperament. Due to the fact that Raju's mother is a very religious Hindu woman, it is against the law for her to be seen in public. Because she is not permitted to leave the house alone herself, the prospect of doing so fills her with dread. Rosie, on the other hand, is a contemporary lady. Her demeanour, attitude, and temperament are all evident evidence that she has been exposed to western culture. This has had a significant impact on her. When it comes to striking out on her own, she does not have any qualms or concerns. The Guide not only depicts Indian society, its customs, traditions, culture, ostentations, superstitions, and religious faith from a sociological point of view, but it also presents a conflict between the traditional and modern values that are symbolised by Raju's mother and his maternal uncle on the one hand, and by Raju and Rosie on the other. In other words, The Guide depicts Indian society, its customs, traditions, culture, ostentations, superstitions, and religious faith. In a nutshell, The Guide gives an account of Indian society, including its norms, practises, and conventions, as well as its ostentations, superstitions, and religious beliefs. Because of this conflict, old values have to make way for new ones, and as a consequence, Raju's mother makes the decision to move out in order to care for Raju and Rosie. This is because the new values are more financially stable. Rosie's transformation into Nalini serves as a metaphor for the synthesis of Eastern and Western cultures brought about by the story's central conflict, which pits Western and Eastern civilizations against one another and illustrates how the two may be brought together. Following in Anand's footsteps, Narayan makes the remark that one must make their way to the West before making their way back to the East.

#### **Conclusion:**

The storey of The Guide develops via a series of time leaps and flashbacks that are almost impossible to follow. In the course of developing the storey, he could employ cinematic tricks like jump cuts, flashbacks, and forwards, in addition to montages. As a consequence of this, the book has an episodic structure rather than the linear narrative of the typical kind of novel. A linear narrative is distinguished by the development of the storey along a single, consistent arc from the beginning to the middle to the end of the book. The structure of the book follows this format as a result. The unconventional narrative structure of The Guide hops about in time and location, moving from the past to the present and back again and passing from Malgudi to the Memmi Hills to Mangal in what seems to be a haphazard fashion. This takes place inside the chapters as well as in the spaces between them. Novels produced in the



contemporary styles of Europe and the United States had a tremendous influence on writers working in Indian languages, including English, and Narayan was not an exception. The Guide has a number of stories that are told in a picaresque manner, one of which is titled He Who Rides a Tiger, and it discusses the problem of a Sadhu who has been cooked. The Guide also evaluates the mental condition of a phoney Sadhu in addition to this. However, Meenakshi Mukherjee contends that despite their superficial similarities, there is a fundamental difference between the two. [Further citation is required] In spite of the fact that the protagonist of both of these novels remains concealed behind a mask for the whole of the narrative, only one of them has the protagonist eventually remove the mask and make their way back to the beginning of the storey. In the other, the man tries unsuccessfully to remove the mask before realising that it has become an extension of his face. Because the mask is now an integral part of his appearance, he is unable to remove it at this point. According to the tale told by Bhaban, Kalo's deception is an act of deliberate revenge carried out against society. On the other hand, Raju's character in The Guide just so happens to be a Sadhu. This is just coincidental. When he finds out that he is going to play the character of an ascetic, he decides to give it his best in order to protect himself and also because he feels that the role is a good fit for the kind of person he is. In the last scene of 'He Who Rides a Tiger,' there is just a scoundrel, but in 'The Guide,' there is a saint.

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