

**A Critical Analysis of R.K. Narayan's *Grandmother's Tale* and
Sudha Murty's *Grandma's Bag of Stories* (10/21)**

By

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DECLARATION

DECLARATION

I do hereby declare that the dissertation entitled **A critical analysis of R.K. Narayan's *Grandmother's Tale* and Sudha Murty's *Grandma's Bag of Stories*** submitted to Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, in partial fulfillment of the requirements for the award of the degree of **Master of Arts (M.A.)** is a dissertation carried out by me **BHAVANI J.** during the period from **JANUARY 2023 – MAY 2023** under the guidance of **Mrs. C. Kavitha**, M.A., M. Phil., Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S F), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other Universities or other similar Institutions of Higher Learning.

Signature of the Candidate

CERTIFICATE

CERTIFICATE

This is to certify that the dissertation entitled entitled A critical analysis of R.K. Narayan's *Grandmother's Tale* and Sudha Murty's *Grandma's Bag of Stories* submitted to Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, in partial fulfillment of the requirements for the award of the degree of **Master of Arts(M.A.)** is a dissertation carried out by **BHAVANI J.** during the period of her study from **JANUARY 2023 – MAY 2023** in Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore, under the guidance of **Mrs. C. Kavitha, M.A., M. Phil.,** Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other Universities or other similar Institutions of Higher Learning.

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ABSTRACT

A Critical Analysis of R.K. Narayan's *Grandmother's Tale* and Sudha Murty's *Grandmother's Bag of Tales* (10/21).

Origin of Indian Literature in English in various genres and its development is taken for introduction. The classification as modern and postmodern period based on the phases of growth is arrived at stalwarts in novels, drama, poetry and short stories are listed with their best, famous works. Short information regarding novel and short story, its origin, form, content and features that go into the making is discussed. Technical aspects of length, narrative technique style and plot are also referred.

R. K. Narayan's last novel is taken for thesis. Therefore, his previous novels are summarized each in a paragraph. Other pieces of writings are also given a mention. The novel taken into account is summarized in detail. Then plot, character analysis, humor, pathos, irony, dialogue and pictures are discussed in detail.

Sudha Murty's short story collection contains 21 short stories. Only first ten short stories are taken for analysis. The rest of eleven stories are summarized in short paragraph. The ten stories taken are summarized in detail. As in the previous case, plot, character, dialogue, humor, etc., are analyzed.

Apart from biographical details, honors of the two great writers, a comparative study as to the similarities and differences are mentioned in the conclusion part of the thesis.

Works cited and secondary sources, the press columns and interviews in television and magazines are listed with their link address.

CHAPTER I
INTRODUCTION

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INTRODUCTION

India is known for the motto "Unity in Diversity". Our nation has varied culture, language etc. practiced in different states. The Nation is united because of our great epics 'The Ramayana' and 'The Mahabharata' is prevalent in all the regional languages. Our motto therefore unites diverse people of all states into One Indian Nation. Tamil Nadu, one of the Southern States of India has this following custom of celebrating so many festivals during summer season. 'The Ramayana' and 'The Mahabharata' are repeated 'as 'Upanyasams' -Stories and Songs intermittent in most of the villages. People used to watch plays – 'Therukoothu' dance, dramas during night time. In this way the stories they heard, enacted during night instilled in their mind. Audience retained the values from there great epics, followed them in their day to day life.

Literature mirrors life. Life is pictured in Literature. Therefore, language enriches and retains our culture. With the advent of British rule came their language. They came to trade but established Schools, Colleges and hospitals. Industrial revolution from West brought printing machines into India. Then became the printing of News- Papers and journals, Magazines and weeklies transforming the regional writers shift to the commonwealth language English in India too.

The advent of English writing is classified into stages such as colonial and post-colonial, pre-independence and post-independence, modern

and post-modern literature. In these the terms modern and Post Modern Literature are used to refer to the two phases of Indian English Literature. Modern period refers to Literature from 1930 to 1980 and Post Modern Literature from 1980 onwards. The Creative effort has got critical sanction in the hands of critics like K. R. Srinivasa Iyengar, C. D. Narasimhaiah and few others in the Nineteen sixties. At that time, the terms Indo- Anglian literature, Anglo- Indian Literature, Indo- Anglican Literature were the names used to refer to writings of Indian writers.

The Indo-Anglian Literature is the genre written and created by Indians through the English language. Anglo-Indian literature is written by the Englishmen on themes and subjects related to India. Indo- Anglian fiction owes its origin to the translations of various fictional works from the Indian language into English, especially from Bengali into English. Tagore's 'Gora', 'The Wreck', 'The Home and the world' and short stories were originally written in Bengali. Tagore's 'Gitanjali' for which he obtained Nobel Prize for Poetry, came into worldwide acknowledgement, only after it was translated into English. Writers like Tagore were well versed both in regional language and in English. Tagore himself translated his poem 'Gitanjali!' Other writers who got regional fame came into limelight when their writings were transcreated into English by others. Transcreation is writing on the basic theme in a suitable way in English whereas translation is translating the literature into English. Both are different 'genres'. Tamil religious scripture 'Tiruvagam' was translated by G. U. Pope into English. He translated 'Tirukural' also.

Social, historical, detective and romantic novels of English brought their impact on Indian writers. They tried their hand on every new genre. Various regional language writers excelled in their forms. Freedom struggle and Gandhian influence had its influence on all novels of Modern and Post-Modern time. Language was English but the theme was drawn from Indian culture, society, philosophy and history. MulkRaj Anand, Raja Rao and R.K. Narayan were the trio who had their constant contributions enriching Indo-Anglian literature. Their themes catering to Social, rural, political and historical types of novels. Romantic novels and detective novels also became famous. Contribution of K.S. Venkataramani, Shankar Ram, S. Nagarajan, Kumar Guru, A.S.P. Ayyar, S.K. Chettur and G.V. Desani are notable writers. Women Writers Kamala Markandeya, Santha Rama Rao and Anita Desai have a fine eye for the Urban Scene. Bhabani Bhattacharya and Kushwant Singh gave valuable insights into the pathos of economic impoverishment, mal-distribution of wealth and human degradation caused by political upheavals.

The term Indo Anglian was changed to Indo -Anglican by a printer. It was protested by 'Illustrated weekly of India' of 14th Nov 1993 by autolycus. M.K. Naik in a book "A History of Indian English Literature" defines that Sahitya Akademi defines the literature originally written in English by Indian Nationals including the expatriate. Indian English writing is less ambiguous than the previous terms and Sahitya Akademi's endorsement adds to the appropriateness. Therefore, Indian writing in English is preferred worldwide.

Industrialization paved way for many changes all over the world. Journalism is one of the best advantages which made the printing world lead

in all languages. Regional literatures known as Tamil literature, Telugu literature, Kannada Literature, Assamese Literature, Hindi Literature, Bengali Literature, Gujarati Literature, Marathi literature etc., had their own literature to boast of Missionaries brought out Dictionaries and Scriptures. Let us go in detail 'genre-wise', the Post-Modern writers, who cannot be missed in Indian English writer's list.

Raja Ram Mohan Roy, Ishwar Gupta, Maharishi Devendranath Tagore, Akshay kumar and Ishwar chandra Vidya sahar are fore runners in Bengali Literature. Michael Madhusudan Dutt promoted the spirit in full. These regional pioneers contributed considerably to English also. Their work in translation, imitation and original, spread in four fields of poetry, fiction, philosophy and criticism. British Education in India and abroad made our freedom fighters including Mahatma Gandhi, Jawaharlal Nehru, Sisir Ghose, Surendranath Banerjee, Sri Aurobindo Ghosh, Annie Besant, T. Prakasam and many others not merely editors but, "tribunes of the people, leaders, teachers and prophets rolled in one" writes K. S. Srinivasa Iyengar. (P.523).

To list a few Indian posts, whose vital role expresses Indian Sensibility, we should know the three phases of growth in Indian writing in English during the period. First phase is initiative, second phase is assimilative and third phase is experimental. Their best poems are mentioned chronologically:

- Nissim Ezekiel's poem/ poetry collections - A Time to change (1952),
- Sixty poems (1953)
- The Third (1959)
- The unfinished man (1960).

- Kamala Das's poems and collections are listed as 'Summer in Calcutta (1965).
- 'The Descendants (1967)
- The Old Playhouse and other Poems (1973).
- A. K. Ramanujan's artistic detachment and irony are in two volumes of Poems 'The striders (1966)' and 'Relations: Poems (1972)',
- Jayanta Mahapatra's 'close the sky', Ten by Ten, Svayowara and other poems (1971).
- R. Parthasarathy's Anthology- Keki N.
- Dhuruwalla's 'under Orion (1970)
- Shiv. K Kumar's 'Trap falls in the sky (1987).

Some of these poets were bi-lingual and English as a Global language made them popular Worldwide.

Raja Rao's 'Kanthapura', Kushwant Singh's 'Train to Pakistan', K.S Venkataramani's 'Murugan, the Tiller', MulkRaj Anand's 'Untouchable, Kamala Markandeya's Nectar in a Sieve', R.K. Narayan's 'Swami and his friends', Anita Desai's 'cry, the Peacock and 'Voices in the city', Arun Joshi's The foreigner, Manohar Malgonkar's 'The Princess' are known worldwide.

Short story is not a miniature short story form of novel. Short story and Novel have their own expands and limitations. It is like a drop of water complete in itself with all the qualities of the ocean. Today short story has gained popularity because of the rush of modern life, easy to read, written short breaks available in the fast forwarding world. Mulk Raj Anand has 'the Lost child and other stories' (1934); 'The Barber's Trade Union and other stories'(1944); 'The tractor and Corn Goddess and Other stories' (1947);

‘Reflections of the Golden Bed’ (1954); ‘The Power of Darkness’ (1966) to is his fame. So, along with novels his journey in short story lasted for more than thirty years.

R.K. Narayan's short story Collections published are also has a vast expanse of nearly thirty years 'Cyclone and other stories'; ‘Malgudi Days’ (1943); ‘An Astrologer’s Day and other stories’ (1947), ‘Dodu and Other stories’; ‘Lawley Road’ (1956) ‘Gods, Demons and Others’ (1965); ‘A Horse and Two Goats’ (1970); ‘under the Banyan Tree and other Stories’ (1985) .

R.K. Narayan Started writing from his college days but book publishing and established fame came after Graham Green took to interest in bringing out his books. Kushwant Singh's short story collections are ‘the Mark of Vishnu and other stories’ (1950); 'The voice of God and other stories’ (1971); ‘A Bride for the Sahib and other stories’; ‘Black Jasmine’ (1971). His short Stories deal with the prevalent Social Scene.

Shiv.K. Kumar's short story collection ‘Beyond Love and Other Stories’ (1980) contains twenty-five Stories. Jayanta Mahapatra's 'The Green Gardener’ Contains eighteen Stories Keki N. Daruwalla published ‘The Mango Tree’, another Collection of stories ‘the Minister for Permanent Unrest and the other Stories’ published have there their own place in the Indian history of English short story. Ruskin Bond and Manoj Das of recent times have Short story collections acknowledged worldwide. Sudha Murthy of Infosys writes and publishes novels and Short Stories Collections after the dawn of 2000, details of which is dealt in detail in the later chapters.

Autobiography is ‘a mirror in which the · An individual reflects his own image’. The Autobiography of our greatest National leader M.K.

Gandhi - Experiments with Truth', Jawaharlal Nehru's 'an Autobiography', Nirad C. Chaudhuri's 'The Autobiography of an unknown Indian', R.K. Narayan's 'My Days', Dom Morne's 'Never at home", Kamala Das's 'My story', Maulana Azad's 'Indian wins Freedom', C.D. Narasimhaiah's 'N for Nobody', 'The Autobiography of an English Teacher' (1991); P.S. Our former president Sundaram's 'Simple Simon' (1998). Our Former President Dr. A. P. J. Abdul Kalam's 'Wings of Fire'; R.K. Laxman's 'The Tunnel of Time' (1998), are given to mention a few.

Girish Karnad translated his Kannada Dramas into English after his which his fame rose worldwide. Some of his plays are Hayavadana (1975); Naga Mandala (1990); Tuglag, (1972) Nision Ezekiel's 'Don't Call It Suicide (993), Bankim Chandra Chatterjee's Raj Mohan's Wife (18.64) was older than English Novels. Mahesh Dattani's collected plays contains 'Seven Steps Around The Fire', His' Final solutions and other plays' (1998) won Sahitya Academy prize. Veera Sharma's 'Life is Like That' (1997); Manjula Padmanabhan's 'Havest' (1998) are some of the playwrights who published their plays in the last two decades of the Twentieth Century Says Bijay Kumar Das in 'Post Modern Indian English Literature'.

These two veterans taken for analysis in this thesis are world famous writers who cannot be missed in any list of Indian English Literature. R.K. Narayan is a forerunner in Southern India born at Chennai (Madras) and settled at Mysore and return to Chennai during his Later years. Sudha Murthy, born at Shiggaon in North Karnataka moved to Bombay. She lived at Chennai also. Both were recipients of India's great Padma Bhushan award. Both chose in English, Sudha Murthy wrote in Kannada also. Both of them

had acknowledged their grandmother's as their motivators of life and literary field as story tellers. Their storytelling originated from their elders.

R.K. Narayan suffered a short set-back in publishing his early novels, and short story collections, 'Graham Green' came to his rescue in publishing them in UK. The first publisher did not undertake his second novel whereas his third novel was published by another publisher. Once his fame got established, R.K. Narayan himself became a publisher for his novels. R.K. Narayan's novels and short stories exceed 200. Sudha Murty still writes novels and short stories and is in great demand among publishers. Her best sellers exceed lakhs and million copies, the details printed on the cover itself. Sudha Murty received so many awards for writing and one among the awards is R.K. Narayan's award for literature.

R. K. Narayan took to writing as Art for art sake and drew pleasure in his portrayal of simple true characters drawn from Society around him. Sudha Murty's short stories for children has an under Current of moral values which is not so conspicuous but sure to have an impact on the reader/listener of the stories. In so many interviews and articles, she mentioned that children learn by imitating their parents and not by plain advice.

Like Panchatantra Tales' stories of early years have a long lasting effect to last till their lifetime. R.k. Narayan during his early years restricted his trips and place of movement to madras(Chennai), Karnataka (mysore) and Coimbatore. Sudha Murty Villages of Countries. India and is always touring in and around across the Nations to many R.K. Narayan many A Indian university was awaited professor for where his lectures with enthusiasm, Sudhica Murty was a Teacher (to her grandmother), lectures in

computer Science, Social Service and philanthropy extended during the dark periods of lockdown, she established more than 50,000 libraries in government Schools, mostly in rural areas. She kept alive the free flow of supply of books to these libraries as per wish of her grandfather during R.K. Narayan's Centenary has been celebrated 2006. Sudha Murty retired from being the chairperson of Infosys recently. Padma Vibushan award the highest of Indian Nation is Conferred on her during February 2023. Her daughter Akshatha Sunak the first lady of U.k because Sudha Murty's son-in-law Rishi Surak is prime Minister for U.K. R.K. Narayan and simple language to convey Sudha Murk employ their message effectively This aspect drew myself to both the writers. Let us 5) of R.K. Narayan and 'stories' of Sudha Murty.

CHAPTER II

**A Critical Analysis of R.K. Narayan's *Grandmother's Tale* and
Sudha Murty's *Grandmother's Bag of Tales* (10/21)**

Chapter II

A Critical Analysis of R.K. Narayan's *Grandmother's Tale* and Sudha Murty's *Grandmother's Bag of Tales*

(10/21)

"The 'Novel' as literary phenomenon is new of India. Epics, lyrics, dramas, Short stories and fables have their respectable ancestries going back by several centuries, but it is only during a period of little more than a Century that the novel, the long sustained piece of prose fiction has occurred and taken route in india... Till the later half of the nineteenth century when the western impact of India's Cultural front had recelted... the translation of western classics including Novels followed", says Stinivasa Iyengar in his book Indian writing in English, in the essay-The Novel: Themes, Backgrounds, Types (p.314).

In the Post -modern Novel, Gandhian era of village as Centre move to city as centre. World has become, 'global village' with the advent of Communication Technology. Everybody has access to any culture or social event. Therefore, the themes varied from situations both in country as well as abroad. In the Post Modern Era love, sex and marriage are the failure of it are some of the leading themes in indian English Novel Says Bijay Kumar das in 'Post Modern Indian English Literature' (P.56)... Lack of faith in religion and declining

moral standard and behavior are some of the predominant themes in Novels of this period. Corruption, National myth and allusion to epics set into the theme.

Arundhati Roy created history by winning Booker prize for her novel 'The God of small things' for the year 1997. She is the first Indian English novelist to win this coveted award, when the world's attention drawn to Indian English Novels. A revolution was brought in the old range of indian english Literature in the choice of subjects and language of expression. It's portrayal of characters recreated Contemporary society from the commentary of Bijay Kumar Das, Post Modern indian English Literature (P,93).

Veterans and other leading writers and their important works are already cited in the earlier chapter as Introduction, is therefore not repeated here. R.K. Narayan as a Novelist and Sudha Murty as a short story writer is dealt separately. Let us see some aspects of short story in the ensuing chapter. choice to sudhamurty for short stories and R.K-Narayan for Novel is taken for analysis because of the common term Grandmother in 'Grandmother's Tale' and 'Grandma's bag of stories'.

SHORT STORY - FEATURES AND CONTENT

Form and content are features that go into the making of a short story. Technical aspects like lengths, narrative technique, style make the form, whereas plot, theme, beginning, middle and end, characterizations contribute is the content of a short story. Now- a-

days people are so fast that they want everything to be done quickly. They do not have time to spare, though world has improved in equipment, Gadgets and Robots to share their work. Yet Man is running after time. This applies to reading and entertainment also. In the beginning cinema used to be seen for four hours intermittent with songs etc. These days beginners/amateurs come out with short film. This applies to fast food, instant coffee etc. A Drama or Novel allows a character to be portrayed in three or four dimensions, where as a short story permits a maximum of only two dimensions in which a character can reveal itself.

A short story has its limitations. It cannot depict life in all its variety and complexing. The beginning should attract the reader with a new idea so that he knows how the plot will develop. Then there should be a twist of change or unexpected turn to rise the reader's interest. Finally, the unraveling of mystery, there need not be vivid description of place or character.

English short story itself draw its model from French. So, Indian English short story is much distant from its place of origin. John Galsworthy speaks about the guiding principles of short story collection and what influences and editor in compiling an anthology... "The first essential thing in a short story writer is the power of interesting sentence. Unlike the novelist the short story writer cannot rely on the cumulative effect of chapter after chapter. His writing for this reason must be more taunt, highly charged and rigorously controlled " - Hadfield. (p7).

Somerset Maugham writes another principle in the preface to 'Cosmopolitans', to my mind it is not enough the plain facts seen through his own eyes which means, of course that they are not plain facts, but facts distorted by his own idiosyncrasy; I think he should impose upon them a design. Hadfield (p.vii)

A modern reader may not find a Short story of his forefather's time interesting in the same manner. There are so many writers from all nations and all languages who write short Stories. Therefore it is very difficult to fix the standards of Short story. So, everyday Short stories and collections of short stories are being published. Great masters, who create a memorable piece of Work set standards which cannot be attained or equaled by the rest who follow them. Let us recollect rest few of foreign and Native Short story writers in the world.

WORLD FAMOUS SHORT STORY WRITERS:

Now, a few world famous english short story writers and a Story of each of them to credit their names is provided. O Henry's 'The Gift of the Maggie'; Saki's 'H-H-Munro', 'The open window'; Leo Tolstoy's 'how much land does a man Need'; Guy de Maupassant's 'The Necklace'; Oscar wilde's 'The Happy Prince'; A. j. Cronin's 'The Best Investment 'I have ever made'; Anton chekhor's 'The Lottery Ticket': The list will go based on and on the likes and dislikes of the reader as well as the Editor of short story collections.

GLORIOUS WRITERS FROM INDIA.

"The development of mass media gave importance to short anecdotes in print media as well as Visual media. Patronage of doordharshan with its millions of global viewers speeded up the significant Contribution of Short story writers' celebrated programmes 'Ek Kahani' and 'Katha Sagar! have encouraged our new writers to take the short story as an exciting form of writing!" says Bijay to Kumar Das in Post Modern Indian English literature (p.97).

R.K. Narayan, Ruskin Bond, Rudyard Kipling, kushwant Singh, Jayanta Mahapatra, Rajarao, Rabindranath Tagore, Babhani Bhattacharya and the list will extend endlessly. Some of these names were already referred in The Introduction part of this thesis earlier. The list limits itself to Indian writing in English, whereas Transcreation (Translation from Other Indian languages into English) and native speakers and encouraged by Sahitya Akademi of India, famous writers of India are selected under the head, 'Architects of Indian literature' and their biographies prepared by Native writers translated into other Indian languages and in English.

CHARACTERISTICS OF SHORT STORY:

The origin of Storytelling might be traced back to campfires in forest, where it might have started as an expression of one's adventure on particular day. "No form of art" writes Somerset

Maugham “is produced unless there is a demand for it, and if newspapers and magazines did not publish short stories they would not have been written. Had field (p 6). According to the changing conditions and development in Technology, short Stories are written numerously. E-publishing has made the Cost of publishing very less. Even 10 books alone can be printed and the digital form retained and printed as per requirement. Paperless printing leads to reading books and magazines through call-phones, Kindle-reader, computers, etc, free and paid copies of books, so, it is very much important that writers must adopt themselves to the varied changes occurring in the printing Technology.

VARIOUS THEMES ADOPTED IN SHORT STORY:

Social changes, Economic and social problems, Historical, Drought and famine, childhood and children, Supernatural elements, fancy and fantasy, humor, Irony and satire, Romantic themes of love and heroism, Experience of Indian Students abroad, Realism, family life, Psychology, Animals, Nature and Death form various choices for the short story writers. Reader's taste and practice improve one's knowledge. let us analyze Sudha Murty's short story collections under separate heading in a new chapter.

R. NARAYAN 1906 – 2000:

R.K. Narayan is the name selected by him from his biological name given to him on his naming Ceremony Rasipuram Krishnasami Iyer Narayana swami iyer was his original name.

Rasipuram denoting his place of birth, Krishnasami Iyer his father's name and Narayanaswami Iyer is what is given to him but he shortened it to r.k.Narayan to be a suitable name of a writer. He was born on oct. 10, 1906 at Chennai, at that time known as Madras, he had his schooling at Chennai under the care of his maternal Grandmother. He owes his peaceful life to his happy family background which had strong roots in religion and staunch belief in good tradition.

After 16 years, during 1922 he went to Mysuru (Mysore) After his graduation he made up his mind to try his hand in writing because of the freedom. For a short period he taught English as a School Teacher. He married Rajam on 1934. It was a love Marriage. R.K. Narayan had only one daughter Hema. Unfortunately he lost his wife within 5 years during 1939. It took a long time for him to recover from the shock. He tried his hand in various types of writing Translations, Essays, Memoirs, witty paragraphs, Short Stories, Novels etc. There were initial obstacles to overcome. His first publication came out in United Kingdom with a friend's help, who showed his manuscripts to Graham Greene of London, who in-turn recommended it for publication.

R.K. Narayan has 15 Novels, 9 Non-fictional writings, 3 Mythological stories, 6 short story collections, amounting to more than 150 short stories. Some of his Novels were adapted for film making. 'Malgudi Days', 'Swami and Friends', 'The Vendor of

sweets! Were into television series. R.k. Narayan was satisfied with these films and Television series.

AWARDS AND HONOURS:

The Sahitya Akademi fellowship is a literary honor bestowed by the Akademi as a living writer, was awarded to him in 1968. Later the Third and second highest civilian awards India's 'padma Bhushan' and 'Padma Vibushan', both were conferred on him in course of time. He received Ac Benson medal from the Royal Society of literature (British). He was appointed as honorary member of rajya sabha on 12th may 1986 to 31st May, 1992.

INTERESTING FACTS TO RECORD:

His first published work was neither a fiction nor non-fiction. It was a review of the book 'Development of Maritime laws of 17th century England! He wrote 'Time of India' on Oct 10, 2022, on his birth Anniversary. R.K. Narayan created the fictional town of Malgudi for his novel 'Swami and friends'. It maintained all its geographical details throughout his career of Novel and short story writing. His first Novel was initially rejected by Publishers. Through a friend R.K. Narayan sent the manuscript to English writer Graham Greene, who recommended to the Publisher Hamish Hamilton, London. The Novel was a huge hit and also adapted for TV series. The same publisher did not print his Second Novel and the publisher of Second Novel is not the publisher of his third Novel.

R.K. Narayan's writing is compared to literary Giants of the world like Anton Chekhov, O. Henry, Guy de Maupassant among others. His name Shortlisted more than once for Nobel prize but he was not selected. Sahitya Akademi award was given for his 'The Guide' (1961) which was adapted into a Hindi film of the same title and for stage at New York's Broadway Theatre. R.K. Narayan led a simple life that even his neighbors and city men knew his greatness. The famous Writer Somerset Maugham couldn't locate him twice during his visits to Mysuru (Mysore).

VARIOUS THEMES OF R.K. NARAYAN

Let us have a short glimpse of all his fourteen novels and a detailed analysis of his fifteenth novel 'Grandmother's Tale' separately.

1. "Swami and his Friends" (1935) is a character novel dealing with the life of Swaminathan at school. Graham Greene appreciates, it as, "It is a classical Schoolboy story of a child written with complete objectivity with a humour strange for our fiction, closer to Chekhov than is any other English writer with the same underlying sense of beauty and sadness". (p.5) (General Introduction to the Man Eater of Malandi by G.C. Saxena)
2. "The Bachelor of Arts" (1937) tries to capture the feelings of Chandran and his college life. Human relationships and depth of understanding makes the Characterisation very real.

3. "The English Teacher" (1945) A little bit of autobiographical tone reflects in this novel. In the back cover of the book published by the writer himself are the following commentaries:

"Never has the magical storyteller of imaginary Malgudi woven tragedy and humour so deftly together"

The first Indian publication was in 1955 by All India Press, Sri Aurobindo Achram, Pondicherry - 605002. It was first brought out by Eyre and Spottiswoode, Great Britain in 1946, where the 'Spectator' made the Criticism.

"The hardest of all things for to novelist to communicate is the extraordinary ordinariness of human happiness. Jane Austen, Soseke, Chekhov; a few bring it off. Narayan is one of them".

4. The Dark Room (1939) is a lament on the disharmony of domestic life. Indian Thought Publications records this on its back cover.

"R.K. Narayan... has been compared to Gogol in England... with the same of gift for creating a provincial atmosphere in a time of change... one is convincingly involved in this alien world without ever being aware of the technical devices Narayan so brilliantly employs".

-Anthony West, New Yorker.

5. "The Financial Expert" (1952) is a delightful novel for the gentle irony used to bring out the rise and fall of Margayya, the Financial wizard. His practical sense was quite developed and he attracted people for being of man of average emotions.

6. Mr. Sampath (1949) "Mr. Sampath is a great living character in the annals of Indo Anglican fiction. He spoke in Hindi and could easily be mistaken for.

North Indian with fur-cap and the scarf hung around his neck”. He faces his misfortunes one after the other with perfect equanimity. He cheats some, obliges others and is always optimistic. The story of Sampath has been written with delicacy and care.

7. “The Guide” (1956) To repeat K.R. Srinivasa Iyengar from Indian writing in English, where he deals with most of R.K. Narayan's writing, will be apt here:

“Technically 'The Guide' is an advanced earlier novels: the present and the past cunningly jumbled to produce an impression of Suspense and anticipation” (p.379)

8. *The Man Eater of Malgudi* (1962) This novel is the story of not of a tiger, but of a cruel and ruthless taxidermist named Vasu, one who preserves animal skin. He is a heartless creature and has no regard for gratitude or obligations. In contrast to him, Natraj is a good soul. The novel is remarkably successful from the point of view of characterization. It has blended realism and romanticism, humor and irony which makes an artistically successful novel.

9. *Waiting for the Mahatma* (1955) The novel belonging to the Post Modern period was first published in 1955 by Methuen & Co Ltd, reissued in 1979 by William Heinemann Ltd, London. First Indian Edition by R.K. Narayan's Indian Thought Publications which saw and reprint on 2015. In the back cover of it we see the following comment:

“These are the opening events in R.K. Narayan's novel. It is the finest thing he has yet achieved, and

his story of the triumphs and tragedies of a raw young Zealor in the service of Gandhi is distinguished for its warmth, its humour, its lack of sentimentality and the stamp of absolute truth...”

"It is a tale of remarkable insight into the upsurge of Indian nationalism as witnessed through the eyes and hearts of Sriram and Bharati, and told with all the genius and compassion we have come to expect from R.K. Narayan”.

10. *The vendor of Sweets* (1967) This novel by Narayan has his usual freshness, vigour and delight. It deals with a new theme unlike that of his previous novels. In it clash of affections is nicely depicted.

11. *The painter of signs* (1976) This novel deals with man’s quest for identity through its Protagonist. Daisy is a champion of women's rights, advocates the norms of a small family to solve India's problem of population.

12. *A Tiger for Malgudi* (1983) This speaks of the adventures of a real, live Tiger, his friendship with a man he calls 'master' and his ultimate peaceful settlement in Malgudi Zoo.

13. 'Talkative Man' (1986), Alan Ross of London Magazine writes about 'Talkative man' like this- ‘Talkative man conveys... a narrative skill that calculates pace and distance to perfection. 'The Spectator’ of UK comments, by the words of Andrew Robinson is, “ It is his frank perceptions of human motive - in its mixtures of self -interest

and sincerity- that makes this characters so delightful and universal”.

Alfred Kazin of the New York Times Book Review Novelist - speaks about Narayan's strength is that “His materials seems inexhaustible. But there are levels of irony, subtle inflections and modulations in his easy transparent style”. R.K. Narayan's Indian Thought Publications has printed the commentaries cited above in its back cover.

14. The world of Nagaraj (1990) and the previous novel cited ‘Talkative man’ are centred financially secure complacent men residing in Kabir street with dreams of becoming successful writers- one, a serious journalist and the other, the author of a magnum opus on Narada (ambition that remain unrealised) -till their peaceful life is disturbed by outsiders who enter their lives and change them forever. Nagaraj desires to belong to this world of storytellers, like mythical Narada to share or else his head would crush under the burden of untold stories and unsung heroes.

15. *Grandmother's Tale* (1992) Last novel of R.K. Narayan taken for analysis in this thesis is dealt in detail in a separate chapter.

R.K. Narayan's non-fictional writings are Next Sunday, My Dateless Diary, My Days, Reluctant Guru, The Emerald Route, A Writers Nightmare, A Story-Teller's World, The Writerly Life, Mysore.

Mythology are God's, Demons and others, The Ramayana and The Mahabharata. Short Story Collections are under the

following headings. 'Malgudi Days', 'An Astrologer's Day and other stories', 'Lawley Road and Other Stories', 'A Horse and Two Goals', 'Under the Banyan Tree and other Stories', 'The Grandmother's Tale and selected stories'.

“GRANDMOTHER'S TALE” BY R.K. NARAYAN

Having had a bird's eye view of fourteen novels of R.K. Narayan, 'The seasoned Narayan reader will not fail to observe the author himself in the role of the "talkative man" is what is on the back cover of Grandmother's Tale, published by Indian Thought Publications. First Indian Edition was on 1992 and the 29th Reprint was 2022. R.K. Narayan had dedicated this book to K. Krishnamurthy 'who persuaded me to write this book' says R.K. Narayan.

The first inner page has title in beautiful Caligraphy, second pages contains Indian Thought Publications. Other works released by them a list of fourteen novels, two short story 'Malgudi Days', 'Under the Banyan Tree and other stories' and his Autobiography 'My Days'. Third page contains Title, Author's name, publisher's name with its logo of an Elephant within a circle and the additional information of sketches by R. K. Lakshman who is none other than R.K. Narayan's younger brother.

The Cover page is also illustrated by R.K. Lakshman, who is a famous cartoonist of 'The Times' Newspaper wherein he works for nearly fifty years. The cover page shows some photographs of a

Godess, a monthly sheet calendar, Grandfather's(?) photo, a grandmother in her traditional attire seated on a wooden swing prevalent in all traditional houses, a coffee tumbler and a cup on the floor and R.K. Narayan as a small boy listening the Tale from his grandmother. "The Centenary year 2006 and RK Narayan's photo was on top next to his name in Bold Capital Letters.

RK Laxman's 13 drawings are forsent in the book except pictures 9 and 10, all of them are single sided. They depict various cultural practices followed, as he himself is a short story writer, Cartoonist and a biography writer. His pictures add to the interest of the story.

‘Grandmother’s Tale belong to the Caligory of novella. Merriam-Webster defines a novella as a work of fiction intermediate in length and complexity between a short story and a novel’. It is shorter than most novels but longer than most short stories comprising 85 pages. Instead of foreword R.K. Narayan has given an explanation as to the theme of the story and the reality in it. Given in his own words:

The borderline between fact and fiction, between biography and tale wears thin and ultimately vanishes in the following, chronicle. Readers are bound to question how much of it is history and how much is fiction. I do not know the answer myself. The composition grew as I wrote in from my grandmother's narration, in daily instalments, of her mother's search

for her errant husband, who left no address after uttering a laconic good-bye, "I am going away". That it might not all be imaginary could be concluded from the fact that the descendants of the couple in the story are present in our midst in different walks of life scattered here and there, with this author being one of them.

So this helps us to understand that the reader should not delve deep into the details and accept whatever that is told true to its core. This sort of self- explanation roots occurs in three places within brackets which will be in the course of summarizing of the novella.

NARRATION

First person narration. The author narrates the story as he heard from his maternal grandmother who brought him up in his schooldays. This story, he heard from his grandmother Ammani, is about his great grandmother, Balambigal. The story plot is explained this way: 'The plot is what happens in a story. It is not a simple sequence of events. A strong plot is centered on one moment- interruption of a pattern, a turning point, or on action - that raises a dramatic question, which must be answered throughout the course of the story'. A young innocent girl, under social pressure undertakes an adventerous search of her missing husband except the word Pandaripura. She hat have any clue yet she succeeds in her motive is the plot of Grandmother's Tale'

A literary theme is the main idea or underlying meaning a writer explores in a novel, short story, or other literary work. The theme of the story can be conveyed using characters, setting, dialogue, plot or a combination of all these elements.

The delineation of Bala from an innocent school girl to a firm, determined aggressive young woman and finally to a quiet, docile, orthodox Hindu wife is fascinating back cover of "Grandmother". "Tale" Indian Thought Publication defines the theme in a nutshell.

The story begins with R.K. Narayan introducing his Maternal Grandmother Ammani. She took care of Narayan from the age three, when his mother had a fourth child.

He proceeds how his grandmother used to be a busy person performing variety of tasks all through the day, cooking and running the house for her two sons, gardening, counselling neighbors and tenants living in the rear portion of the vast house, settling disputes, studying horoscopes and arranging matrimonial alliances. After all this in the evening, she finds to settle down on a swing - a broad plank suspended by chains from the ceiling, chewing betel, completely relaxed and held her Grandson (RK Narayan) and taught him songs, prayers, numbers and the alphabet till supper time. This is vividly picturised by R. K. Laxman in the front cover and repeated in P.3. She allowed him to have his supper after he completed the lessons to her satisfaction. She had water to sprinkle

on his sleepy eyes. When Narayan turned six he was admitted in school.

Later after his college days Narayan wants to try his luck as a free-lance writer. It was his uncle who suggested that he should go out and study the world / society outside. In his uncle's words

"If you Want to be a writer, don't mope at home listening to grandmother's tales, (p.6).

He urged him to accept any offer that came "learn while you yea earn" was his method.

Although ageing, grandmother was still active, took concern in other people's affairs, her household work shared by two daughters-in-law. So, she (Ammani) narrated stories of early days - rather of her mother's (Balambrigai) early life and adventures as heard from her mother when she was about ten years old. Everyday, the author listened to her keenly and developed it during night a cogent narrative.

Making a story out her recollection is not an easy task. R.K. Narayan tried to retain the flavour of her speech but the narrative used to proceed in several directions back and forth and got mixed up asides and irrelevancies. So, R. K. Narayan records 'this is mainly a story-writer's version of a hearsay biography of a great grandmother.

Grandmother could not be specific about the time since she was unborn at the beginning of her mother's story. So, from the other descriptions, the author assumes it to be the later period of

East India Company, before the Sepoy mutiny, location also was not specific. It is Sepoy Mutiny. It might be anywhere in the Southern Peninsula. She just told 'that village'. So one has to imagine a familiar pattern of how a village would have been- " river, temple, mounds of garbage, verandas and pyols, an annual festival attracting a big crowd from nearby hamlets (p. 9).

Even the name of God won't be specific. When the author intervened she would say "Don't interrupt me with questions, as I have also only heard about these events".

So the story starts like this. Seven year old Bala is informed that she is getting married next week in the middle of a play in the street. 'Why' is a question left unanswered. Those were the days of prevalent child marriages. Children tease her calling her bride. She ran crying into the house.

On an auspicious day she was clad in a Saree, gold ornaments and garlanded. The wedding takes place in the temple. Viswa, Viswanath tied the yellow thread and they became husband and wife.

A week of celebration, feasting and Ceremonial visits between the bride and bridegroom Parties were over. Viswanath back to school. Viswa is not ready to accept that he was married before the children. When the school master came to his rescue justifying Hourly marriages as no shame in marriage as it was all arranged by God.

Bala and Viswa were allowed to meet to say a few words. Bala noticed and touched a black patch under viswa's left ear. He said that it was a lucky sign his mother told him.

Bala asked how much luck? will you become a king" 'yes' came the reply and the conversation was stopped by every one getting in. It was not easy to meet Bala, though he tried to come to her house. under the pretext of meeting his father-in-law. His father-in-law was away in the Garden or coconut Grove.. So, Viswa found a way of peeping over compound Wall. There was debris around but he put a couple of bricks close to the wall. He exchanged one or two sentences and he had to get down when his mother-in-law came out. After one or two small conversations she came to know Viswa's friend Ramu took him to temple. Where nice eatables and fruits are given after bhajan as prasad. -

During One such Conversation he said simply 'I'm going away. Keep it a secret... 'When asked about the place he said for away, along with pilgrims Singing bhajan about Pandaripura over and over again. He was not sure of his return. He Vanished.

Bala remained indifferent for a week but then worry started worrying. Her mother guessed something was troubling Bala. On enquiry Bala burst into tears and said "He... is gone".

Bala's parents went to their 'Sambandhis' (relation through a matrimonial alliance). Both Viswa's father and Bala's father asked simultaneously 'Where is Viswa'. They thought Viswa was in Bala's house.

The search operation began of no use. Viswa's mother chided her husband that whenever the school master said anything of Viswa he used to beat him. There fore he ran away. Bala didn't tell what she knew.

Time passed. Life became a sore trial. Bala reached maturity. When she went out to temple the 'agrahara' stared at her whispered comments behind her. She gave reply to whereabouts of Viswa as he was at Kashmir, he joined as a priest etc. As things came out of her imagination. This could not last long, after sometime she keot herself inside.

Gossips spread. It was customary that married woman keep Kumkum on the brow, wear flowers on their hair. Now they suspected that she pretends to be a 'Sumangali'. It was taken to the notice of the priest who visited Bala's house. He quoted the famous old proverbs "You may seal the mouth of a furnace but not the mouth of gossip" till you get some news of Viswa, Bala needn't visit the temple was his suggestion. If the sanctity of the temple is not preserved as a priest by him, his family will face God's wrath".

Bala reacted immediately like a storm, "I'm not (a widow). He is alive like you. I'll not rest until I come back with him some day and shame you all". She got out of her house with few nice words to her mother. She went furiously in and out of temple, knocked Viswa's house. Mother-in-law's words, " Bala! Ypu look like 'Kali' ...What is the matter? ... You should stay with us." bala answered "YEs, when I come with my husband". She took a pinch

of vermilion (a symbol of marriage) and prostrated for her blessings. She didn't wait for her father-in-law's arrival. Just went out.

Beyond this grandmother's recollection was hazy. It was all assumption. She must have gone to the village card-stand where travelers and bullock carts assembled, etc.

Bala was clever enough to have a few gold ornaments, some money saved out of her birthday gifts change of clothes in a small bag. She made constant enquiries of everyone she came across in the town. choultry (free accommodation for travellers). She must have joined, after many false start, with the right track and joined travellers going on foot or by some mode of transport and reached Poona about a year later.

Grandmother's Tale had many gaps as to how Bala survived? What happened to her parents? Viswa's parents? Why did she go to Poona (Pune) to search for her husband? These questions never got an answer. Grandmother's reply was "Why do you ask me? Am I a wizard to see the past. If you interrupt me like this, I'll never be able to complete the story. I can tell you only what I have heard from my mother. I just listened without interrupting her as you do now" (p 35)

His Great Grandmother (Bala) used tell Grandmother(Ammami) that, "you see me as a cook at home, feeding you and pampering your father's whims and moods but at

one time I could do other things which you, petted and spoiled children, could never even imagine" (p. 25)

R. K-Narayan was advised to shut his mouth and keep only his ears open. She would not tell him anything more. "If you want all sorts of useless information about the past, I cannot help you. Not my business". "Whenever my mother felt like it, she would gather us around and tell her story- so that we might realize how strong and bold she was at one time", quotes R.k. Narayan about his Great Grandmother.

Bala exhausted all her gold and cash was left with nothing. She felt terrified and lonely. She felt lost amidst people speaking a different language she did not understand. She was reminded of the black Patch and the comment he made. She thought of asking some kind soul "who is the king here?" But she knew that she would be mistaken for a madcap and stoned.

She stayed at a charity institution where 'roti' was distributed. During day time she went around in search of Viswa. She had a doubt that if he had grown a beard she might not identify him. Still she remembered the peeping head of a school boy.

One day an elderly lady out of compassion took her home nearby. Bala couldn't understand their questions but with sign language, touching her forehead for fate, broke out in a torrent of self- explanation. She showed her 'thali'. Someone from the inmates who gathered around her recognizing the sound of the language asked "Madarasi ?" Another one affirmed the language asked that Madrasis don't cover their head. They recollected that a man came there years ago might understand her language. She was guided

by the youngster. Bala could not keep pace with the boy deputed to guide her. He stopped near the entrance of a big house an arch before it and ran back. She sat there on the sentry platform. A person came out of the building with different attire and a turban, lean and of medium height. She noticed her moustache curving upto his ears. But he didn't stop to enquire her.

A servant came to send her off repeating that Kotwal would come and take her to prison. She was stubborn not to go. The servant informed the owner and took her in. She wondered how to react. She wanted to assure whether that man was Viswa but don't know how? she told, "They said you speak Tamil". He shook his head tried to send her off with some money from his purse. She refused money. She begged for accommodation, or permission to be a servant or cook. There was no signs of understanding from him. When Kotwals came to take her out she cried "Don't touch me, I will reduce you to ashes." They strank back. A middle aged woman spoke in Tamil "Who are you?"

Bala had the Shrewdness to conceal her purpose and said that she came with pilgrims to fulfil a vow at Pandaripur and got stranded and seperated from a group.

Surma, the hostess fed Bala and allowed her to share her household chores. She referred to her husband as 'Bhatj'. Gradually Bala came to ascertain the facts that Surma's husband came from southern State long ago, helped her father in maintaining the garden, managing the shop where they valued Diamonds and gems. He caught up the intricacies of trade. When surma's father did not

approve of the Surma and Virwa's love affair, they eloped to Nasik and married in the temple of Triambaka - a sort of marriage, quiet and private. Eventually Surma's father reconciled. She only asked him to grow Whiskero which was expected when he met great personalities like King, Minister's etc.

Here again R.K. Narayan about other inmates etc for which Grandmother answered except the name Surma no one else was mentioned. So, repeated that interruption disturbed her flow of thinking.

When Surma left one day for 'bhajans' (group. singing) and left Bala at her own. Bala made use own. of the opportune moment shut the main door, went upstairs where the owner of the house - Viswa reclined on a couch under the pretention of reading a book.

Bala told openly that viewa is pretending. She had noticed his black when he washed his face. So, his luck had made him fortunate. He protested but Bala was hammering her point relentlessly. He threatened her to call other servants when Bala assured him that things were under her control. She had carefully made a scheme timing it in minute detail.

Viewa did not want to shift his trade. the did not want to offend Surma. He was afraid that Surma would commit suicide. He was ready to reveal the fact and raise her position from domestic to that of his wife. His health was affected.

Bala volunteered to inform Surma that the troublesome in Viswa's mind would be cleared if he took a pilgrimage on Souther

temples especially Gunaselaaram (noted for treating mentally disturbed) and offerings and prayers. Surma agreed.

Viswa and Surma in me Palanquin, Baba in another set off. Peshwa's support came through vassal and subordinates. There were torch bearers, lance men to protect them from robbers and wild animals when they crossed jungles in the mountain ghats. They consulted an astrologer and physician. About a month later they arrived (Bengaluru) Bangalore and camped the rest house on a tank band known as 'Sampangi' today. R.K. Narayan gave footnote that this place is Nehrustadium at present, the tank having been drained many years ago.

On the fourth day when bala and Viswa started, Bala did not accompany them. They saw her going down the steps. Surma suggested to Viswa alarmingly when they heard Bala screaming for help. Viswa found Bala neck deep in water, argument went on. Bala insisted Surma get back is Poona, Surma asked for the reason. Bala replied, " You have been like a goddess to me, but I can't go home with you. Our village won't accept you. I am Viswa's wife. You see this thali was knotted by him. He is my husband, I can't share him with you." (p 62)

Surma was shocked. 'We were such good friends! Let me also drown with you! Bala made up her mind and told Viswa either take surma and leave her to die or send back Susma and return to the village. He was still in a dilemma. He said let to Surma come under the protext of pilgrimmage and return after the journey, Bala was

adamant. No pleading, appeal and tears moved her. So, Surma had to turn back.

R.K. Narayan asked his grandmother whether Bala was right in her behaviour. He asked Surma who had looked after Bala for some time and took care of Viswa was sort back without proper regard. Grandmother said, "Don't talk ill of your ancestors. Not right. He was a respected merchant and official at The 'Peshwa's' Court"... "He rose high because of his mettle". (p 65) So, Grandmother was all support for Bala, who had no option to regain her husband. Only a woman can understand her problem. The sufferings the underwent leaving her home and the difficulties. She must have faced reaching Poona. It was equal to Savitri Conquering Yama by her austerity and purity of mind".

Discussion went on and on RK Narayan insisting on more honourable ways. Grandmother was of the idea, 'you cannot manipulate people in real life as you do in a story'. (p. 67) She abruptly got up saying she had better things to do than talk to a fellow like the listener. For a week she ignored him. The author pleaded. If I didn't hear the complete story in the next (Janma) birth he would be born a donkey as per a pundit's telling Ramayana story in discourse. So, Grandma agrand to continue the next day.

Viswa was permaded to share off his whiskers. Bala observed 'now I am doubly assured now - the same features which I used to see over the backyard wall, only filled up with age! (P 70) Viswa

replied that at the Peshwa's court it was customary and considered necessary.

They returned to their village only to find the river and temple. All the things were changed. Bala had no one to prove that she had succeeded in her vow. The priest was changed, her parents were not present. It seemed her mother had left for Kasi after the demise of her father. Whereabouts of Viswa's parents could not be traced. Bala entered the temple and stood before the God for continued grace. Elaborate prayer rituals and offerings were done. Cash, fruits and food were distributed to a little gathering of men, women and children. Viswa had left the place for thirty years and Bala about twenty years. No wonder most of the landmarks and people were gone. There were reason to stay there. So, decided to more to a nearby town, where Viswa could establish himself as a gem merchant and start a new life.

Now, the author again pestered his grandmother with questions to find out which place they settled. May be Grandmother wanted to tease him instead of correct information.

Viswanathaw established himself as a gem expert in Kumbakonam. He acquired a house. He kept his wares in a small bureau, four feet high, half glazed.

R.K. Narayan had commentary in brackets about the beaureau which he used to keep his books. In wrote in chalk his name with the Degree he wanted to acquire - B.A.B.L. Added with Engine Driver

(which seemed a toughest job he wrote a short story on this). Now he don't know who was in possession of that heirloom.

Now Bala became a typical house wife of that times. No one would guess she travelled to Poona to fight back her husband and won. She remained calm and quiet.

Next Twenty years brought prosperity. He had three daughters and fourth was a son, who was sent to study Medicine. Grandmother Ammani was the third one. She was given in marriage to a Magistrate who transferred his posting to different villages of their district. Ammani bought the present house and many others. R.K. Narayan again repeats reference to possession of land and their present name at Chennai.

After six months of Viswa's death his partner declared insolvency and the house came for auction. Some good neighbour gave them money to save it. R.K. Narayan's mother was the second daughter of his Grandmother. Once again R.K. Narayan tried to trace back the house, where he was born. His friend, Editor of 'The Hindu' Ram Curious to trace the house from his information in the autobiographical writing traced a door with number one still etched on it and bought it to put it as a Show piece.

Dr. Swaminathan, Viswa's youngest son practiced as District Medical Officer at Kolar in (Mysore) Mysuru State. Bale got rather tired due to ageing, employed a cook from village who was accompanied by her twelve year old daughter. When Bala breathed her last, Viswa went to live with his son in Kolar. He felt a vacuum

missing Bala. He felt proud of his son when he earned four hundred rupees and handed over the cash to him. Every month he used to pass that to his daughter-in-law with the advice that he had no household and build up savings.

For some reason once his son gave the money directly to his wife. Viswa fretted and fumed, bore the insult for three months and started of within a short notice with the same announcement to his daughter-in-law. Now "I am off... bundled his clothes and left for kumbakonam.

At Kumbakonam, the cook and her daughter now turned seventeen stayed back to maintain the house. They showed extraordinary concern making all sorts of rice variety of food to impress Viswa. They planned to get his land, riches transferred to them legally so, sevenly two years old Viswa married a seventeen year old daughter of the cook. This was to show his anger against his Doctor Son. Vishwa managed not to sign any documents to effect change of rights to his young wife. The cook; cum- mother-in-law went back to her village to procure magic potion & change Vishwa and that was the end of it.

Still more questions prevailed in the author's mind which went unanswered by his Grandmother's 'I don't know!. 'I have no deal (P. 94)

RK Narayan's personal note records his mother's hazy recollection of Viana's death, Disposal of house properties, police and

mothey crowd milling around after the end of Viswa. She maintained this till her death in 1974, ninety three at the time of her death.

CHARACTERS:

RK Narayan, His Ground mother Ammani, grandmother's mother Balambigai, great grandmother's husband Viswanath, parents of Balambigai, Parents of Vasu, Surma form the major characters, Viswa's friend Ramu, Viswas school master, school mates, Society, Priest, gardener at Viswa's palatial house, palanquin bearers, Marathi Speaking old lady her family cook and her daughter, Guru caretaker of the shop form the minor characters, let us analyse them one by one.

R. K. Narayan is the story writer involved in bringing out this chronicle Grandmother's Tale. He wrote this when he was an octogenerian. He recollected his past story of his ancestors. His vivid memory makes the story interesting. He now and then records his own doubts which would arise to any listener/reader of the story. The answer or explanation of his grandmother is acceptable as we allow the attributes of forgetfulness to any old person one encounters.

Grandmother Ammani Maternal Grandmother of R.K. Narayan. Caretaker of a big family. She is pictured as the busiest woman. Her ways of initiating RK Narayan to alphabets, tables Slokas etc were very impressive. Pre-schooling and storytelling are what children relish even today. The list of her activities and the relaxed way of story time would be envious to any human being

running after time. Whenever she doesn't know the details, she admits them frankly. She was not born at that time, 'Don't talk ill of your ancestors'. (P.65) Grandmother and great grandmother both expose the good qualities of others which was inherent in the family. Yet they don't miss to record the evil ways adopted by the cook and her daughter.

Great Grandmother- Balambal. Balambal is the Protagonist of the story. Her Portrayal from the school girl to adventurous womanhood, Scheming for regaining her husband are worked out with such a diplomatic way that lead to her success. She waited for the suitable time to meet her husband Vasu and insisted on their return home. In order to make the situation better, she talked to Surma in a manner that would create no doubt about Bala's intentions. Surma herself acknowledge's "we were such friends! Let me also drown with you." (P. 62). Bala at the same time intent on her motive started like a storm from her home after the priest's conversation with her mother to keep her indoors. Her mother-in-law says 'You look like kali' (P. 33). Her same ferocious temperament was there during her conversation with Viswa who pretended not to not recognizing her. Further he showed concerned over Surma and not sympathy towards Bala's efforts in searching for him.

Once he chided her why she took so much pains to come and pester him. Bala on the other hand stood bold. When Viswa threatened to call servants she replied in a cool manner.

"I know the guards. I am not what I am on the first day. I can speak to them myself. In fact, I am closer to them than you are. Call them and see what happens." (P. 52) This kind of assured tone baffled Viswa. Viswa asked for time to manage the affairs Bala says, "I have given you all the time... years and years... I'm not going to allow (the trouble and the risk) it to go waste. I'm takin you back even if you kill me. I have set the date of our depature- not later than the next Full Moon." (P. 56)

. Bala's determined action of standing in the neck deep water of a tank and asking Viswa to decide whether to turn towards village or accompany Surma was the topmost threaten and nothing could persuade or pacify her. In her own words, "Viswa, take her with you and leave me alone. I am already shivering and will die of cold if you don't make up your mind quickly whether want me or Surma. Send her back honourably home. Let the 'palanquins' be turned around with her, if you want to save me" 6 (p. 62).

"Bala turned out to be a model wife in the orthodox sense, all trace of her adventurous spirit or indepenence completely suppressed. One could hardly connect her with the young woman who had tramped all alone across hundreds of miles in search of her husband and succeeded in bringing him back home - dominating, devious and aggressive till she attained her object" (P. 76) writes R.K Narayan about her transformation. She was docile and never spoke to her husband in the presence of others. Her tone was gentle and subdued.

She wore eighteen-cubit length of silk saree in orthodox style, diamond earrings, heavy gold necklace, turmeric on her cheeks and large vermilion mark on her forehead, thus a typical South Indian lady of higher class. She had three daughters and one son, when she became worn out due to age she employed a cook. She told her story to her younger ones including Ammani at the age ones of Ten, she often told them not to mistake her for what she was then as a cook and model wife, she had once been an adventurous person unimaginable by them.

Viswa's portrayal from his school days shows that he wanted to suppress his marriage to his peer group. His association with Ramu was to get nice things to eat as 'prasadam', Ramu knew very well when do they offer after bhajans, prayers etc at the temple. When Bala asked him whether he knew prayer songs his answer was in the negative. The only reference when he planned to abscond was that of pilgrims who sang "bhajans "the oft repented name brahmandari pur among other places. So, Viswanath was a person gathering fruitful associations. Later when he met Surma's father he told that he learnt marathi when he was at Bombay other details not known. His mother made a reference that Viswa used to thrash Viswa whenever the school master met him and said he patted him while his mother's word it was a slap.

Viswa saw an orphaned lady (Bala) waiting outside the sentry gate more than twice. He knew pretty well that she belonged to South India but he took an indifferent look. When Bala told that

people directed her to his house because he spoke Tamil, he did not express whether he understood her or not. The same indifference when repeated in a one-to-one contact Bala warned him not to pretend. He did not show his shock. He wanted to support Surma because he had a comfortable life because of her. Later when he couldn't tell Surma the fact that Bala was his legal first wife he postponed things. But he couldn't escape Bala's schemes as she had given him, a longrope already. So, he started with all sentries and 'palanquin' bearers, with proper assistance from the Peshwa. His work entrusted to one Guru in the shop. Viswa could have ran after the returning Surma but for Bala's threatening look she ordered him to remove his whiskers to ensure his original face with the black patch visible below the left ear.

Once he came back and settled as a gems and diamond appraiser at Kumbakonam. He earned a lot but never cared what happened to her even after the demise of Bala. At the age of seventy in order to show his rage against his Doctor son he married a seventeen year old girl of his cook. The only intelligent act of Viswa was not signing the bonds to transfer his wealth in the name of his wife. Yet his partner announced insolvency within six months of his demise. His death itself was due to slow poisoning which he had went the least doubt. His cook cum- mother-in-law went to procure magic potion to bring changes in his attitude to bequeath his riches to his youngwife. He relented and understood the plan of

cook and his wife and thought his son's place was best for him but it was too late.

Bala's father used to have a routine of getting up early and attending his coconut grove. He was interested only in the price of coconut, coconut Pest and so on. Domestic matters are left to his wife's care. She was smart enough to notice Bala's brooding silence and gloom and asked her what was ailing her. Only then they came to know that Viswa had disappeared

For more than a week Viswa was not seen in the house. They assumed that he would have been at Bala's house. When Bala's parents visited them both parents uttered the same question 'Where is Viswa? Viswa's mother chided him that he used to thrash Vishwa when the school master met him. That might be the reason for his disappearance. Later when Bala Came before her venture in search of Viswa she said 'Bala looked like Kali'. Bala prostrated before her and left without waiting for father-in-law's arrival. At least she answered for her mother-in-law's proposal to stay with them as she would with her husband.

Priest Came to Bala's house as a representative of society. He was afraid that without knowing the whereabouts of Viswa, Bala's 'Sumangali' nature was under question. The temple would lose its sanctity and the God's curse would be on his family. So, he advised Bala's mother to keep her indoors. He quoted a famous proverb of closing the furnace and public gossip.

When Bala became exhausted due to ageing she employed a cook from village along with the twelve-year old daughter who came to stay with them. Everything went well under the supervision of Bala. After Bala's death, things changed. Viswa went to stay with his Doctor Son Swaminathian, his daughter-in-law and two grandchildren at Kolar. Nearly five years rolled in a routine. One day, when his son handed his salary to his wife directly, usually he gave to his father, Viswa felt insulted. He waited for two three months when he found his son had no time to talk to him due to his busy schedule he returned to Kumbakonam where the cook and the daughter were allowed to stay and maintain the house.

“Cook and her daughter were from a village notorious for evil practices such as fostering family intrigues, creating mischief and practising black magic”. (P. 90) wrote R. K. Narayan. The restriction imposed upon by his Doctor son became advantageous now. They cooked all sorts of delicacies like 'chips', 'bondas', 'Pakodas' and 'sweets'. Whenever he returned from his walk they washed his feet. This kind of over indulgence led to his culmination of his rage against his son. To ascertain his independence he married the seventeen year old at the age of seventy.

The cook and her daughter had their eyes on the stock of precious stones and cash left with a banking friend. The woman was shrewd enough to guess Viswa's dodging to avoid pillow talks, she went to her village to consult the local wise acre. The person demanded two sovereigns to prepare a magic potion that would

make Viswa dance to the tune of his young wife. Viswa a confirmed glutton these days anticipated a feast, wherein delicacies were served and almond milk 'payasam' in a silver bowl for him and in a brass bowl for his wife a plantain leaf feast was served. Even the daughter knew nothing of the medication. Others knew that Viswa's end came suddenly.

The plight of the cook and her daughter- young wife of Viswa was abrupt after the demise of Viswa.

Minor Characters:

(I) The school Teacher justifying child marriage.

(II) Ramu who escorted Viswa at the right time to the temple to receive wonderful things to eat. After the puja-the offerings would be sweet rice, coconut pieces, nameless little fellow who gathered knowing Viswa's disappearance in the following words," I saw him with a group crossing the river... (P.27) "When?" "I don't remember". (P. 27)

(III) An elderly lady who guided Bala at Poona (Pune) to Viswa's residence knowing that a man who came there many years ago.

(IV) An attendant in livery sent by Viswa to turn Bala out of the house with the words 'Kotwal' will come and take you to prison.

(V) Dr. Swaminathan, Viswas only Son, Dist. Mde officer, busy schedule to check ratfalls etc.

(VI) Lakshmi Doctor swaminathan's wife.

(VII) The wiseacre who prepared magic pills, soluble and tasteless. He demanded to sovereigns to procure ingredients and herbs but did not his work free charge

(VIII) Ammani, grand mother of RK Narayan

(IX) RK Narayan himself

(X) RK Narayan's junior who tried all is his hand in onlooker seated. many trades "pyol' advising Viswa to ask for good tiffin at his in-laws. the Contribute the minor characters who speak few sentences.

R. K. Narayan questions his grandmother as the breaks/gaps and correctness of the behaviour of Bala, whereabouts of Surma, whether Surma had children, what happened the the cook whether they went scotch free, are questions that are sure to arise in any reader of the tale.

The simple, lucid writing of RK Narayan has dialogue interspersed. It adds to the flow of novel effectively. Let us have few dialogues of him cited:

RK Narayan had to identify / name the rages, and then solve arithmetic problems such as, "If a boy wants four mangoes costing one anna per mango, how much money will he have to take?" I wanted to blurt out, 'Boy's don't have to buy, they can obtain a fruit a well-aimed stone at a Mango tree". I brooded. and blinked without a word, afraid I might offend her if I mentioned the stone technique

for obtaining a fruit. She watched me and then tapping my skull gently remarked, "Never sear bigger dunce... (P. 2).

Bala's father came upwhile she was playing in the street and said, "you are going to be married today next week"

"Why?" she asked and did not get an answer. Her friends stopped the game and teased her, "Hey bride! Hey bride! "Wait! you will also be brides soon!" she retorted and rushed back home. (P. 10).

When Viswa and Bala meet for the first time she asks about the black patch. "Does it hurt?". No, they say it's lucky to have that mark" he said. "How much luck?". She asked and continued what they say ". (p. 15) " will you become a king?" "yes, that's what they say". (P. 15

"Did Surma Bai have no children?".

"I don't care if she had or had not or where they were, how is it our concern?"(P.50)

Lakshmi presented him the money bag," what is this?" "Salary. He brought it now!... "Why did he not call mes" "He was in a hurry, people waiting at the gate. "Oh!" he said, "He is a big man, is he?" and ignored the bag why at this hour? Why (P.86).

"what was that town? Could it be Trichy?"

"May be". She said.

" or Kumbakonam?"

"May be", she said again.

" or Tanjore?"

"why not?" she said mischievously.

"Or Nagapattinam?".

"I was not born. How could I know? I tell you again. and again - but you question me as if I could see the past. (P.74)

Be patient for some more time. Be as you are. Surma is a rare creature. We must not upset her"

"I will wait, but not forever".

.....

He said give me time. I'll see how we can manage it. "I've given you all the time.... years and years. The trouble and the rich I have undergone to search you out, God alone is our witness!...

'I've set the date of our departure - not later than Full Moon"
(p.18)

There were only few description of persons and places. The first person narration and intermittent dialogues were self explainators. So there were only less descriptive passages whenever necessary. Let us have a sample of one or two to enjoy the language style of R.K. Narayan.

Description of the Temple (place). A temple tower looming over it all, the temple hall and corridor serving as a meeting a temple, tower ground for the entire population and an annual festival attracting big crowd from nearing hamlets - an occasion when a golden replica of the deity in the inner shrine was carried in a procession with pipes and drums. " What God was He?" I could not resist my curiosity; my Grandmother knew as much as I did, but

ventured a guess, "Could be Ranganatha, the aspect of Vishnu in response in a stage of 'Yoga' lying on the coils of the thousand headed Adisesha. The God was in a trance and watched and protected our village."

The above said description as an Indian writer in English would more informative and helpful for a foreign reader.

Pathetic leave to Surma (character): Bala explained her stand that in her place they would be hounded out. So, she would advise Viswa to go anywhere forward and backward leaving her alone.

"It was pathetic and humiliating with their retinue and palanquin-bearers' watching the scene. Bala put her arms around Surma, rested her head on her shoulder and then sobbing, bowed down and prostrated at her feet, got up and moved away from her towards the tank again, where upon Surma cried desperately, 'Don't! don't! I am leaving. May God bless you both'. She hurried up her retinue and got into her 'palanquin' and left. While Bala stood on the last step of the tank and watched".

This was so dramatic. There were other scenes describing the quietened Bala in her new life, the the pretentious behaviour of the cork and her daughter who prepared all kinds of delicacies to impress Viswa

Humor and pathos: R.K. Narayan's humour was a special kind in itself. It was instinctive. He could create verbal humour, humour of situation, humor of character. To cite a few examples the following lines are marked.

Verbal Humour: RK Narayan's grandmother taught some folk songs “which now, I realized were irrelevant, such as the one about a drunkard sleeping indifferently while his child in the crib was crying and the mother boiling the milk”.(P. 5) This song was taught to a five year old boy at pre-school days.

Character humour: His junior uncle's advice to prosper in life to seek all sorts of employment for experience “well, if you do not want to prosper I will just say want Say G.T. H. (go to hell), I have better things to do....”(P. 7) 'Indian Thought' he took pains to increase the subscription by carrying a sample copy door to door to booked one thousand subscribers in Madras city alone in the first year, recalls RK Narayan.

Humour of situation when the author commented on Bala's act of dragging Poor Surma to Bangalore (Bengaluru) and turn her back as less honourable, his grandmother refused to continue her story... for a week she ignored him... R.K. Narayan pleaded her and cited an instance to take make her continue. “you must please complete the story. I want to hear it fully. You know why?”

"Why?"

Otherwise I will be born a donkey in my next 'Janma'.

" How do you know?"

He told her that in a Ramayana discourse someone got up in the middle of the narrative when the 'pundit' inspired that whoever leaves in the middle of a discourse will be a donkey in his next birth.

the Man have dropped plump back into his seat.... And so please...”
(P67).

Pathos: RK Narayan could not only be instinctively humorous but also instinctively pathetic. The little boy of RK Narayan during his study hours used to feel hungry and sleepy. To keep him awake she kept handy a bowl of cold water and sprinkled it on his eye-lids from time to time (P. 5)

Viswa informed Bala, peeping over the compound wall, 'I am going away. Keep it a secret..'(P 22) She remained indifferent for a week or ten days and then began secretly to worry. Bala was seven and Viswa ten when they got married. When she attained maturity they could not pass down the 'agraharam' street without people staring at her and whispering comments behind her back. She found it a strain to be inventing answers which were cross questioned. (P. 28, 29)

Bala's leaving home in search Viswa till she reached Poona (Pune) took a year. She had been left cashless, exhausted all her gold and left with nothing. She felt terrified and lonely. In her desperation she thought of stopping & kindly soul to ask "who is the king here?" (P. 36) but she kept quiet for the fear of being mistook a madcap and pelting of stones.

Viswa marrying a girl of seventeen was persuaded, bullied and even starved to sign a deed of transfer of assets by the cook-cum-mother - in- law. He lost his cheer and dodged. It was a pathetic condition.

Viswa's plan of sending Bala back to the village with an escort or retain her as his wife along with Surma was not conducive. His plight, became worse when Bala threatened to drown herself to 'Sampangi' tank in the middle of their way home.

Irony:

Irony, a figure of speech is which words imply the opposite meaning.

Bala took a vow to return with her husband to stop the gossip mongers of the village. The priest came to advice Bala's mother to retain her inside till they heard some news of Viswa. It took nearly thirty years for Viswa's return and Bala about twenty years. Therefore Bala had no one to prove her success in bringing back her husband. Even the village priest changed, parents left. Only 100 river was there and the temple stood solidly as ever. (P.70)

Usage of Indian words:

Indian Writing in English had contributed much to English Vocabulary. R.K. Narayan whose books were first published in UK, America and Australia mentioned many Indian terms and proverbs. Indian Social customs were also vividly described. To quote a list of words used in 'Grandmother's Tale' would be appropriate here. The words were presented in italics.

'pundit, 'Slokas', 'ragas' (P. 2) , *'mantri'* (minister) (p. 5)
'verandas', and 'pyols', 'yoga' (P.9), *'mantras'* (P.10) *bhajan* (p. 22)
'Sambandia' (relatione through a matrimonial alliance), *chariot Nook*
 (where the temple chariot was stationed in a shed) (p. 24)

'*agraharam*' (P. 28) '*Sumangali*', '*Kumkum*' (p.29) '*Kali*' (p. 33)
'*Madarasi*' (p.37) '*Kotwal*' (p.41) "*Don't touch me. I will reduce you to ashes*" ("*Thoddade, unnai posikiduvan*") (P. 4) '*tonga*' (p.51)
'*bhajans*' (group singing) (P.51) '*thali*' (P. 52) '*puja*' (P 58)
'*palanquins*' (P. 60) "*Peshwa*" (P .60) "*pundits*", '*Shastras*' (P-67)
'*Brihaspathi*' (p.90) '*chips*', '*bondas*' '*Pakoda's*' (P.90).

Surma when Viswa pretended not to follow Bala's language it was Surma who talked to Bala in Tamil. RK Narayan's introducing words are that she was nearing middle age and authoritative. She came to rescue her from the Kotwals. She helped Bala to rise to her feet and seated her in a chair. After introduction she ran to procure food to Bala. She said once they had many servants but only ten at that time. She showed Bala her room. Enquire whether she had to collect her luggage from the rest house. Bala replied that she robbers had stolen her bag.

Surma then went on to explain how she met 'Bhatji'. Viswa who stood a day long on the portals of the shop where Surma's father was inspecting diamonds and gems. After few enquiries, usually the would suspect strangers, Surma's father admitted him in his shop. He was fascinated by the boy's adventures in other cities, satisfied with his picking up of their language at Bombay. 'That a village boy from far off South should have had the courage to go out as far as Delhi (which was beyond father's dreams) and Survive seemed a great achievement within six months Viswa was given more responsibilities. He did not approve virus's marriage proposal to

Surma and threatened to send him out, from the country itself. So, Surma eloped with Viswa to Nasik and they were married in the Temple of Triambaka - a sort of marriage, quite and private" (P.69)

Surma trusted Bala to that extent she left to take of the house when she joined her friends performed bhajans.

Surma felt sorry for Viswa who was disturbed by Bala's constant nagging to return home. She easily fell in the sugarcoated suggestion of Bala to take him to Southern Temples and offer prayers for his welfare she consulted an Astrologer and physician and settled for the journey.

Viswa felt he could leave Surma, but at least remembered her at Kumbakinam. Surma was shocked to hear Bala's proposal of her return from their pilgrimage midway her at Bangalore (Bengaluru). When the fact that Bala was Viswa's wife and she did not want to share him with anybody, Surma told, we were such good friends! Let me also drown with you" (p.62).

Finally, soul put she left with her retinue back to Poona (Poone) was not heard afterwards. An innocent soul put to suffering unexpectedly.

R.K. LAXMAN'S DRAWINGS:

This article would not be complete if R.K. Laxman, RK Narayan's own brother who used to draw pictures for his publishings in 'The Hindu's' brought back the ancient times of grand, the author.

The Grandmother was (mother portrayed. Therefore, the impressive Cover page was repeated again.

1. in Page 3. Where RK Narayan introduces his grandmother,
2. in his childhood days. P.11 portrays Balambal and viswa nath getting married
3. at the Temple. p.17 shows visua on two grandmotive for him peeping over the compound wall on standing bricks filed among debris dirty, garbage-ridden lave.
4. Bala washing clothes taking water the well. p.25 is from Bala's information to her mother about Viswa's disappeara Once.
5. P.31 contains the local priest's visit to her mother advice & keep Bale indoors. Bala storm like leave her home. A search of Vicowa with a bag in her hand.
6. At page 39 Bala is seated at the Sentry platform near the arch of visura's house, viswa on horseback. Passing her thrice on a day.
7. P. 47 contains surma's father, the diamond appraiser listening to vixwa's advenferous story from South India 16 Dell, learning Marathi at Bombay.
8. On page 53 Viswa was reclining on a couch, reading a book, Bala hammering her point of getting him to village.
9. Page 63 was the picture of Bala in the neck deep in the tank, viewa and Surma trying 16 escort her out.
10. Page 71 Mows. Viswa clean shaved of his whiskers to reveal the black patch below his left ear. Barber sibling nearby and Bala obsent ascertaining the face that peeped over the wall.

11. P. 72 shows the " beginning of a new life with offering puja distribution of at the temple
12. p. 87 portrays Viswa angore by his son's behaviour of not handing over P. the salary directly to him, though he passed it is in daughter-in-law. in-law. He was seen throwing. The coriander 13 Sprigs beares he was gathering from the kitchen garden.
13. His daughter-in-law with the Salary money bag. The last picture shows Viswa and his young wife dining together, on banana leaves were delicacies and a cup of almond and milk 'payasam' in silver cup for Viswa which was medicated by his Cook-cum- mother in. The Cook standing behind her daughter.

All the thirteen pictures are printed on Single Sheet's except pictures 9 & 10. The portrayal of RK Narayan in words exactly depicted by RK Laxman in picture.

After Sudha Murty's Biographical details. and 10 Short stories' analys, let us have conclusion part of both the writers.

GRANDMA'S BAG of STORIES

-SUDHA MURTY

Sudha Murthy has multiple roles to play. She has recently won Padma Bhushan by the Govt. of India for the your 2023. Third highest civilian award. Already she was awarded Padma Shri India's fourth highest civilian award during 2006. She received R. K. Narayan's award for literature during 2006. 2010 Karnataka Govement honoured her with Daana Chintamani Attimoabbe

Awound. 2013 was the year when both Narayan and Sudha Murty of Infosys received Basara Shree award for their contributions to society. Crossword Book Award in popular (Non-fiction) Category during 2018.

Born on 19th August, 1950, in Shiggaon in North Karnataka. She did her M. Tech in computer Science and was the chairperson of Infosys foundation. She writes both in English and Kannada. She has writes both in Kannada. Novels, Technical books, Travelogues, collection of short stories and non-fictional pieces of writing, four books for children (publisher's note, Grandma's bag of stories).

'When Grandma opens her bag of stories, everyone gathers around! Who can resist a good story, especially when it's being told by Grandma? From her bag emerge tales of Kings and cheats, monkeys and mice, bears and gods. Grandma tells the stories over long summer days and nights, as seven children enjoy life in her little town. The stories entertain, educate and provide hours of enjoyment to them. So come, why don't you join in the fun?' are printed in the back cover of the book 'Grandma's Bag of Tales'.

Cover page with shining Grandma surrounded by border has the picture four kids at the cozy with cat at her side, imaginary horse and a at the background of Grandma. Illustrations were done by Priya Kurian. All stories were published first during 2012 without illustrations. 2015 Copies all illustrated. Each Story with a picture. Stories' Title are not numbered except for the page numbers. Grandma's bag (in Tamil known as Surukku pai" is what is similar

to ladies' parise these days containing sundry things, so, apart from money stories are also come out from Grand mas bag. Each story's Title is crowned bag by Grandma's bag.

Sudha Murty dedicates this book “ To Krishna”, who has taken me back to my childhood memories, from Sudha Alji. (P. V) In Author's note Sudha Murthy, explains her Grandmother Krishnaa, the same name attributed to her Granddaughter was Krishtakka was very bright and affectionate. She was a great story teller. She taught values of life through her stories. Stress free, care free life spent Shiggaon, a sleepy town in Karnataka brought a bond among cousins who shared everything.

The stories mostly reflect Sudha Murthy's childhood with some changes. Her grand daughter Krishnaa elevated Sudha Murty to the position of grandmother, when she recollected how much important stories are. So, the book was written. Sudha Murty hopes that these stories will bring an understanding among children and parent the unique relationship between three generations will continue bonds of love with one another in their families. A thanksgiving note to the Editor of the book was the concluding paragraph. (p. viii)

In Kannada language Ajji and Ajja refers to grandmother and grand father. During summer Ajji and Ajja eagerly wait for their grandchildren's arrival. Raghu and Meenu, Anand and Krishna are the four children. She finished cooking their favourite dishes, wearing a nice, soft and waits for them. Noisily the children running

to be hugged first by her. After initial inspection of their garden, checking on the cows, calves, dogs pups, cats and Kittens, eating to their fill, gather around their grandmother to listen to her stories in the late afternoon. She invites the reader to gather under the fan, on a mat on the floor, fighting to be nearest and listen in. (p.2)

There are Twenty one stories altogether printed in one hundred and seventy eight pages, only the first ten stories were taken for thesis analysis in the Thesis. So, let us have the short summary of the other stories left out (from eleven to twenty one) altogether eleven stories and then proceed to the first to Ten short stories. Payasam for a bear Ajja and vishnukaka plan for a picnic. Near the dense forest the story of Payasam for a bear was told. Mohan and Basant prepare payasam. To do that they collect and sell firewood. A Bear proposed to help them in turn. he expected payasam. The payasam came out very well so, they finished it off. For the bear they mixed sand and pebbles nitor little ingredients. The disappointed bear brought dismay to their properties Mohan and Busants learnt the lesson not to anger a bear. If you make a promise to one, keep it! (P:96)

Fire on the Beard: Next day of the picnic made the children sleep long. Anand boasted he could live without food. So the Story of Brij was told.

Brij belonged to the 'Idless club'. His friends boasted who could be the topmost Idler. Brij went to the highest extent of remaining cool, even when there was fire around. In the event of his

long beard catching fire, he would start extent of remaining cool, even when there was fire around digging a well. It so happened, Brij learnt a lesson, how Important is work, lost his laziness.

The way you look at it children happened to see a Rainbow, such a rarity for children from Cosmopolitan towns with Skyscrapers. VIBGYOR, Indra Dhanush, namanabillu in Kannada came for their discussion. So, the story of ‘The way you look at it!

Chitpur was a village by a mighty river. Once during monsoon they had floods. When the skies cleared a large black rock drew attention of the villagers. For Raju it was Lord Ganesha's head, who came to save them from rains. Chetan, the sculptor saw it as a stone for sculpting. A merchant found it as a seat to rest by the riverside. Ajit, the soldier found a hindrance to delay the army's route. Finally Bholu, the washerman came to announce that it was there years and years used by for washing clothes. It was submerged and floods washed away the sand, below it caught everyone's attention.

Roopa's Great Escape: There was a village fair. Suma, who was missing was bold enough to seek police assistance booth established temporarily. The story of Roopa, a brave girl was told.

Roopa was an orphan. During Diwali everyone talked about the gifts they would receive from the family head. Ru invented an imaginary story of receiving gift from her Uncle. Bholu a trickster came under a disguise and took Roopa along with him. Roopa found

her mistake by trusting Stranger. she escaped from him with her mettle and made him pay for his treachery.

Five Spoons of Salt: Damu from the next house was 'Mr. Dependable'. When children asked for a real story on their way to Santhe (a village market which happens once in a week). This story was told by him.

His Sister Gita was well known for her forgetfulness. Once grandfather sent her to get medicines, she spent the money on sweets and returned late. Her mother gave lunchbox to her sister, she wasted away the time watching circus stunts and tricks training. Her father asked her to iron a shirt, she bargained for mangoes but it burnt.

On the day of class picnic it was Gita's turn to take Sambar. Her mother preparing a tangy, delicious Sambar told Gita to add five teaspoons of salt after waking up. Gita's Grandmother, Father, sister, brother and Gita without forgetting added each five teaspoonfuls of salt. Imagine the plight of Gita, the next day picnic was upset. Gita was advised to mend her ways.

Children learnt the hospitality, customer relationship at the Santhe, when mangoes were handed to them free of cost by the shopkeeper.

How the Seasons Got their Share: It was unusually hot on that afternoon. Electricity also failed. Ajja and children moved to the shady neem tree in their choice of seasons, so Ajja told the following story.

God created Earth in his satisfaction called six brothers of Day, Night, summer, winter, Monsoon and wind. He ordered them to help the creatures on Earth to live comfortably and prosper. He allotted 24 hours and 365 days. Day and Night divided the twenty four hours equally.

Everyone wanted a big share of the time available. to spend on Earth. When it was all summer for 365 days, people pleaded to stop before year was over. Rain had its turn. The downpour filled the ponds, rivers, lakes and oceans to overflowing. people prayed rain to stop. Winter brought sickness and lack of sunshine affected crops. It was the turn of wind. Trees were uprooted and roof tops went flying. So they realized and maintained equal share. Everyone was happy.

The Island of Statues: Rahmat chacha took the grandchildren and their friends to his mango grove, where he had a large house.

The story began with an island ruled by an old King. He maintained environment so carefully that people had proper rain and lived happily. His closest friend Amar taught the great art of sculpture to people far and wide. Instead of using the rocky mountain they were asked to bring huge rocks for learning. So, the final test only in the mountain. He wanted to bequeath it to the youngster unspoiled.

Rajdip without realising the importance of environment, ordered large sculptures. Trees were cut down pollution affected,

diseases spread. His entire island became barren land now, a land destroyed by the king's greed.

The Kingdom of Fool: Once there was a very intelligent king. He looked upon others, who were dull. An old teacher was approached to teach the king a lesson to realize the foolishness of his pride.

The old man sent three of his students to town. Harish bought betel leaves from a merchant. He said give only twenty-five now, my servant will collect a balance to. Went to a shopkeeper and paying twenty-five rupees. to collect the balance from the betel-deaf merchant." "He wrote a asked thro note to give the balance one hundred and seventy five. The two shopkeepers found they were cheated and went to complain the King.

Next day Mahesh went to king's Carpenter who made a wooden lock to arrest a man. He demonstrated and got stuck. Mahesh moved away with the key.

The king saw a fruit seller in a lone spot near the city gates. When enquired about the clever gang of cheats Umesh said the leader of the young would come there, so asked the king to hide and wait. He would whistle to mark his arrival. When there was no place to hide, the man gave a sack to hide in it. king agreed and hopped into it. Umesh tied the sack and went away, only in the evening soldiers came looking for the king found and released.

His embarrassment was over when he realized his mistake. His old teacher explained everything. His students apologized. King promised to rule with wisdom and humility.

The story of Silk:

There was a wedding in the village. Everyone dressed in their best attended the feast. Krishna's silk dress was spoiled by milk. Aiji consoled her to wash it and told the story of silk.

In China a poor girl lived in a weaver's family. The emperor who passed by saw her beauty and hard work. He married her. She was unhappy in the palace because of lack of work. One day she saw a mulberry bush. A cocoon fell into the hot water, and she saw threads peeping out from the cocoon. The threads were thin, strong and shiny. She pulled a long line of thread. She gathered servants to collect cocoons. The manufacture of silk spread to countries far and wide forming the silk route. The royalty wore silk and it was kept a secret. Once a clever princess hid a cocoon on her hairdo and got married outside China.

When Yama called: Aiji was asked the following question 'why do you have so many wrinkles on your hand? Aiji told because she was old. So, came the story about old age.

Arun entertained a stranger, traveller tired and hungry. The man was pleased. He saw Arun worried and asked for the details Arun was hesitant. The man changed in a trice. He was the God Yama on his buffalo. Arun was shocked to see the God of Death. He said who would look after his business when he is

gone! You helped without Knowing who I am, in turn I would inform you So, before hand to manage your affairs and get ready 15 accompany him "(p 167) Arun became an old man. Everyone around him were looked after. One night he had a dream. Yama was there to take him. Arun said, you have not told me. dvance! Yama replied, I gave you a warning your har turned white, back stooped and tooth fell. These are indications that life on earth is coming to an end. Every man and woman cannot escape as everyone has these signs. Arun consented to went along.

The Unending Story: The children's holidays were nearly over. Children expected more than one story. Ajji told you can't spend all the time listening to stories. 'If you eat pickles and laddons only, win you love healthy?' Like the unending story that a king once had to hear.

King Pratap Singh of Mayanagar asked for story and made it an order because he was only fifteen years old. Every day at least ten stories must be told. He would. ben shower riches for new story tellers. If he heard a story already known to him he would punish them.

He announced, "I want someone is tell me a story that will go on and on, till I ask him to stop". Everyone wanted to win the big prize but King Pratap dismissed. 'boring', 'rubbish' and 'cock and bull' to others.

A crazy looking man with torn shoes and half torn clothes entered. He told the story of a farmer who stocked sugar in Sack

Anti- marched to him. They found little holes to make their way. One ant got a crystal and went back. Next another ant... like that the man went on rest repeating king shouted 'Stop I stop! (p.175) I will listen to the rest of it tomorrow. Next morning the same thing was repeated. Nothing new happened. So the king asked what next? The old man said there were bags and bags of sugar. "I have to tell how the ants collected all the sugar (p.177) 'stop' cried the king. Give me Half the kingdom asked the old man King sat pondering. Then the old man came out of his disguise. He was his Chief Minister. Poor Pratap listened to his advice and changed.

Children left for their places, they will eagerly await next summer and new stories from Ajja and Ajji.

"Doctor, Doctor' is the first story. children asked Ajji, 'how do you know so many stories ? '(p.4)

Ajji answered, 'My Grandmother told many stories. Some I read in books. A few I learnt from youngsters and the rest from your Ajja! she observed the children had grown taller and before the stories asked them what they want to become, Environment scientist, computer person, astronaut, fashion engineer were some of the answers. She said it was good to have some aim in life which we must try achieve while being of help is others. So, a story followed.

Due to absence of rainfall, Ravi and his villagers suffered water scarcity. They went long distance to collect water and preserved them carefully. An old man came to Ravi's grocery shop

and asked for water. He gave a tumblerfull. The old man asked for more and without waiting emptied the rest of the water. Poor Ravi consoled himself that though his entire supply was for the day was emptied he had helped someone. The old man blessed and left. He advised him to be kind like that.

Later to quench his thirst Rain lifted the Pot and tilted, water came gushing out. After sometime Karim who met with an accident and had his legs affected came. He asked for water Ravi Suspected empty pot. Karim noticed the pot was brimming with water when he left, Ravi wondered his limp had gone. Next day Karim Came to Ravi with his sister, burning with fever and asked for the magic water. Ravi was surprised and Fatima in no minule got her fever cured.

A big Queue started before his shop. Ravi did not charge. So, people volunteered with Gifts and blessed him whole heartedly. After sometime a rich man asked for Ravis healing water. He paid sufficiently. Ravi's mind changed he longed for at least me rich customer a day.

Seasons changed. Summer into more. Ravi heard the voice of an old man, 'Son, Water! (p.12) At the same time, Queen's messenger shouted to come quickly to cure mosquito bites of the queen. Ravi was not sure whether the old man was the same that come earlier. His choice anticipating shower gold coins, he made the old man wait. There was no water when he reached the palace. King shouted at him and threatened banishment.

Ravi returned to find no one at his shop. He felt sorry. His magic water was gone when he became selfish and greedy. He decided not to depend on magic any more. The affection shown by the poor people made him plan a hospital. He waited for the old man too.

The children asked for more Said, "One laddoo is very sweet, very delicious but too many, all the time is no fun". (P. 14) So, saying she went to supervise the dinner. She would continue story the next day.

Kavery and the Thief: Children went to paddy fields the next day to know about farming. They saw a bird's nest on a tree. Aija told farming helps human beings as well as birds. Ajji in the after discussion on farming told some farmers own land and are rice. Many till a small piece of land and so make less money. She started the story of poor former woman who did remain so.

Kaveri's husband did not help her. She worked very hard in the dry land ploughing, watering and farming. When a stranger approached her with a thin frame and big moustache to procure the land from her, Her She guessed some evil intentions. Actually the to make a way from her land to the temple to steal man wanted God ornaments and people's offerings. when he went on raining the purchase money from one thous and to five thous and She told him that she was not going to sell the dry land. Her husband gor a clue that he ancestors hid a treasure there. So, saying she left place. The thief thought that the innocent lady had revealed such important

information. He must be lucky to have more than this plan. So, at midnight he came and dug. He went on digging till dawn and went away before people came.

Kaveri grinned. She had anticipated this. Now she had to sow seeds only. After sometime she got a good crop. By using part of the money from the yield she bought some jewellery.

Many months later, the thief returned with another get up. He had a turban and trimmed his big moustache. He noticed Kaveri wearing jewellery and thought she must have got the treasure. He approached them as a traveller and permission to stay for a night. Kaveri saw him through his disguise. under pretention of visiting aunt they left the traveller with some food. Kaveri told in a soft tone but made sure it fell on the traveller, that a love She had kept her jewels safely in the holes of the wall.

At dawn, Kaveri's husband was shocked to see the house pulled down. Kaveri told him, "Don't worry. I pt. had planned this all along.... a larger house. the way we always wanted "(p.23).

The whole village marveled at Kaveri's intelligence. The thief was burning to take revenge. The village woman tricked him twice.

One day he came as a bangle seller wandering in the village. He noticed Kaveri with an ordinary. Sari and without ornaments Kaveri told her friends that for fear of theif She had hid her jewels in a hole in the forest tree.

Kavery continued to work hard and earned money. The thief was still searching the tree holes inspite of bites, scratches and growls. Had he learnt work he would have become rich like Kavery.

Children laughed and laughed - Ajji said with a bit of luck and bot of pluck people can change any situation. Who was the Happiest of Them all? Meenu was upset. she would not talk to Ajji.. But how long could she be like this. The reason was their loving and affectionate Ajji had not told them a story about a king yet. Ajji consented to tell a good, nice king as expected by Meenu.

King Amrit loved his people and looked after his kingdom well. One day he asked his minister Chandan, who was a wine man, to summon people from all walks of life to know how they are doing.

Next day king asked everyone personally whether Contented. The king was more pleased to hear that they are they had sufficient food, trades and business doing well, king to look after their safely. Chandan his minister did not believe it. He made an announcemet that next day. let all the people cross King's garden with a sack and pluck fruits etc and meet the king at the farther end.

People were excited to enter a beautiful and rare garden with Special kind of fruits etc. They had flowers grapes and juicy pomegranates etc. When they got interion they saw apples of gold and mangoes of silver and flowers studded with gems Greed took over them. They I emptied their lacks of fruite which tasted like nectar In the garden. Now they filled the sacks to its full Capacity.

When they reached the end of the garden where waited for them, to their astonishment found a raging stream. If they had to swim they should leave their sacks They waited Scratching their heads. One young man, swam with a delicious mango for his daughter. He said, I wo happy is walk through the place of beauty (P. 33).

Minister Chandan told king Amrit people's contentment does not end with having food or money. They also need to be truly happy inside. Then they will not be swayed when they gain or lose wealth. A lesson worth for king or Commoner. The king nodded.

Ajji aokad Meenu whether she liked the story. Meenu replied she liked the minister more. Ajjl concluded that Akbar and Birbal, Krishnadevaray were just kings who listened to their ministers when theywent wtong. Children should also listen to parents, grand parents or even best friends to the and change ways when needed.

The Enchanted Scorpions: Every Summer holiday Ajja asked for the children's help to clean up his old store room. Ajji believed that the place was principal attraction for cockroaches, mice, termites and other such bugs in the house. They saw an old wooden box with little They imagined once there were gold compartments and silver coins. Ajji who knew a story about anything under the sun, started right away.

Siddharth was a good natured merchant. He searched for work and came to the village where Uday lived. In order to settle

family loans, Uday wanted to sell his old family mansion. Siddharth bought it. He set out repairing. As he dug the old flooring, he found -a scoded box underground. when he opened it, to his surprize, he saw it was. with scorpione we flang it away in fright.

That evening he went to the wisest man in the village and asked about the scorpions. Uday's ancestors must have protected the treasure by an old spell. If it is opened by other than a family member it will appear as if swarming with scorpions.

Siddharth decided to keep the box safely fill anyone from uday's family came to claim. He took four Scorpions. and hung it in his newly opened shop. All the customers would comment on hanging. on hanging dangerous insects.

Many years passed. One day a young boy Came to him." I have heard from the many people in the village that you are wealthy and help often help those in need. I can't pay my fees." (p. 39.) Siddharth replied I'm earning no doubt but I can't not so much tent I can help you or lead you money though I would have. loved to do so". (p. 39).

The boy flared up in anger, "Why do you lie? You have hung gold coins to the four corners of your shop... surely you can help a poor student... (P. 40). Siddharth now confirmed that the boy was Uday Kamalakar's grandson named after him. He handed over the treasure of wealth to the right person.

Ajji finished her story and shoed them to play. The children played 'Treasure hunt' of course.

The Horse Trap: Summer shower was a surprise the next day. Summer is the season when under Ajji's leadership, pickles and pappadams were made. Meenu calculated that everyone needs five per day that means 600 pappadams for The next month. She went on calculating how much would they require. Ajji was reminded of the man who calculated the number land. So, she told the following story.

Many years ago, in England, lived a Great thinker and scholar Called George Smith. He thought about the future and advised the prime minister about how many schools, hospitals and roads needed to be built, how much food needed to be grown or bought to feed people etc a lot His calculations helped the Government in planning for the future.

George was always deep in thought, so he rarely noticed what was happening around him. Today a smell that hung in the air made him cover his nose. His coachman told it was 'Horse dung!' He was so engrossed in that PM's secretary asked what was troubling him. He said that in hundred years people would die, life destroyed all because of horse and their dung. Adam was puzzled.

He went on to calculate that each house having two children would require two more carriages and would amount to two horses each carriage would amount to 2000 horses for 500 rich families. Then how to get rid of the dung? Adam replied we dig pits and empty the dung into them. (P.49) George nodded. Imagine in hundred years there would be 400,000 horses where will we find

place to dispose dung? we will become a sick country, all because of horses.

Adam said what if the calculations failed, man's ability to innovate and adapt has to be taken into account. Many years ago there were animals everywhere. Man domesticated some and started using Carriages who knows man's transport system without horses is possible. perhaps the we will be able to fly like birds.

George never solved his problems. Adam did not live to see how true his thoughts had been. James Watt invented Steam Engine, Benz invented cars, Wright brothers showed humane could fly-in aeroplanes!

Without experiment and innovations would have died out. When everyone teased Meenu for her calculations like George Smith Ajji supported her. Foresight is very important. So, she said the next day she would tell story of Ramu who landed up in trouble without foresight.

A Treasure for Ramu: Ajja's friend Vishnu lived next doors. He lost his wife. He had a Cook. His grandchildren sharan, Suma and Divya always preferred to eat in Afji's house and the welcomed it. Gods in heaven can get into an argument. Lakshmi, The goddess of wealth was accused of not staying in une place for long. She agreed." If people work sincerely and spend money wisely I stay with them. If people behave strangely I leave "(p. 53).

Lakshmi decided to show them proof. Many human years make a second in God's years. So they saw what happened on earth in few minutes.

Ramu and Rani were farmers. They worked hard. One day Rani was digging a pit to plant a tree, she found a large metallic box. It was full of Gold and Elver jewels. So they were the richest people in the village. They moved into biggest house. They had servants day and night to do even small jobs. They did not even lift a finger and forgot work completely.

They moved to the big city, big house and more servants. They thought with money they could buy anything, including respect. All the money started dwindling. They borrowed which they could not pay back.

Ramu's account book showed only he needed to pay others. Ramu told his wife that good days are over. Goddess Lakshmi has gone elsewhere as they forgot to be the kind of people she liked. They learnt their lesson. They thought of their hard work and deep slumber they used to have. They went back to village worked hard and lived happily.

Gods agreed with Lakshmi that if people became nasty, she would desert them and hope they saw this error.

The Donkey and the Stick: Aji went out with her daughter and daughter in law who asked her how did she manage the children. They are so good with her in the village. They said they read books but nothing worked out. Aji said read between the lines.

use your life's experiences. Otherwise you would be like the people in the story about donkey and the stick. When That night children were surprised to find their mums listening to the story.

Aruna Marg was busy road. One day a group o students discovered afrook with something marked on it. They asked their teacher, on He saw the little drawings of a Stick a donkey and a man A large crowd gathered. Everybody went to the nearby ashram. A sage's young disciple who pretended to be clever said, "This is the drawing of a magic stick. The man with the stick is the hero of this place. He died protecting this village... Every one using this road must worship and make an offering... One who ignores will become a donkey "(p.60).

The villagers set up a shrine, made the disciple The head priest. This lasted a 4e closely examined few months. The sage returned the closely examined the pictures. Picked up a stout rod and moved the rock. Others helped him. They found use a pot of gold under it. Now he interpreted that use a iron rod to move and find hidden money. If you didn't you were all like donkeys" was the meaning" (p.63). Don't follow rituals and words of others blindly. The greedy disciple made fools of you. The sage set the road in good repair. The disciple had to clean the cowsheds for many months to alone his greed.

What is in It for me? Ajja told Anand to fetch dried clothes. Anand would he get. Ajja replied why she should get anything. Anand used to get rewards and tips whenever he did something for

his father. Ajja said joy of helping someone itself as a reward (p. 64)
Then he said the story of Mushika who wanted to be paid for every little thing.

Mushika the mouse was happily walking along the road. He had eaten, Juicy mango that had fallen in the Storm, after the summer showers. He saw a twig and wanted to store it.

He met a potter. His over had been drenched in the rain. He did not have enough dry wood to light it. The Mushika exchanged his twig with the potter and demanded a pumpkin from his garden. Potter though unwilling at first gave it. Mushika said he would take it later and moved on. Due to the storm the cows refuse to give the milkman milk. So, the troubled milkman what would he sell and provide for his big family members. Mushika said collect my pumpkin from the potter's house, "What is in it for me, Brother?" asked the Mustika (p.67). Milkman agreed to give whatever it needed. Mushika asked for a cow. "A pumpkin for a cow?" wondered the milkman. But he consented.

Mushika sat on the cow and stopped before a marriage hall. People were worried because there was no was milk for Kheer. The cow was happy then to give enough milk. `So, take it but "What is in it for me?" (P.69). When they offered sweets, pulao, fruits etc., Mushika asked for the bride. Everyone was astonished at Mushika's boldness. The bride consented to accompany the Mushika, planned to teach him a lesson.

The bride walked slowly along with Mushika. Mushika ordered her to cook with grains. She said she could cook with oil, spices, vessels in a kitchen. Mushika was a fix to have the useless human with him. The bride can't set even a toe inside Mushika's hole, waiting under the tree would make her wet in the rain. Thieves may come and take away her jewels. The bride called Ram and Shyam to protect her. A big dog and Cat appeared next to her and made as if to eat up Mushika. It ran and saved his life by jumping into the safety of its hole.

The bride went back to her wedding feast. to Mushika went a sleep with an empty stomach. hoping Grother Alex, naxt-day. He hoped There would be another storm

THE PRINCE CLANCES

Ajji gave Rs. 500 to each children and took them for shopping. They were allowed to decide which clothes they wanted in which color. After an hour, everybody selected a one except Krishna. They want as another are Finally the selected on. Ajji told in the polyhd purn out to be like that princes who never liked any of her clothes.

The king and queen of Ullas were very sad, because they longed for a child. They prayed to the Goddess of the forest who granted them a boon, they would have loving child but she will love new clothes too much and in will make life difficult for you them.

The king and queen Wanted a baby so much that they agreed to anything.

The child was named Meena the filled everyonés heart with joy. She loved now clothes to the extent that would refure be wear the same clothes torical Tailors from all over the kingstom and even outside created beautiful extraordinary clothes for her. Silk, callon, wool, every colour in nature was present in her wardrobe.

For sometime this went on well. They were spending money and time in finding new clothes for their daughter. They coaxed, cajoled, pleaded and scolded to stop that. But, been a was unmoved. They sent her back to the Goddess find a solution.

The Goddess came in a flash of green light, lit up everything around her she promised to send new Clothes thereafter, which she should not exchange, she should wear nothing else. If she went back on the condition ar life would be miserable.

Beena woke up each morning to find an extraordinary sari by her bed. She enjoyed choosing matching earrings, bangles and shoes, everyone praised her beauty. People remarked that it was the Goddess's gift. Beans grew sad that others cannot have it.

On a festival day Beena saw a girl wearing a simple cotton Saree. She became jealous that no one noticed her clothes now. The simple girl was admired. So, Beena asked the girl to exchange her dress with hers. No one could take theirs eyes off it.

The Girl was astonished, she happily gave her dress. No sooner had Beena worn the girls saree, there was a flash and a bang.

Her surroundings changed. Beena found herself transported deep inside the forest before the goddess. She told Beena because you had gone back from the vow, you had been taken away from the world humane. Beena felt sad and asked for one last wish. "Turn me into something that will remind everyone about their beloved princes, something that will remind me I may even find myself useful". (P.78).

The Goddess smiled and turned Beena into a plant. An onion! The layers of onion Beena are all the dresses for the Simi. The tears while cutting the onions is taken by the people of Beena's kingdom, who shed tears for the beautiful, Kind-hearted princess!

After the story Krishna wept. Aaji, she said, 'I don't want to be like Beena. I don't want to get turned into an onion! I promise not to fuss over my clothes. From now on' (P.79).

The Story of Paan: Vishnu kaka had invited the entire family for dinner. It was lavish with many courses. Everyone ate their fill, enjoying each dish. After it was over children gathered around kaka who brought his big box Paan. Children watched him choose and mix the ingredients to make delicious Paans. Only grown-ups ate with a blissful look.

Kaka explained 'A paan contains betel leaf, betel nut and lime. But we should use only so much of each ingredient. Only then it will taste good.' (p. 80). Children tried them separately and without proportion and it tasted horrible!

Aaji told them the story of Paan as she heard from her grandmother. A perfect combination would turn red in the mouth.

Once there were two brothers. Bhanu and Veer. Their parents died when they were young. Bhanu brought up his younger brother with a lot of love and care. Bhanu married Bharati. She too looked after Veer as her husband did.

The king was looking for soldiers. Veer was about twenty years of age so he wanted to join army. Bharati and Bhanu cried and pleaded to remain at home but Veer insisted on becoming a soldier. "So, they let him go, with a heavy heart and tears in their eyes" (P.82).

The King Vanquished his enemy and returned. But there was no sign of Veer. Day after day they watched & the soldiers pass by. When asked they received various answers. Some said Veer died in the battlefield. Some told that he was injured and recovered. Some conveyed that he fell ill on way his home.

On hearing the awful things which saddened, Bhanu and Bharati decided to set off to look for the missing Veer and bring him home. The site of battle was far away. They had to cross forests, Valleys, mountains and deserts. They were exhausted. They reached a hamlet where Bharati died. Unable to bear the grief Bhanu too died immediately.

Over many years at the place where they died, two trees grew. One was a tall tree and another a creeper that hugged the tree. It was as if Bharati and Bhanu were together even in death. Meanwhile, Veer got terribly wounded and recovered his injuries in a

far away village. He Came back to his old house, knowing how anxious his brother and sister-in-law would be.

He found the house locked and abandoned for many years. Neighbours told him about Bhanu's search. He set of with bitter tears. After a long search reached a shrine. The villagers told him the story of the shrine. Years ago a couple came tired, looking for a long-lost brother. When they died without fulfilling their wish, two wonderful plants unknown to anyone earlier had grown at the spot. The leaves and outs nuts were so sweat and refreshing, so, they built a small temple.

Veeru listened to the story with growing sorrow. He turned into a limestone statue.

The tall tree grew nuts called areca nuts. The Creeper's leaves were Paan leaves or betel leaves from the Statue came lime paste added to the preparation of Paan. "Together they taught people, values of Love, unity and loyalty. When people chew paan they remembe this story (p.86).

Even Sharan's mother was surprised hearing the story. Alji asked the children to brush their teeth for Paan is not good for children.

All The ten stories summarized in detail are taken into analysis in a consolidated manner in the following pages.

STORY/STORIES

Each story has a preamble related to the story and a few concluding lines. The emblem of Grandma's bag mark each story whereas a small line differentiates the Contain preamble and conclusion. All Stories A message / moral to convey. The didactic part is like a sugar coated sweet.

THEMES

I. Doctor Doctor the first story talks how man is susceptible to wealth. How unitedness brings love and blessings. selfishness and Greed take back peace,

II. 'Kavery and the Thief' shows how had work pays. A little knowledge to assess people and witley reaction of the village girl saved her a lot of work and saved the Temple as well as personal wealth.

III. Who was the happiest of them all? shown People's contentment is not in getting enough food and safety. It comes from heart to a contented mon will be happy if he has riches are loves it by chance.

IV. The Enchanted Scorpions people should not crave for wealth that does not belong to them. The riches would be helpful only to those who deserve it.

V. The House Trap Nature has its own way of maintaining the balance of its population Technical improvement, innovations and adapting to the Situation is so practical that one Cannot anticipate the future.

VI. A Treasure for Ramme Wealth and riches would accumulate to only those who work hard. If one sits and enjoys life, without any work, the morsy would not last long.

VII. The Donkey and the Stick Don't always go by what you read in books learn to use your life's experience read others between the lines. Do not follow rituals and the words of blindly. Think for your selves' is what is the imparted Through the story.

VIII. What's in it for me? The joy of helping someone? a reward. So, don't do things for of it is the message the benefit or outcome

IX. The princess's new clothes: Imagination and desire have no limits. One has to be satisfied within the limits over indulgence in anything would lead to indifference from others is inculcated through this story.

X. The story of Paan. Life is a mixture of combination of many things. One has to enjoy food or pleasure to such an an laddoos will not be.

Plot.

The various plots used in the stories are interesting. The children are exposed to various situations new to them, They come from Cosmopolitan cities like Mumbai and Bombay. A small villages opens out many vistas for them. First- hand experience and hands on experi- ence is what they would carry till this life.

In Doctor's magic power of healing through water comes as a blessing. Vanishes as it came when thin changed. The turn of events

are developed the so nicely. Kavery and the Thief' full of wit that was instant. She could cheat a thief who comes in different disguises thrice. All her plans are advantageous to her 'who was the Happiest of them all' shows Man's inherent Greed over material wealth. Satisfaction is inherent. The young man easy teaches the rest of the public that life becomes with less burdens-material as well as aesthetic. "In the enchanted Scorpions again there was a spell upon. Treasure the- whoever unrelated to the family finds them. repulsive with the sight of Scorpions. The Treasure is this passed on to the needy and legal heir. The Horse Trap unnecessary brooding over future is curtailed. Marie Technological improvement, inventions and ability to adapt to his circumstances could bring out changes unimaginary.

'A Treasure for Ramu' again deals with Treasure even hardworking people tend to become lazy and waste their money which can never last long. Ancestors attributed good things along with religious customs, so that People had some fear to stray away from them. One such thing is Goddess Lakshmi (god for wealth) would remain only if people are hardworking and unselfish. Otherwise she would desert them - ie that they would become poor.

The Donkey and the stick' makes fun of foolish people! believe anything without questioning. That is why Buy. -Hand Stition and black magic carry away lazy people" mine everything for the social welfare unlike the disciple who Rage prospered by the offerings of people." What is on It for M Expecting reward or

benefit for each and every action of Man is impossible. At times one has to be satisfied with an act of kindness. Unselfishness is drawn from this story.

The Princess' New clothes! Too much of anything will one lose its flavour is what is drawn from the Though imaginary, the reason for onion's so many layers. princess's act. as Beena's dresses and tears while cutting onion as love and affection is enjoyable.

"The Story of Pann" Again Why betel leaves, betel nut and lime are inseparable is an imaginary story, but the fact that life must would be delicious if things are taken in correct proportion Don. If one is less or great, it spoils everything.

The plot sequence of all stories are continuous fluent and like the running water that the listeners like the children are engrossed in the stories. Not only the children, their mother also get to know new things.

The stories which follow are not taken for analysis but worth a mention as to the theme/plot/ message conveyed by them.

"Payasam for a bear' instills the idea of keeping up one promises, 'Five on the Beard' Over indulgence of idleness and waste of time, 'The way you look at it! all things have a a meaning or impact upon each one's idea/view point. 'Roopa's Great Escape' use of presence I mind to tackle things when danger is at hand. Girls instead of being afraid should not cry, but act wisely.

'Five Spoons of salt would make children be attentive and Carry out work at hand. Postponement and forgetfulness are things which invite trouble and embarrassment.

How the Seasons Got their share? Nature maintains her equilibrium. Man should learn that anything that lasts long like the seasons would affect routine. So, work or rest should be maintained to only the required extent The Island statues impart the necessity to protect environment. Like the sculptor the world has to be bequeathed to the youngsters as a place to live in.

The kingdom of Fools' showed that one should not look down upon people with less knowledge. The proud king was fooled by students of his own master in simple techniques. Humility is therefore a great virtue.

"The Story of silk:' One cannot hide one's knowledge or wisdom if it could be beneficial to one and all chine people exported silk and kept the preparation a secret, Chinese princess who married outside china spread the knowledge. When Yama Called' children were happy to have their (grandmother) Ajji and Grandfather) Aja with them. In life birth and death are inevitable. One should get ready to accompany the God of death when signs of old age creep in. The unending story' talks of the foolish King who went on listening to stories. Again too much of anything would be a spoil sport.

Narration Second person narration. The introduction Story and Conclusion has dialogues to make the story." live. The stories

were told in such a way That not only the children enjoyed listening, The readers also feel the same. No wonder it was sold over 2.5 lakh copies sold before the year 2015.

DIALOGUE:

Simple sentences give a lucid style and make the reading impressive. The Stories are intermittent with dialques Let us have two samples of it.

"Can you get some water from the well? There is no water in the house!

"The well is dry. There's no water there!"

" Can you fetch water from the pond, at least?"

"The pond is too far. I can't walk so much for a pot of water! "Then pluck those coconuts from the tree"

"Oh, those coconuts are still tender. Let's pluck the m next month. (P 99). Conversation between Shanti and husband of Idler's club goes this way.

In the story 'Five spoons of salt', Gita returned from the picnic upset and tear- stained face. 'Did anyone else add salt in Sambar?

'I did!' said her Grandmother.

'I did too!' said Grandfather.

'So did I' said father.

"Me too!" said her brother.

'And I' said her sister. (P-131)

The Introduction and conclusion part of each story has necessary description of what the story is about and the meaning conveyed to rough it. Sometimes the impact is expressed by children themselves.

Ajji asked the children who came to enjoy their Summer holidays what each of them want to be, when they grow up. Ragn, said who was eleven years old, and the oldest of all said immediately, 'I want to be an environment scientist! Meenu who was nine said, 'I have not decided, may be a Computer person like my dad! Anand who was ten, Said, I want to be an astronaut' and his twin sister krishnay firmly said, I want is become a Read th lines are fashion designer 10. This information The Story Doctor, Doster!

In 'The Princess's New Clothes' the concluding as follows:

'After listening is this story, Krishna wailed, Ajji, don't want to be like Beena, I don't want 16 get turned into an an onion! I promise not is fuss over my clothes from now on, "" (p79) we can assure that The promise given by Krishna, Sudha Murty real granddaughter would be imbibed not only in her mind, for her lifetime, but also the minds of young readers as well.

CHARACTERS

Major characters of the short stories are Ajja, Ajji, Vishnu kaka, children (Raghu, Meenu, Anand,, Krishna, Sharan, Divya, suma) cook Damu, Rehmat (Alp's friend) Peerambhi of real life.

In the stories selected for analysis kings, Ministers, Thief, Trickster, A Sage and his disciple, soldiers and George Smith, Adam play major roles. public and friends form minor characters. Bear and Mushika animals also become characters in the story.

,Ajja, Aiji, Vishnukaka, Rehmat, Chacha, and Damu take turns in telling stories. Sharan's mother and Subathra are grown ups who are equally interested in listening the stories.

Humour:

Ajji's smile, grin, laughter of children record the subtle humour spread all over the story. Ajji was always having an affectionate smile with her.

Pathos: There were less heart touching sad events in There was 900 the story like the story of Paan where Brother and sister-in-law feel sorry to leave Veeru, Gita's Sambar at the picnic spoilt by everyone adding salt for their part, Suma's missing at the Sande', Disappointed bear and, lazy and Greedy people. suffering set back, over ambitious mushika going with out Supper etc.

Irony:

King in the kingdom of Fools' is trapped limy ordinary men, In 'the unending story' king wastes. time listening to stories and not attending this ro rate of affairs of rule- like keeping the law, listening. to people's problems etc. A Treasure for Ramu' showed Rani and Ramer as the highest richest persons in the village, having los their richer in idling and becoming poor once again few instances of Irony to mention.

Illustrations:

For children's books the greatest attraction are pictures. The Title page inside records illustrations by PRIYA KURIYAN , So, a mention about them would give a completeness to this analysis. has shiny little leaves as border. The Cover page in blue colour. Name of the author, Title and extra red Circle in to say over 2.5 lakh copies all are attractive Grandma explaining with enthusiasm with a story and children witting close to her in relaxed postures but all attentive. man At the background was was a horse and a picture was repeated in black and white with children trying to get the first hug from her, all full of laughter with a pup jumping to catch attention. (P. 3)

‘Doctor’ story shows the old man emptying the Pot and Ravi standing helpless before his grocery shop. (P. 6), "The Thief was digging the dry land at midnight was vivid with the thief's expression of anticipation and strain. "Public wondering at King's Golden apple, silver mangoes beautiful, colourful flowers etc. A man canted a sack with standing before awestruck (p.31) Siddharth jumping in fear opening the treasure box with ‘Scorpions!’ Four scorpions were out (p. 37). A coach drawn by horse and Georgesmill waiting for PM with tea before him, reflecting on horses was the picture in (P. 47) ‘The Horse Troy!’. ‘A Treasure for Ramu’ (P.55) Shows Ramu and Rani excited at the Gold and silver ornaments of the Treasure The Bonkey and the Stick' has the picture of a rock with the pictures of a stick, a donkey, and a man, the disciple telling the public is give their offerings is in (P.61).

In the next story about Mushika, the picture of Mushika asking the milkman a cow in exchange of a pumpkin is portrayed. (p.68), In the princess's story the princess is all decked with flowers, jewels and bangles with a gorgeous flowy dress looked with wonder by her friends. (p.79) In the story of Paan it was Veeru listening to the story of his lovable brother and sister-in-law. Two soldiers and narrator stand by (P. 83).

All the pictures are impressive and stimulate imagination of children taking them to the world of fantasy.

CHAPTER III

CONCLUSION

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Both R.K. Narayan and Sudha Munity Both relive their childhood days in recapturing the stories and Tale taken for Analyse. They had been in met ve politan cities but their pictures are about the Common people around them. RK Narayan took to writing as a media to express his observations of the people around him with subtle humour. Expression to it's of true portrayals was him dim and he did not want to import a message. Sudha murty on the other hand tells that through Stories values of life and moral are imbibed in children which would. be with them till their life time. she is a practical woman who practised what she Speaks. so, the boldness of her woman characters, simplicity in presenting herself, the philanthropy is all reflected in her stories. R.K. Narayan and Sudha Murty had written apart from Novels and short stories, Non-fiction, Memoirs with and regular write ups in Newspapers etc RK Narayan loved his work lived his life both at all its merits and demerit. He expected personal freedom to do his work allowed to have the social impact on him. He lived quietly without his neighbours. realising his greatness. But in the literary world Indian writing in English has an important place to offer. Sudha murty in many interviews recorded. her views so clearly that her listener would sure exemplified her. for example, while talking about birthdays she allowed her son to attend a gorgeous birthday party

but explained to him that they can have a simple party and spare the amount to their dinner to spend on his son's education. He understood that when he went abroad he sent some money to prime minister's help the soldiers who lost their lives before Parliament writing on them would be a longest venture going beyond the subject at hand. So, let us conclude that Two veterans of English. are recollected with th characters drawn from real life. So, the truthfulness in their writings and the readers' identification with the character's values and their values is attempted to some extent.

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