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ISSN 2278-9529

Galaxy: International Multidisciplinary Research Journal
www.galaxyimrj.com

Screen Mirroring of South and Sorath in the Works of R. K. Narayan and Zaverchand Meghani

Dr. Chetan Trivedi

Head,

Department of Humanities & Sciences,
Government Engineering College, Bhavnagar. (GUJARAT)

Abstract:

Everywhere there is connection, everywhere there is illustration, no single event, no single literature is adequately comprehended except in relation to other events, to other literature. (Arnold).

The Present research paper is an attempt to compare two different cultures within India, namely South India and Sorath (A region in Gujarat) in the two legendary literary creators namely R K Narayan and Zaverchand Meghani. The relation, co relation and cultural phenomena of the regional impacts put together for casting and screen mirroring. The screen Mirroring is a technical word used in electronics and communication technology to cast or the share the screens. The researcher has mirrored literary elements like Art of Narration, Theme, Language, Characterization and Indian Traditions in the selected works of both the authors, which is more or less mirrored in the cultural context/s.

Keywords: Regional Element, Culture, Diversity, Comparison, Tradition, Sorath, South

The present Research paper focuses over the comparison of the selected works of R. K. Narayan like *Swami and Friends*, *Bachelor of Arts*, *The English Teacher* and the translated work of Zaverchand Meghani *A Shade of Crimson*. The discipline of comparative literature has been defined by literary scholars in a myriad of ways. Here is a definition from a wide range of such scholars, including some from the faculty of the Princeton University Department of Comparative Literature.

Some Famous Definitions- Henry Remark defines:

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression. (Remark, 1961).

R. K. Narayan is now regarded as one of the greatest of Indian writing in English, he is the most artistic of the Indian writers, his soul aim being to give aesthetic satisfaction and not to use his art as a medium of propaganda or to serve some social purpose. As per the custom of

south R in novelist's name stands for the name of the village to which his family belonged-Rasipuram. K stands for novelist's father's name Krishna swami Iyer. So his fullname is Narayan swami Krishnaswami Rasipuram Iyer. He was born in 1906 his father was school teacher in Mysore. (iliveindia.com).

Narayan was never a good student. He failed both in high school and intermediate examination. These failures at school and college have made him shy and untoward. It is said that once he even tried to commit suicide. He graduated from Maharaja College, in 1930. First he worked for some time as a clerk in the Mysore and then, as a teacher in village school. But this job doesn't suit him. His ambition even as early as his school days had always been to become a writer so he gave up his job of teacher and decided to devote all his time to writing.

The most important event of his life took place in 1935. When he first time met his future wife Rajam for the first time. Their marriages were very happy and short one. His beloved wife died of typhoid in 1939, only five years after their marriage. He presented his personal experience in number of novels. Her death was shattering as well as a rewarding experience for him. Passing through dark valley of the shadow of death, he emerged a fuller and wiser man. (Wikipedia, Narayan).

Zaverchand Meghani was born in Chotila town in Surendranagar, Gujarat. His father Kalidas worked in the Police force and hence was often transferred to new places causing most of Zaverchand's education to happen in Rajkot. He had two brothers Lalchand and Prabhashankar. He was married to a woman named Damyanti at the age of 24 and following the demise of his wife he married Chitradevi at the age of 36. He had 9 children out of which 3 were girls namely Padmala, Murali and Indu while 6 were boys, namely Mastan, Nanak, Vinod, Ashok and Jayant. (Wikipedia, Meghani).

He lived a simple & sober life and due to simplicity prompted his college mates to call him *Raja Janak*. He wear white long coat, a dhoti reaching well down the knees and a turban typically tied around his head was his regular attire. He finished his matriculation in 1912 and completed his B.A in 1917. He joined Jivanlal Ltd; an aluminum Company in Kolkatta, where he worked almost for 3 years during which he even visited England. In 1921 he left this job and came back to Bagasra. In 1922 he married Damyantiben, in Jetpur. Zaverchandbhai was tremendously exposed to Gujarati Sahitya right from his childhood and also to Bengali Sahitya during his stay in Kolkatta. During this time he started writing in Saurashtra a paper published in Ranpur. And had also started to write earnestly creating works like 'Kurbani ni Kathao' which incidentally was the first book to be published in a book form, followed by Saurashtra Ni Rasdhar. He also started translating from Bengali literature. Mahatma Gandhi spontaneously gave him the title of *Raashtrreya Shaayar*(National Poet). Besides this he received many awards like Ranjitram Suvarna Chandrak and Mahida Parritoshik in literature. He authored more than 100 books. But on 9th March '1947 at the young age of 50 years, he expired, due to a massive heart attack at his residence in Botad. (Jani, 2002).

Meghani Was renowned folklorist and painstaking excavation of folklore of Saurashtra over a span of twenty five years by wandering on foot, riding horses and camels and coasting aboard sailing ships. Based on the lone-handed documentation he wrote many scholarly treaties on the various aspects of the folk literature that was preserved mostly by rote in Gujrat. Outlaws and their odes, saint-poets and their bhajans, the legends of the land, history of the chreans and charani literature, sailors' song and lullabies, wedding song, elegies and propitiation tales were some of the fields he dealt with in his exhaustive discourse in the perspective of folk lore of Saurashtra (Wikipedia, Meghani).

It is phenomenally surprising that men have great love and fascination for the place and land of their birth. Similarly, in India we move away from the place of our birth in search of work from one state to another, from city to city but where we were born has always a fascination for us. The streets where we roamed about, the trees we climbed, the water courses in which we swam and the houses we used to visit and the elders whom we used to greet or not, are always remembered very pleasantly. If you visit the place of birth or where you were as child you feel like seeing each and every place associated with your childhood - our schools, our temple, and the pond and the garden where we played. The word patriotism sums up our attachment to the land. Whether it is rich or poor, whether it is an isolated one or well-connected one, whether it is developed or underdeveloped we still love it. The rivers and the mountains are sacred to us. Its geography and its history are implanted in our memories. This attachment to one's place of birth, to its sacredness, to its indelible influence is writ large in the literature, in the poetry, in the stories and epics. The most resounding and greatest tribute to mother-land is in the words of Lord, Sri Rama himself:

JananeeJanmabhoomischaSwargadapigareeyasi

Mother and motherland are superior to heaven even

(Wikipedia, Ramayana)

We in our country, during our struggle for independence were stirred by the poem Vande mataram by Bankim Chandra Chetterji. We likened Bharat to our mother to describe; we sang of its flora and fauna; we extolled her as Durga, the terribly powerful Goddess and we spoke of the natural endowments of our lands, of its abundant waters and comforting winds and plants. We attributed invincible might to this mother land. Tens of thousands of people went to jails shouting Vande Mataram. Several went to gallows cheerfully with Vande mataram on their lips. That is the spell of the land of our birth.

One of the most pleasing and distinctive features of the life of the people of India is the domestic art that is called to the service of religious devotion and of family needs, such as seasonal ceremonials, which, though predominantly social, are never quite removed from the religious influence. This all things are presented by the writer of India. As Zaverchand Meghani has presented Sorath land and Narayan has presented Malgudi in their work. They both tried to show their own native land in their work.

Researcher has deeply studied both the writer in their different works. While doing comparative study of both the writer the common thing in their work is regionalism and

presentation of Indian society. While dealing with this research there are so many common as well as different in both the writer's work for example their themes, characterization, Presentation of India, language, characterization, presentation of woman etc... This present chapter is dealing with the comparative study of both the writer how they both are different from each other and yet Indianans is same.

Narrative artis art that tells a story, either as a moment in an ongoing story or as asequence of events unfolding over time. Some of the earliest evidence of human art suggests that people told stories with pictures. However, without some knowledge of the story being told it is very hard to read ancient pictures because they are not organized in a systematic way like words on a page, but rather can unfold in many different directions at once.

The novel is a western form of literature, but Narayan follows the Indian tradition of storytelling. His plots are simple and seldom have sub-plots. Like the traditional Indian story teller, Narayan does not care for his plots. Considered from the artistic point of view his plots are thin, lose and episodic like the traditional story teller, Narayan has on an easy flow of words. He certainly entertains but the laughter he creates is not an artificial one or purposeful but genuine and simple.

All his novels, except *The Guide*, are straight forward narrations. Sometimes he uses flashback technique. Raja in *A Tiger for Malgudi* narrates 'the story of his own life using the flashback technique. This technique has also been applied in *The vendor of Sweets* And *Mr. Sampath* a common reader, Narayan seem the most simple narrators, as he can follow word to word, sentence and page to page of his descriptions. There are not any extra efforts to narrate the scene but the language flows lucidly and maintains the attention of reader.

Narayan is the omniscient narrator, in all his novels except *The English Teacher*, *The Guide*, and *Man Eater of Malgudi*'. The story is narrated by third person and thus he follows the traditional style of narration. In *The Guide* alone, Narayan differs from traditional way of narration. Some part of the story is told by the author and some by the first person, the hero himself.

In the narration of every scene in Narayan's all novels and most short stories, there is senses of the place or awareness of the surrounding. The characters, incidents, physical features, tradition all are description keeping Malgudi in the center. A reader is always kept informed where the action is taking place, in what kind of surrounding. Sometimes the photographic description are so powerful that a reader can visualize it and remember them for a long time. A reader feels that the action has stopped or is very slow and the surrounding have emerged strongly. The reason for paying attention to slightest thing to present the perfect details of the place or people is keen observation of surrounding society.

Narayan in childhood studied in a school at Madras, now Chennai, but did not have positive approach towards his school that he disliked it at the first sight. *Swami and Friends* narrates attitude toward school environment. He described minutest detail related to a schoolboy. Just

in the opening passage of the novel, Narayan clarifies Swami's approach toward school in simplest way to a reader with poor knowledge of English can digest easily:

It was Monday. Swaminathan was reluctant to open his eyes. He considered Monday especially unpleasant in the calendar. After the delicious freedom of Saturday and Sunday, it was difficult to get in to Monday mood of work and discipline. He shuddered at the very thought of school: That dismal yellow building; the fire-eyed Vadanyagam, His class-teacher; and the headmaster with his thin long ane.....(Narayan.1,1935).

Narayan's every passage adds to our knowledge about Malgudi and Malgudians in plain and simple manners. He does not beat about the bush but narrates in familiar words. Many a times a reader comes across italics like a Malgudi resident wears jibba, lungi he sits on pyol, he travels in horse drawn jutka. For Tasu of 'The Man Eater of Malgudi' and such anti-social characters the word rakshasa is preferred. These are non-English origin words Narayan utilizes to create better effect. To a purist, Narayan's English may seem irregular but a common reader enjoys its simplicity.

Meghani's art lies in his apparent simplicity. He tells a realistic story in a straight forward manner without much ado and pomp. His characters are life like, settings familiar and incidents probable. One of his strong points is his language. Vinod Meghani's English is free from the limitations commonly found in Indo-Anglian fiction. Somehow Zaverchand Meghani has managed to convey the feel of the Indian speech in his dialogue and native atmosphere in his descriptions. It never seems to be artificial or forced.

Meghani's observation is acute and comprehensive. He grasps the concrete reality and gives it a compact form in his stories. His stories are so true to real life that they need not depend on sensational events. He exploits it so beautiful that the flux of life is natural yet interesting. There is the impression of spontaneity. The way he presenting the story it attract the people not only for its narrative style but for it musical touch to every story. This type of narrative technique is used to provide a best example to the next generation about their literary heritage. In the story O Bhagirathi 'Pruthviraj-ji sat on the embankment of river Bhagirathi and began to compose and recite duha after duha.

Rust formed on a body,
cannot be scaled away; Purified one can be,
only by your embrace, O Bhagirathi! (Meghani, 2003.74.).

(O Bhagirathi, where can I go now? A rusty metal can be abraded, but the sins of a mortal body cannot be removed even with a chipping hammer. O Mother, a body cans achive salvation only if you take it in your arms. Please come and cleanse this debased carriage of mine.). (Meghani, 2003.74.Trans)

Couplets full of heart-rending anguish invoking mother Ganga to rise and bathe him head-deep in order to prove him pure and vindicate his mother's version. This incident was

narrated by Charans of Marwad region.

All his short-stories, he uses flashback technique. Most of the stories are narrated by Charans. Charans narrates the story of others life using the flashback technique for example in the story 'Tall as the Pam Tree' the charan narrates the story and the story begins with flashback technique.

Long ago, very long ago, thousands of years ago, lord Krishna, the player of flute, had stood on the river Machchhu and pledged his patronage and protection to the community of the ahirs (Meghani.54,2003)

Meghani is the simplest narrators, there are not any extra efforts to narrate the scene but the language flows lucidly and maintains the attention of reader. He has very sharply uses poetic lines in his narration which gives new beauty to his stories. In the second story 'A Mare And Her Rider' he began his story with duha couplets:

On the rain-soaked earth, swift thud the hooves Of a
galloping thoroughbred horse;

The rider dashing to his flame, her eyes cervine,

Or to sweep the sward, in a melee of the brave.(Meghani.10, 2003).

The story is narrated by third person and thus he follows the traditional style of narration.

The study of Narayan and Meghani's works shows that he is concerned with a number of themes but the common themes presented by both the writer is Human relationships. Human relationship, more particularly family relationship, constitutes a major theme in Narayan's novels. The family is the immediate context in which his sensibility operates and his novel are remarkable for the subtlety and conviction with which family relationship are treated-that son and parents and brother and brother in *The Bachelor of Arts*, of husband and wife and father and daughter in *The English Teacher*, of father and son in *The Financial expert* and of grandmother and grandson in *Waiting for Mahatma*. The closeness of relationship between the worlds of the two constitutes the basis of these novels. But the action is developed on the conflict between the self-centeredness of an individual member and family's claim on him.

On this human relationship, the father-son relationship is of crucial importance parental love is one of the more significant refrains in Narayan's fiction. There is no character in Narayan so vile that is not moved by love for children, at least his own. And Narayan's rogues become lovable because of their ready response to children.

Meghani has presented most of the times friendships, husband-wife relationship and men's love towards the nation in most of his stories. His stories have the human emotions like love and sacrifice and bevery. *The Indomitable Twelve* introduces a fresh concept of the ideal of self-respect to our ancient culture. Someone suffering from false vanity stubbornly not greeting another human being with a bow is certainly not an act worthy of glorification.

However, here twelve simple and modest brave man fought and died to protect and preserve the ordained ideals of equality and fraternity between fellow beings. And while the eleven died fighting highhandedness, the twelfth, was not present in the town on the day of eventful battle, on his return home that evening, immolated him in the collective crematory pyre of the eleven cronies. The happening has no parallel in the world literature.

V.Y.K in his admirable essay on *The Language of Indian Fiction in English* points out that: Our first impression of Narayan's English is that it is extremely limited. He does not seem to be interested in exploring the fuller, deeper, possibilities of the language he is using. His vocabulary has always a very modest range. (V.Y.K,2006)

Narayan's language is very much like the language of news-paper and Sunday Weekly and the common use of an Indian makes of it for conversation among educated Indians of different language groups. From the limited vocabulary, Narayan has fashioned for himself a kind of diction of common life for his Indian scene- a medium which is at once casual and convincing and used with complete confidence. Narayan's style is usually described as direct, unadorned and limpid. He has a gift for sketching detailed pen pictures that bring scenes and characters vividly to life without taking recourse to ornate or excessive description. However, the extreme simplicity of Narayan's language has led many readers to consider this a flaw in his technique, a lack of the depth and complexity that one expects of a major writer. The fact is that Narayan's apparent artlessness conceals a sophisticated level of art.. Narayan handles language like an immensely flexible tool that effortlessly conveys the specific, as well as the symbolic and the universal. In each of his novels he has presented a slice of life as he saw it, with colourful description.

Narayan wrote all his novels in a type of English which is peculiar to him with a distinct Indian coloring Narayan can do all this without forcing the normal tone and structure of English and within the most ordinary gamut of words which retain their original lucidity and force. This has won Narayan high praise. For example William Walsh writes:

Narayan uses pure and limpid English, easy and natural in its run and tone, but always an involved and conscious medium, without the exciting physical energy sometimes adventitiously injected- that marks the writing of West Indians.
(Walsh,1982).

Narayan hardly needs a glossary to give an explanation of the words and phrases that he has used in his novels. Where he writes specifically of Indian customs or objects as he often does, no western, for that matter, non-South Indian reader will ever find it difficult to understand. No use is made of variations in accent or wrong usage of the many Indians that Narayan, as much as anyone else, could have heard on all sides in every part of the country. The significant fact is that while all his characters speak English, Narayan manages to express through this rather colorless medium of his, not only the general Indian sensibility but a whole range of characters, personality and temperament within it. Narayan's English is in its structure and address is a moderate, traditional instrument but one abstracted from the context in which it was generated- the history, the social tradition, the weather, the racial memory-

and transferred to wholly different setting. Narayan's language is beautifully adapted to communicate a different, an Indian sensibility. This is not to be little Narayan's very considerable achievement, with his limited language, he is yet able to evoke through all appearance of stillness and strangeness a rhythm, the common rhythm of life as it is lived in South India.

Gujarati is an old language, the early development mostly being done in Guajarati. With the movement of Gujaratis to other lands, the literature also took shape in the form of stories of everyday life of people in various areas. Zaverchand Meghani had a profound effect on the folk Gujarati literature through his simple style and direct expressions. His play, short stories, folksong and poetry providing the picture of the life, living and conflicts in Gujarati society.

The old Raso literature, the middle-age devotional literature, and the colonial social literature form the fabric of the Gujarati language is provided by Zaverchand Meghani. He gave a short tutorial on Gujarati script and explained the unique features of Gujarati grammar. Folk art is the form of grass root tradition for teaching. It is the unassuming creative expression of millions of rural people. It is a treasure-house of their customs and group behaviour, beliefs and concerns, pains and pleasures; in fact their ways of life. It has provided popular entertainment for the common folk and has also imparted traditional education. Their entire value system can be known from their folklore. Folk life and folk art are inseparably intertwined with each other. Thus, Folklore is an unabashedly functional Literature through which the outlook and values of its makers are manifest in performance and in language, and through which; those of its hearers and readers are shaped. Folklore entertains and instructs the audience.

The audience or the newcomer of the community receives from the singer or the folk artist like Zaverchand Meghani and reuses it in new creative forms. The performer uses the traditional terminology to explain the new concepts. He changes the terminology to make the youngsters understand and thus brings the description. Languishing in these doubly darkened chambers of the life in bondage, the folk- mind kindled the lamp of its indigenous oral literature. The rays emanating from this earthen lamp entered every home, made every heart aglow, and illumined the path for the generation that follow.

Most of the story is written in Guajrati language but not the classical Gujrati but the Gujrati, which is spoken by native speaker of Gujrati in their day to day life. These stories are translated by Vinod Meghani in English language yet it has vernacular touch. There are so many words which are not possible to translate in English so Vinod Meghani has put the Gujrati word for e.g.

Bhabhee (Wife of one's brother), *Chorra* (An elevated three walled roofed hall in the centre of any village), *Hukka* (A tobacco smoking water pipe), *Sindoor* (A brightly red colour powder), *Shraavan* (The second month of the southwest monsoon in western India) etc.....It is not possible to write English words in the place of these gujrati because if it used by author then the story losses its charm for e.g. In the story An Outlaw' he writes:

I'll burn my janoi and gulp its shades. I shall forsake mybrahminhood.(Meghani.32, 2003,). *Janoi* means A sacred twine worn across the neck by all Brahmins. So it is not possible to use the English word. Vinod Meghani has used so many vernacular words in his translation work of *Savrashttra Ni Rasdhar*.

Narayan will also be well remembered for gifting some memorable characters like Swami, Jagan, Mr.Sampath, Vasu, Krishna, Savitri, Margayya, Raja the tiger of 'A Tiger for Malgudi'. Indian Society is male dominated society and therefore In Narayan's world Man occupies key role and dominates the society and the reason for that may be Indian society which is too male dominated society.

Female characters have no equal place or importance of Narayan's most of the novels. The heroes like Chandran, Margayya, Natraj, Krishna, and Raju lead the story. The main focus can be found on male characters. They perform leading role and action. They have upper hand and woman mostly remain in the background. They obey their husband and mostly found busy with house hold duties. Savitri in *The Dark Room* attempts rebellion and leaves her home, husband and children. But at the end of the novel she realize the futility of her attempt to escape from her bonds with the temporal world and returns home Rosi, Shanti, Shanta Bai are unconventional woman. Malgudi, being epitome of India, accepts the same social norms and let the dominated the society.

Most of the characters of Narayan belong to middle-class. He achieves greatness in the field of characterization by introducing his range and working within it. He himself belonged to middle-class family of South India; he was closely familiar with its ways. Habits, and dailyroutine, and therefore he rightly limit himself to this particular class. His Character severs the demand of plot based on Malgudi local. Malgudi is basically a town here majority of people belong to middle class. The selection of character also fairly indicates that they should also come from such economic condition.

Moreover, Narayan is aware of the process of westernization of India especially in his earlier works. He has taken notice of the attraction of Indians towards Britishers. In certain earlier novels the flavor of Christianity can be found. Albert Missionary school, college, various streets are named after Christian religion. Mr. Ebenezar, Marco, Rosie, Mr. Sampath, Grace, Tim are some of the characters who have been named under the influence of Christianity over the writer.

Meghani's characters are the average men and women, we daily see around us. But he reveals them thus that they become interesting to us. With moralizing or philosophizing, he makes us conscious of the conflicts they have to pass through. Thus, it is neither politics nor any social programmed; it is only his art of storytelling which preserves the freshness of Zaverchand Meghani. Meghani's fiction.

Zaverchand Meghani often creates characters with which one can identify spontaneously. Sootha Dhadhal, Jadav and Pruthviraj-ji and Charan or Nathu and Sonara Bati and the

innumerable minor characters are easily recognizable, because they are based on real life models. However, there are some of Meghani's characters who are quite different. For example, In 'A Requiem', the readers are introduced to a Saurashtrian named Manasiya Wala, who lived and died only hundred years ago. The story resembles that of the indomitable spirit of Prometheus. The Indomitable Twelve 'introduces a fresh concept of the ideal of self-respect to our ancient culture through the help of twelve friends. The incident depicted in O Bhagirathi was probably borrowed from the life of Pruthviraj-ji.

One reason that these extraordinary characters appear convincing relates to the prominent element of the esoteric in his stories. The use of tales from the Hindu mythology, the teachings of the Bhagavad-Gita, and the austere religious practices and beliefs there ordained add strength to the fictional art of Zaverchand Meghani. Furthermore, these kinds of mythic allusion help the reader with a better understanding of that particular character and a deeper insight into human nature. It is in this context that Meghani's skilful use of myth makes reality more easily comprehensible. Literary artist like Zaverchand Meghani continually add to the richness of our human experience; they bring before us new topics, new characters, new attitudes.

Religion and philosophy play a very prominent role in India. There is lot of diversity in the matter of religion and it plays quite a dominant role in India. India is not only one of the most religiously diverse nations in the world but it is also one of the most deeply religious societies and cultures. Religion occupies a central place in the life of Indian people and Indians enjoy perfect freedom to follow their religion and behave in the way it moves their soul. Religious worship is a part and parcel of Indian culture. Especially Indian women are deeply religious and orthodox. In all orthodox homes a separate place is set apart for worshipping God. To read R.K.Narayan and Zaverchand Meghani is to know India. Their Works show how the lives of ordinary Indian people reflect the greater concerns of national identity and historical change. They present the Indian society in different works. If we observe very deeply then we find some special feature in their presentation of Indian Tradition. Has a great ties and pieties of home and the family. Human relationships, particularly domestic relationships, occupy centre Krishna in *The English Teacher*, talks about his wife Shushila as she converts the corner of the dining room as the place for her puja. In *The Financial Expert*, Margayya asks his wife to clean up a little space for his puja as he wants to perform Lakshmi puja in the house for the next forty days. Decorating the floor with colorful Rangoli designs is customary while performing puja. That is the reason for R. K. Narayan to mention that Margayya commands his wife to put Rangoli, a decoration necessary for all auspicious occasions.

These incidents in Narayan's fiction mirror the clashing ideas between generations in the modern times. The new generation women, who are educated, do not subscribe to the views of their elders. These changes that occurred in the aspect of religious beliefs in India are very well presented by Narayan quite systematically by using his women characters as a link of the past and the present.

This secular aspect of Indian culture is portrayed by Narayan even in his other novel *The*

Vendor of Sweets, where he names the heroine Grace. Grace is half-Korean and half-American and she suddenly descends on the sleepy town of Malgudi. Her arrival creates a flutter in the otherwise conventional Malgudi town. Here again Narayan wants to show symbolically the most significant aspect of Indian secularism regarding acceptance, assimilation and synthesis of various cultures. Grace, a foreigner, comes as a bride of Mali, the son of Jagan, who is highly orthodox. Yet, Jagan accepts Grace as his daughter-in-law. Inter-religious and inter-caste marriages are not new to Indian culture. Right from the days of Mughal rule, marital ties between Indians and foreigners have been in vogue. Catholic outlook has been the hallmark of Indian culture, so Narayan has taken this aspect and depicted the arrival of Grace to show that he himself accepts and subscribes to this important feature of Indian culture.

Hence in the aspects of Religion, Philosophy and the Secular State, Zaverchand Meghani subscribes to the most important features of Indian culture and he celebrates Indian culture in all its myriad forms and flavours in his fiction. Zaverchand Meghani reveals a number of glimpses of religious ethos through his representation of Indian village culture and temperament. His various references to the temple, river, myth, religious and sacred places and the faith in these things symbolize the religious past of India that not only survives but moulds and shapes the new culture.

As Gujarat stands as 'Heart of India', Multiculturalism is traced in Gujarat. Shared cultural background making people feel to home ground and more comfortable with other people from their own culture. Meghani has shown Festivals and fairs, arts and crafts, folk dances, music, cuisine and lifestyles form a major cultural background of the people who belong to Sorath. The customs and beliefs make the culture more homely and truly blended with values and moral characteristics. For costumes, several outfits are worn by the people of Sorath. Generally, men wear trousers and *kediya*, *Achkan*, *kurta* and women wear *chaniacholi*.

As in preface of *The Shade of Crimson* in the preface Vinod Meghani wrote about Indian religion not only about Hindus but also Muslims community it works as the symbol of unity. As he wrote:

Islam did finally establish its yoke over Saurashtra but it accepted Hinduism as its blood sister. Several observations make it evident that accord between the two took deep roots. One of them is the institution of Pir (An enshrined holy man believed to have Divine powers.) that alive and valid as an immortal imprint of a handshake of Ram and Rahim. (Meghani.XVIII, 2003.).

Furthermore to clarify the religious about religion and tradition Vinod Meghani writes

The rural religion around Porbandar on the north-western coast of Saurashtra is dotted with shrines housing the headstone that depict three horses, nothing else. Every wayfaring rider, be the rich or poor, Hindu or Muslim, dismounts outside the village and walks up to the shrine of Vachhara Dada, a devotee of cows, who had sacrificed his life fighting cattle thieves, and plays his obeisance to the martyred saint.

(Meghani,XIX).

The literature of India has always passionately championed cultural unity. Be it the Vedas or *Upanishads* or the *epics* or the *Gita*, be it works written by Kalidasa or Jayadev and the British gave India a unitary set-up. Though a polyglot jumble, the adoption of a common language by all people has been a characteristic feature of Indian culture. First, it was Prakrit, then came Pali and Sanskrit and finally, in spite of regional linguistic affiliations, Hindi and English. It is often said that there is unity in diversity in India. The people of India are united with a common cultural heritage have a feeling of unity in spite of having external differences. From ancient times it is been seen that India is divided into various castes, creed, religions, regions but then too they are united as one whole nation. Nothing in the past have made them broken into pieces. India is a land of diverse physical features. There are snowcapped mountains, hilly terrains, plains, plateaus, and coastal areas. There are deserts and places with extreme and scanty rainfall. There are regions with extreme and moderate climate. (preservearticals.com)

People of India follow different religions and castes. They follow different customs, traditions and speak different languages. They also differ in dress and food. In the stories of Zaverchand Meghani he has presented different casts like *Ahir*, *Bharvad*, *Darbar*, *Rajpit*, *Mer* etc...This casts are basically seen in Gujrat, someway R.K.Narayan has presented the south Indian cast and religious tradition and custom. In spite of so many differences; people have a feeling of oneness they are bound by common cultural heritage and they share basic human values.

Though the foreign cultures retained their basic character, they became a part of the Indian culture with the passage of time. The diversity of the Indians contributes to the variety and richness of Indian culture and strengthens national unity. The work by Zaverchand Meghani presents the India before independence and most of the works by R.K.Narayan present total different which has the effect of western culture yet the way people presented by both the writer is provide a perfect idea about Indian culture and Indian tradition.

India is a big country comprising many racial groups with a great number of spoken languages and dialects. There are several religions and sects. These are reflected in their customs, rituals, dresses and festivals. Indian is the cradle of many cultures. In spite of the diversities, the people are united. Though several foreign invaders attacked India, none succeeded in destroying the basic Indian culture. One the contrary, it absorbed the good qualities of the new cultures and emerged as a richer culture after these invasions. (preservearticals.com).

If a person travels from one part of the country to another, he faces a totally different environment, where people talk, dress and worship differently. The presentation of Sorath and Malgudi are the best example of it Sorath is part of Gujrat the West-India, While Malgudi presented as part of South-India. Both Sorath and Malgudi has different environment event the life style is also different and language is different But we will not feel

as a stranger. Every where he will recognize a common thread in some aspect of life which makes readers feel at home. This is because the Indian culture has preserved its fundamental character through the ages.

The literature by the regional writer specially R. K. Narayan and Zaverchand Meghani's literature has been a cultural awakening of the educated youth who have become aware of the beauty of our forms and crafts. These types of literature works as educating not only foreign readers but also Indian readers about India's rich cultural traditions. These types of literature promote national integration. It is the effort of the R. K. Narayan and Zaverchand Meghani to strengthen the common bond of unity that ties the people together in spite of the diversity in their religions and beliefs. The heart of Indian is one. We are all heirs to a common and rich culture. We should not be influenced by superficial prosperity or by Western ideologies. We should strive to maintain the relationship of common brotherhood. We should uphold the torch of unity irrespective of the different faiths and creeds.

Both R. K. Narayan and Zaverchand Megani has recorded India as beautiful, colorful, fulfill with natural and human wealth and presented the people of India as loveable, full with feelings, joyful, like to celebrate all the festival and staunch believer of God. With span of time both writers' opinion about Indian culture is constantly changing. Meghani's work has the Tradition with Deshi people and Narayan has India with Modern time. Malgudi reflects not merely the way of living physically or materially that has root in Indian culture but also presents true Indian sprite. India is basically a vast land of villages, Town Rivers, hills, temples and Gods and the traditional and orthodox beliefs. The village is still considered a symbol of simplicity, virtue and innocence. Temples and rivers have a great significant for the Indians and their way of life. It is fact and often observed in Indian that a temple is the place of faith. It is a powerful place to remove all troubles, to cure all disease and to overcome all forth coming difficulties. Sometimes an Indian may turn to temple or mosque rather than a hospital to get rid of serious diseases. In India, a temple is not merely a building of bricks and stones but a center of spirituality.

The folk stories of Meghani cast deep influence on the upbringing of an entire generation of Gujrat during the Gandhian time era and imbued it with what author regarded as eternal and universal values. The volumes have been reprinted many times; have become an inevitable part of libraries as well as home collections. When the spring breeze wafted into the garden, those myriad buds blossomed. Every new flower oozed multi-splendored aura into the ambience. In a similar manner here flourished the human flora of kiths, mers, ahirs, Charans, and many other And form concord rippled the whiff of sweet and light scent in form the form of Saurashtra's folklore; sagas of sheer bravery and heartrending love-stories, lilting as-ballads full of joy as well as pathetic heartaches, musical instruments, craftsmanship, and frescoes on the walls and floors. The fragrance that had been constantly replenishing the folklore of Saurashtra with freshness is, alas, no more. The listener is covered by layers of dust. The communities reared in cradle of nature live today under pressures that have distorted their identities and therefore provided us with a warped perception of our heritage.

R. K. Narayan and Zaverchand Meghani's work the same thing comes out of it. Both has their different ways of presenting India yet the Indianness is same both are from different parts of India yet their feelings toward India is same. India is a big country comprising many racial groups with a great number of spoken languages and dialects. There are several religions and sects. These are reflected in their customs, rituals, dresses and festivals. Indian is the cradle of many cultures. In spite of the diversities, the people are united. Though several foreign invaders attacked India, none succeeded in destroying the basic Indian culture. On the contrary, it absorbed the good qualities of the new cultures and emerged as a richer culture after these invasions. Indian has a rich cultural heritage. She is a treasure-house of music, fine arts, dance, drama, theatre, literature and sculpture. The country abounds in tribal dances, folk dances as well as classical dances of great skill. Indian festivals are held in various parts of the world. It projects the cultural unity of Indian in the eyes of the world. Our cultural heritage serves as a bond of unity between people of different faiths and creeds. The different condition of India in different time The Same thing is shown by these writers. Meghani is pre-Independence writer while Narayan is post-independence writer all the things about freedom movement and influence of Gandhi jiis reflected in their work. The culture, rituals, language, religionist....is shown by them both has different region yet the presentation of India is same, while dealing with these comparative study researcher has proved that India is cradle of many culture.

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