

Indian Culture and Society in R. K. Narayan's Literature World

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Abstract: *RK Narayan was one of the most famous Indo-Anglican writers, the author of Mr. Sampath and Guide, famous in the western world for his novels rather than his short stories or other types of books he has tried. Narayan has written a number of articles collected and published in six volumes - Dodu and other stories, Malgudi days, hurricanes and other stories, Lawley Road and other stories, Star Day and other stories, Horse and two goats. R. K. Narayan (Rashipuram Krishnaswamy Narayanswami Iyer, 1906-2001) belongs to the period of the Indian liberation war years. Three bright stars, Indian lights English books, Mulk Raj Anand, R. K. Narayan and Raja Rao they began to write their own stories, especially in this great age fermentation and happiness. Some of their first jobs really are identify the situations and problems that arise the first decades of 20th century India and its people. They have all expressed feelings of age in their myths directly or indirectly. In the novels of R. K. Narayan, one can find the truth representation of Contemporary Indian Life, Culture and Culture in its clear and realistic form. Social reality explained more and less. Narayan is a pure story a narrator, an artist who conveys the truth with a truly extraordinary rhythm. Social customs and reality are clearly defined by impartial observation and complete observation.*

Keywords/Phrases: Culture, Society, Indian natures, narayan's fiction, Indianness

I. INTRODUCTION

R.K. Narayan has risen to become the second most famous Indian novelist writing in English (after Mulk Raj Anand RK Narayan and Raja Rao). He was able to keep his paid author identity until the end of his life. His work cannot be considered an output or a measure of the author's satisfaction. This quality distinguishes Narayan as one of the best speakers of modern English. He has a thorough understanding of the life of an Indian middle-class family. All of the characters he recalls are from the middle class. Outside of his ranks, high-level characters and characters from the lower classes of society are rarely introduced successfully in his works. The commitment to going to his imaginary city Malgudi for a series of his novels is probably the most important feature in Narayan's writings. Narayan has addressed social issues in everyday life in his novels. You attempted to resolve the issue by gaining a better understanding of the characters. The protagonists in a work of art can take any form to represent the artist. They are directed to go and act in a certain way through him. The creative artist is the one who creates the conditions and makes them in the given circumstances. As a result, the author's male and female characters become his or her own creations. The author's attitude or attitude toward life is determined by their thoughts and actions. The main point of this chapter is to demonstrate that the characters in R.K. Narayan's novels reflect his outlook on life.

Experience and exposure are two of the most important aspects of a creative artist's life. Without the other, neither is complete. The author's understanding of health is expressed in a work of art or literature. The author's contributions to the created characters are well illustrated. Become a spokesperson for the author's view on life and incorporate it into your own. In fact, life criticism and the author's style are inextricably linked. An author either has a job or has written something. He is only concerned with the fundamental issues of life and the universe. He then begins to formulate his own set of principles or thought plan, which he refers to as his "vision of life." R.K. Narayan is no exception. He also uses his characters in his works to express his viewpoints. He has his own personality and way of life.

Despite the fact that Narayan is not a teacher or a preacher, the main problem seen in his work is how to live a meaningful life. The novelist actually presents issues as a result of patriarchal society's traditional system. R. Narayan, like many other writers, has written about love and marriage. Love, in this case, is the very essence of life, which weakens the relationship between the sexes while making life happier and more meaningful. It is a natural human desire that binds a man and a woman together. We find marriage without love or love without marriage in RK's novels, Narayan. Without personal feelings, there is no love. Love is always striving for higher goals that are more difficult to achieve and maintain. Love is not the same as sex. It isn't necessary for survival, but it does provide a unique perspective on life. Narayan faithfully reflects the view of life, values, customs, and traditions that have existed and continue to play a major role in shaping the lives of Indian society through a panorama of Malgudi novels. You've witnessed a dramatic change as a result of western materialistic culture's influence, a change that is clearly visible among the people.

The novel 'Guide,' which won the Sahitya Academi Award, is a good place to start learning about this unique concept in a South Indian writer's mythology. This novel is characterised by a very complex and intricate structure, a great test in writing technology, and is appropriately regarded as one of Narayan's art. In fact, the entire storey is an account of the blending and blending of two different myths, leaving the reader with a sense of completeness and cohesive unity. reader who has been affected

In all aspects of human life - social, political, and moral - Narayan sees a balance of power in human relationships, and perception leads to his or her unique appearance. This quality surpasses all others in distinguishing Narayan from other authors. The stories of Narayan revolve around themes of everyday life and ordinary people. They are not in the subjects' best interests, and it is not uncommon for Narayan to be confronted with shocking events from the 1930s and 1940s, as well as political and social turmoil in India at the time of independence. His favourite part of his job was picking events and people who made people laugh. Her characters are mischievous, chaste, intelligent, resourceful, and corrupt. They defy normal discipline, and as a result, they are frequently mistreated by a senior parent or academic secretary. Narayan gently feeds the elderly with the child in 'Dodu.' When Dodu asks for a coin, their pockets meet the coins, but they refuse to part with one. His father has never approved of his "office," and he regularly requests that he empty it into the "trash." Documents that are important to a child are frequently discarded by adults. Dodu's 'treasures' are reminiscent of Tom Sawyer and his magnificent objects. Narayan's main focus in this case is childhood purity.

The evidence for 'Indianness' in Narayan stories does not appear in the same way that it does in Raja rao's fictional stories, but it has its own distinct personality. A pastoral scene is depicted beneath the Banyan tree. The storey introduces us to a peaceful and tranquil ancient pastoral world inhabited by honourable, cunning, compassionate, and helpful indigenous people. The setting is both strange and lovely. The story's beauty is in the remoteness of the setting. There is no such thing as infinity. As a result, Nambi's incredible blind storytelling is gradually fading. The people of Nambi's folly in considering Nambi's ability to tell stories as a divine gift is akin to a 'white flower' - a little superstition and a blind faith in astrology. In 'Nity,' the same blind faith in religion is described. Blessings and good wishes may or may not be fulfilled in Narayan's fictional world, but the characters' vows are always kept. Nity's parents continued to stand by their promise to offer Nity's hair to the gods when they were two years old. Nita's youth revolt contradicts this promise of donating Nita's hair to God in exchange for his life. He explains why he should shave his head in a clear and concise manner. The issue of generational divide is also addressed in this storey, and Narayan deftly weaves together a variety of viewpoints around a single incident.

In RK Narayan's novels, every character is a live creation of an artistic presentation. They are not heroes, heroines, royalty, or nobles; instead, they are members of the middle class. Their actions are self-evident, but they are puppets in God's or Nature's hands. They appear to be carrying out their responsibilities as an active agent who is confronted with or exposed to a specific problem in order to find a common ground. My goal in this research project is to show how all of the main characters in the Narayan novels grow over time as a result of their struggle, conflict, confrontation, and eventual reconciliation. In fact, R.K.Narayan's success is based on the fact that each of his common local characters is unique. Non-heroes become heroes in the end. This is done in a different way and for a different reason than art. They were created without the use of education, philosophy, or propaganda. They are depicted with exceptional sweetness

and gentleness, as well as admirable integrity and ingenuity. The novels do not enslave or enslave them, but rather allow them to relax. They express themselves through their ideas, which are a true reflection of their personalities. Surprisingly, the characters in Narayan 2 remain dedicated to the true meaning of life.

Myths have always been a potent tool for delving into the human condition. But, using the sympathy of his mythology, Narayan also investigates the health of animals, including dumb animals and birds. 'The Story of the Pony,' 'Chippy,' and 'The Blind Dog,' for example, introduce us to birds and animals and impress us with the most accurate and clear explanations of their behaviour. Chippy's struggles to adapt to a new environment are similar to those of man in his day and in everyday life. This prompts the reader to wonder if Narayan is attempting to equate the human condition with that of the beast. Chippy's battle with the Pekingese, or a short dog at Swami parallel's house, represents the struggle of the office's middle man, vying for the boss's favour. Even though his oath had forced him into a corner in 'Like the Sun,' a well-meaning Sekhar would not have lied on the day dedicated to telling the truth. He could have established his own career if he had chosen to please the principal and gain his favour.

Narayan stands out from other Indian writers in English because he relies solely on the literary method of books. Anand's emphasis on the quality of didactic art, for example, obtrusive propaganda causes his novels to suffer from an inability to visualise his characters' intentions, preventing him from being discovered as a novelist. In some of their activities, Anand Babani Bhattacharya and Ramala Markandya have worked tirelessly with the theme of hunger and the corresponding theme of humanity reduction. Narayan, on the other hand, exposes social ills without being emotionally involved and without the primary goal of changing or improving existing conditions. Narayan addresses a social issue in 'Watchman,' in which women are encouraged to marry rather than pursue higher education. However, the incident is merely used as a backdrop for the working guard to prevent the girl from killing herself. It was a burden for the girl in 'The Wtchman.' He didn't want to be a part of a charitable organisation. She'd given up hope of receiving a scholarship and hoped that someone would take care of her. He was destitute and desired to commit suicide by drowning. Narayan's motives do not appear to be moral, and they are taught in the same way that Aesop's or Tolstoy's are taught. Narayan's Indian pride does not disqualify him, as he has given a public reading and made no conscious effort to collect indigenous objects that might be associated with his writing style. What he actually presented was his news experience. He dealt with it honestly based on personal experience, and he put it into language that provided the conceptual framework for that knowledge. Narayan deftly selects English words that best describe the Indian situation, but his choice of words does not become embedded in his work. The issues he raises are extremely important all over the world. Narayan's work expresses the joys, problems, folly and mistakes, hopes and desires, sorrows and disappointments of the ordinary man anywhere, rather than the view of ordinary India.

Since ancient times, India has inherited a rich cultural heritage. Civilization has been undergoing a lengthy transformation. India has also maintained its old traditions in society, albeit with some modifications. India is one of these countries, with festivals, cultural events, cultural policies, religious events, the National Day Celebration Program, and cultural events all taking place. They are inextricably linked in our society. They primarily seek to create a sense of unity among people, allowing them to enjoy life with greater intimacy and harmony. However, the disabilities, evils, and evils of society have manifested themselves over time. In the legend of R. Without a doubt, representations of cultural events, patterns of culture, and traditional heritage can be found in K. Narayan's work, but what sets him apart is his honest, genuine expression of modern society, free of criticism, sarcasm, or comment. As a result, we can see contemporary society as it was in his writings, both good and bad. Uniformity and complete vigilance clearly define social norms and facts. URK Narayan is a morally astute individual. He claims that the commercial environment is harmful to human ethics. Narayan, on the other hand, remains a pure artist. It is associated with social cohesion and order. With the help of realistic imitation, you have successfully separated yourself from social goals as an artist. So, with the help of his characters, do it. The various problems of middle-class society in which they were most involved are depicted in Narayan novels. His characters and the community are kept in a good balance by him.

Narayan is a modern writer, but he has used several myths in almost all of his work, which can be a short storey or a novel, to show the Indians that it is a script. The majority of the stories in Narayan's novels are taken from Indian epics



such as the Ramayana, Mahabharata, and Bhagawat Geeta, as well as a series of legends known as Panchatantra, which tell animal stories that are known all over the world. Narayana is simply trying to show the Indian concept through myths, and he wanted to evoke a sense of humour and a little humour. Narayan is a writer who does not believe in or reject Indian mythology and spiritual ideas, but is so deeply rooted in Indian culture that he has tapped into the Indian subconscious without becoming involved in religious, sectarian, or sectarian issues. He can be said to have focused on the beliefs of karma, the soul, and reincarnation by presenting myths. Swami is known as Chandran to Swami and his friends, and he fell in love with a girl named Malathi who was sitting near the Sarayu River during his wanderings on the street. He couldn't see the girl's face, so he fell in love with her hair and her way of life. Malathi was Manglik, and it is believed that Manglik can only marry Manglik in India; otherwise, one of the partners will die. Chandran's mother was against Chandran's marriage to Malathi. K. claims that Murti, a novelist, is where one notices the parallels between Tara's and Sasanka's myths (God of the Moon). Sasanka, or Chandra as she is more commonly known, is head over heels in love with Tara, Gugu's (his teacher's) wife. It is a failure because it is outside the bounds of the code of conduct. Chandran is also in love with Malathi, but their relationship isn't working out. The frustrated Chandran made Sanyas (a cast-off stage) but failed to become a saint because he lacked peace within him. Sanyas is a stage that can only be entered after the first three stages have been removed: Brahmacharya (bachelor), Grahasthya (homeowner), and Vanaprasthya (saint) (re-wiping the earth).

Narayan exemplifies the wide range of English. He achieves an amazing result by combining the language of the Bible, Shakespeare, and the United States Constitution. His storey is straightforward and completely natural. He writes in a straightforward and simple style, unlike Raja Rao. Only in complex or complex situations do you prefer to use simple and natural displays. His novels' simplicity has left a lasting impression on readers both at home and abroad. Narayan novels pass the 'readable' acid test, and his loved ones find his style simple, gentle, and his art very appealing.

II. CONCLUSION:

Narayan was raised in the lap of his grandmother, who used to teach him Mythology, Ramayan, Mahabharata, and Sanskrit, and he has written his works because he was raised in a South Indian culture rich in traditions and myths. Narayan made it clear to the reader whether they wanted to criticise or accept certain cultures and beliefs by demonstrating this tradition. The value of the Indian culture recorded in the author's language may be translated in part in English, so as not to change the context of the unintelligible words, or in part in English, to translate them into English. Narayan is known for his perseverance and dedication; he is unaffected by the desire to preach, counsel, or transform modern society. His sites are made up of mundane, enigmatic, and non-heroic events. His books have a quiet, subdued tone to them. He writes social novels in the form of comic books. These novels, while light in their outlook, do not elicit strong emotions in readers or reach the same heights as the evil novels of Mulk Raj Anand and Raja Rao. The tone of Narayan's novels remains consistent. His beginnings are very real, almost philosophical in nature. R.'s great success can be traced back to this secret. K. Narayan, on the other hand, is distinguished by his complete satisfaction with the beauty he provides his students.

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