

Indian culture and society in R. K. Narayan's

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Abstract - Despite his attempts at short tales and other forms of literature, RK Narayan became recognized in the West for his novels, such as Mr. Sampath and Guide, written in Indo-English. The works of Narayan are gathered in six volumes: Dodu and other tales, Malgudi days, hurricanes and other stories, Lawley Road and other stories, Star Day and other stories, Horse and two goats, and Star Day and other stories. R. K. Narayan was born during the Indian independence movement (Rashipuram Krishnaswamy Narayanswami Iyer, 1906-2001). Amidst the enormous ferment and joy of that century, three shining stars English literature, Indian lights, and authors Mulk Raj Anand, R. K. Narayan, and Raja Rao began penning their own tales. Among their first responsibilities will be to catalogue the issues and circumstances that beset India and its inhabitants in the early decades of the twentieth century. In some way or another, their myths have all dealt with the subject of ageing. One may discover an accurate portrayal of modern Indian life, culture, and history in R. K. Narayan's writings. Less and less social reality was explained. As a storyteller and artist, Narayan tells the truth with an absolutely remarkable cadence. Pure and unbiased observation reveals everything about social norms and actuality.

Keywords: Culture, Society, Indian natures, Narayan's fiction, Indianness

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INTRODUCTION

Among Indian authors who have written novels in English, R.K. Narayan is now second only to Raja Rao and Mulk Raj Anand R.K. Narayan in terms of fame. Even in his later years, he maintained his persona as a professional novelist. If you want to know how happy the author is with his work, go no farther than his production. This is what sets Narayan apart as a top speaker of contemporary English. The daily struggles and triumphs of an Indian middle-class family are all familiar to him. He can only remember middle-class people as characters. His writings seldom effectively introduce characters from lesser social groups or those outside of his positions. Perhaps the most prominent aspect of Narayan's works is his dedication to visiting his made-up city, Malugudi, as seen in a number of his books. In his works, Narayan has tackled real-life societal challenges. You thought that maybe you might figure out who was at fault by learning more about the characters. The characters of an artistic piece might symbolize the creator in whatever way they see fit. He gives them orders on where to go and what to do. In each given set of circumstances, it is the creative artist who is responsible for making them. Thus, the author's conceptions of male and female characters take on a life of their own. What the author thinks and does shapes their attitude towards life. The central argument

of this chapter is that R.K. Narayan's fiction characters mirror his life philosophy.

Despite Narayan's denials throughout the book, the core theme that runs across all of his writings is the struggle to live a life that matters. All of his writings deal with patriarchal homes and the problems they cause. Beyond that, he covered a wide range of subjects in his writings, such as love, marriage, cultural differences, marital problems, and many more. According to his stories, marriage is a lifeless, uninteresting bond. The people represented a broad variety of good and bad life events and took in a lot of new knowledge. In doing so, they both portray the typical person in society and highlight the ridiculous and entertaining ways in which they fall short. A critic comments on Narayan's humorous and tragic depictions of Indian culture and society, saying: "He is a master of comedy who is not unaware of the tragedy of the human situation; he is neither an intolerant critic of Indian ways and modes nor their fanatic defender; on the whole, he is content to snap Malgudi life's little ironies, knots of satiric circumstance, and tragic-comedies of accident and misdirection."

Furthermore, Narayan uses to impress onto the general public the idea that no one ever has it easy in this world and that overcoming obstacles and

achieving success are universal truths. Life is a tragicomedy for the protagonists and antagonists in Narayan's works, and we all face adversity. Therefore, the characters in his writings stand in for the real-life events that are taking place now. His ability to be considered among other English writers like Hardy and Faulkner is directly attributable to his construction of Malgudi town. The town accurately portrays the writer's life objectives, values, traditions, rituals, and other traits that are authentic to Indian culture and will remain such in the future. Furthermore, Narayan's characters reflect western values and culture, which are also present in Indian society. A reviewer who finds fault with the piece says: "Narayan does assert the validity of traditional Indian values; however, the wind from the next has changed much of the panorama.". The second one is from Matthew. His explorations of local culture are a striking feature of his works. He deliberately included mythical stories and other cultural references in his works so that his audience might better grasp them. Most of his readers, according to Narayan, have been familiar with these fairy stories since they were very little. There are those who place his works in the sociolinguistics category because of these distinguishing features. To people all across the world, he shares the culture of his own country.

The life of a creative artist is greatly impacted by exposure and experience. Neither one can exist in isolation. A literary or artistic work conveys the author's perspective on health. There is good evidence of the author's hand in developing the fictional characters. Proclaim the author's worldview and make it your own by living according to it. Actually, there is no way to separate life critique from the author's style. A writer is someone who has either written something or has a job. All that matters to him are the most basic questions about existence and the cosmos. When he gets down to the serious business of creating his own philosophy or blueprint, he calls it his "vision of life." This also applies to R.K. Narayan. Additionally, he conveys his opinions via the characters he creates in his works. In every respect, he is unique.

LITERATURE REVIEW

Venkatesh, R. (2022). Although this study paper notes that Narayan does not openly criticise or attack the colonial system like many other authors from the colonial and post-colonial eras, it does note that many of his books include subtle ironic or critical passages aimed at the system. Through his mostly Brahmin heroes, who find themselves on the margins of an ever-evolving society, Narayan meets colonialism. The collision of colonial and post-colonial forces is something that Narayan investigates. Colonialism is

seen by the Malgudians as something foreign and unnatural. Both the coloniser and the colonised may coexist peacefully and mutually profit from the use of English customs and etiquette, but more often than not, they rebel against it. An amalgamation of the Indian and colonial aspects is proposed in a post-colonial interpretation of Narayan's writings. It is probable that Narayan's works show that he tries to create a combination of the Indian and colonial aspects when it comes to his approach towards the English language. He may have had biased opinions about the English language as a result of his colonial upbringing, which forced him to consider English as the dominant language in the classroom while his native tongue was treated as a second.

By Krishnaswamy, V. in 2019. This study makes an effort to broach the topic of children's unique working memory profiles as they pertain to learning disabilities. The participants in this research include 64 kids, ranging in age from 7 to 11. Each of the chosen kids was given an assessment that focused on their central executive function, visual-spatial abilities, and phonological loop. On assessments of the phonological loop, all three subgroups of children with special needs performed at or below the age-appropriate levels, but on tests of central executive function and visuospatial processing, they did not.

Dr. Pradnya Ghorepade (2017) Works such as "The English Teacher," "My Days A Memoir," "Malgudi Days," "The Guide," "Reluctant Guru," "Swami and his Friends," "Man-eater of Malgudi," "The Dark Room," and many more are cited in this work. Throughout his body of work, including novels and short tales, Narayan has a remarkable talent for observing and describing children. He sketched the characters of Swami, Mani, Rajam, Raju, Babu, and so on after seeing Narayan's daughter and drawing on his own childhood memories and communal wisdom. After a relaxing weekend, Swami dislikes going to school on Mondays because of all the rules and restrictions. As a kid, Raju enjoyed playing with a hoop, much like Swami. This piece is an attempt to show that loving treatment, rather than physical punishment, is the key to controlling children.

Narasimhan, T. (2014). The literary component of Indian literature in English is dynamic and ever-changing. Its material is richer and its range is larger. From its very beginnings, it has been adaptable to the shifting theoretical frameworks and empirical facts that have shaped and directed its research. Earlier on, the primary works were the fictitious compositions of authors like as Raja Rao, Mulk Raj Anand, and R.K. Narayan. These writers excelled

not just in fiction but also in nonfictional essay writing. Even his detractors failed to acknowledge that R. K. Narayan had written prose or non-fiction due to his immense fame as a fiction writer, which he enjoyed reading widely both domestically and internationally. It's easy to see right through Narayan's colourful and spicy prose. He never tries to imbue his English with the taste of Tamil or any other Indian language; instead, he speaks plain English. The principles of English grammar are unaltered. There are several Indian terms that he used in his works. Without altering its structure, he employs typical Indian idioms. When he speaks, thoughts may be conveyed with ease. In order for his writings to be understood by everybody. "Pragmatic in value" describes them. The acclaim that R. K. Narayan has received from both domestic and international institutions is mostly due to his fiction, but his non-fiction works are just as important since they provide a window into the author's personality, hobbies, and philosophy. Practically speaking, they are all useful to readers.

Shukla (2018) published a monograph. The academic assesses R.K. Narayan's literary merit in this work. America and Americans are themes that go throughout Narayan's works. The way Narayan has portrayed American society and culture in his books. Through his fictional creations, Narayan seeks to highlight the differences between Indian and American society. When Narayan travelled to the United States, he documented American culture via his books and short tales by observing American customs and attire. With the help of his buddy Grace, Mali returns to the United States in Vendor of Sweets with the goal of becoming a successful writer. While Jagan first has a positive impression of the United States and is pleased for his son who is studying there, he later becomes a critical critic of American society as he begins eating meat and drinks wine. Grace and Mali living together without a marriage licence is something he finds objectionable as well. In the end, he wishes to spend his life in the wilderness, serving God, as a way to escape the harsh reality of his situation.

CULTURE AND SOCIETY IN R. K. NARAYAN'S

Narayan isn't a preacher or educator, yet the question of what it means to live a meaningful life is central to his writings. Problems are brought up by the author because of the typical patriarchal framework in society. Many authors, including R. Narayan, have written about marital bliss. Here, love is life itself, and it undermines the power dynamic between the sexes while enhancing the quality of life for everyone. The bond between a man and a woman is an innate human yearning. Whether it's love without marriage or

marriage without love, RK's books Narayan show us both. Love is impossible in the absence of emotion. Lovers always aim for loftier, more challenging objectives. Contrast love with sex. It won't keep you alive, but it will give you a whole new outlook on life. Within a panorama of Malgudi books, Narayan authentically portrays the perspective on life, values, traditions, and customs that have been and still greatly influence Indian culture. The impact of western materialistic society has caused a noticeable and profound shift, which you have seen firsthand.

As an introduction to this distinctive mythological idea in the works of South Indian writers, the Sahitya Academi Award-winning book "Guide" is suggested reading. Aptly considered a work of Narayan's art, this novel is defined by a highly intricate and complicated structure that serves as a great test of writing technology. A sense of wholeness and harmonious cohesion is left to the reader by the story's depiction of the merging and merging of two separate myths. the audience that has been impacted

Perception determines one's outward look, and according to Narayan, there is a delicate power dynamic at work in all facets of human existence, including the social, political, and moral spheres. This is the one thing that sets Narayan apart from other writers more than anything else. All of Narayan's tales centre on common people and their regular lives. They aren't good for the subjects, and Narayan often has to deal with disturbing events from the 1930s and 1940s, in addition to the social and political unrest in India after independence. The most enjoyable aspect of his work for him was selecting comedic events and performers. There is a playful, innocent, clever, cunning, and corrupt quality to her characters. A senior parent or academic secretary may abuse them because they refuse to comply with standard punishment. In 'Dodu,' Narayan tenderly nourishes the old alongside the young. There are coins in their pockets that match Dodu's request, but they still won't give him one. His dad has always disapproved of his "office," and he often tells him to throw it out. Adults often throw away essential documents that children hold dear. The 'treasures' that Dodu has are evocative of Tom Sawyer's wonderful obverse. Childhood innocence is the central theme of Narayan's work here.

The evidence for 'Indianness' in Narayan tales does not present in the same manner as it appears in Raja rao's fictitious stories, but it has its own unique personality. A pastoral landscape is presented under the Banyan tree. The story takes place in a pastoral world long ago, when the indigenous people lived in

harmony with nature and were known for their kindness, generosity, intelligence, and selflessness. The scenery is beautiful and bizarre at the same time. Being in such a distant place adds to the beauty of the narrative. I cannot fathom a limitless number. This means Nambi's once-impressive blind storytelling is starting to fade. Just like a "white flower"—a little superstition and blind trust in astrology—the people of Nambi's foolishness is in believing Nambi's storytelling abilities as a supernatural gift. As in "Nity," the same mindless devotion to one's beliefs is shown. In Narayan's made-up universe, desires and blessings are never guaranteed, but the characters' promises are always maintained. The pledge that Nity's parents made to sacrifice her hair to the gods when she was two years old was upheld. Despite this vow to give God Nita's hair in return for his life, the young Nita rebels. He gives a straightforward and simple explanation of why he has to shave his head. Narayan skillfully interweaves several perspectives on a single occurrence, and the story also touches on the topic of generational division.

Each and every one of the characters in RK Narayan's books is an artistic creation brought to life. They are ordinary people from the middle class; they are not heroes, heroines, royals, or nobility. Evidently, they are pawns in the hands of God or Nature, yet their acts speak for themselves. They seem to be acting in the role of an active agent who is presented with a problem and must overcome it by coming to an agreement. The overarching purpose of my study is to demonstrate how the protagonists of all the Narayan books mature in the course of their encounters with adversity, confrontation, and, finally, redemption. Actually, the reason for R.K. Narayan's popularity is that even his ordinary local characters are distinct. Every hero has a saviour in the end. This is carried out in a manner and with an intent distinct from that of art. Neither philosophy nor propaganda nor educational programmes were involved in their creation. They are shown with remarkable kindness and generosity, with remarkable honesty and resourcefulness. The books give kids freedom rather than shackle them. Their thoughts and opinions reveal a lot about who they are as individuals. Surprisingly, the protagonists and antagonists of Narayan 2 haven't wavered in their pursuit of happiness.

Exploring the human condition via myths has long been an effective strategy. On the other hand, Narayan uses the compassion of his mythology to study the well-being of birds and animals, even those without brains. 'The Story of the Pony,' 'Chippy,' and 'The Blind Dog,' to name a few, present us with avian and canine characters and their behaviours, and wow with their

precision and clarity. Much like man in his day and in daily life, Chippy struggles to adapt to new surroundings. Because of this, one can ask whether Narayan is trying to draw parallels between the human and beast conditions. Chippy's conflict with the Pekingese, a short-haired dog in Swami parallel's residence, stands in for the office middleman's conflict with the boss. On the day devoted to revealing the truth, Sekhar would not have lied, even if his oath had cornered him in 'Like the Sun.' There was no sense in lying. If he had gone to the principal's aid and won his favour, he might have started his own career.

When compared to other Indian authors working in English, Narayan distinguishes out for his exclusive use of books as a literary device. Anand's works are characterized by a lack of insight into his characters' motivations, which hinders his capacity to expose his work as a writer, due to his focus on didactic art, such as intrusive propaganda. Anand Babani Bhattacharya and Ramala Markandya have toiled away at projects related to hunger and, by extension, the eradication of humankind. However, Narayan reveals societal evils dispassionately and without the major objective of influencing or bettering current circumstances. In 'Watchman,' Narayan tackles a societal problem: the preference for marriage over higher education for women. The working guard uses the situation as a pretext to stop the girl from killing herself, however. In "The Wtchman," the girl carried it like a heavy weight. Joining a nonprofit was something he was very opposed to. Forget about getting a scholarship; all she wanted was for someone to look after her. He wished he could drown himself since he was poor. It would seem that Narayan's motivations are not moral, and they are taught in the same manner as those of Aesop and Tolstoy. Since Narayan has not sought to acquire indigenous artefacts that may be linked to his literary style and has instead delivered a public reading, his Indian pride does not disqualify him. In reality, what he shared was his background in journalism. He approached it truthfully, drawing on his own experiences, and he articulated it in a way that laid the groundwork for further understanding. Although Narayan skillfully chooses English terms that portray the Indian scenario the best, his word choice does not permeate his writing. All around the globe, the concerns he brings up are crucial. In contrast to popular perceptions of everyday India, Narayan's writings reflect the universal experiences of the common man: his happiness, sadness, blunders, aspirations, and hardships.

India has a long history of cultural traditions that date back thousands of years. The evolution of human civilization has been going on for quite some time. India has also kept its long-standing social customs, albeit these have evolved throughout the years. Festivals, cultural events, religious gatherings, cultural policy, the National Day Celebration Programme, and other cultural events are all part of India's calendar. They go hand in hand in our culture. Primarily, they want to bring people together so that they might have more intimate and harmonious experiences in life. Nevertheless, the shortcomings, societal ills, and impairments have become more apparent over the years. In the story of R. K. Narayan's work unabashedly portrays contemporary life without judgement, sarcasm, or commentary, which distinguishes it from other artists who have dealt with cultural events, cultural patterns, and traditional legacy. The good and the terrible of modern society are laid bare for everyone to see in his works. Social standards and truths are defined by uniformity and total attentiveness. URK Narayan has a strong sense of morality. According to him, people's morals take a hit in the business world. Comparatively, Narayan has not strayed from his artistic roots. Cohesion and order in society are qualities linked to it. You have effectively distanced yourself from societal aspirations as an artist by using realistic mimicry. Carry it out with the assistance of his characters. The books written by Narayan portray the many issues faced by middle-class society, in which they played a significant role. He does a great job of maintaining harmony among his characters and the neighbourhood.

In almost all of his works, whether they are novels or short stories, Narayan a contemporary writer has used several mythologies to demonstrate to the Indians that it is a script. Stories from the Ramayana, Mahabharata, and Bhagawat Geeta all of which are epics from India and the legendary Panchatantra a collection of tales about animals that are well-known across the globe make up the bulk of Narayan's books. Just attempting to illustrate an Indian philosophy via mythology, Narayana hoped to inject some lightheartedness into the mix. Despite his disbelief in and rejection of Indian mythology and spiritual notions, writer Narayan is so ingrained in Indian culture that he has had access to the Indian unconscious without being caught up in religious or sectarian disputes. It is arguable that his presentation of tales was centred on the beliefs in reincarnation, the soul, and karma. Swami, who is known as Chandran by Swami and his friends, fell head over heels for a girl called Malathi when he was out and about, sitting by the Sarayu River. He was captivated by the girl's hairstyle and lifestyle despite his inability to see her face. It is said

that in India, a marriage between two Mangliks must end in one of their deaths. Malathi was one of those Mangliks. There was opposition from Chandran's mother over his marriage to Malathi. According to K., the similarities between the stories of Tara and Sasanka (God of the Moon) become apparent while reading Murti, a writer. The love of Sasanka's life, or Chandra as she is more often called, is Tara, the wife of Gugu, his instructor. It doesn't follow the rules of behaviour, hence it's a fail. Even if things aren't going well between them, Chandran has feelings for Malathi as well. Chandran, who was unable to find inner peace, founded Sanyas, a stage for the outcasts, but he was never able to become a saint. After completing Brahmacharya (bachelor), Grahasthya (homeowner), and Vanaprasthya (saint) (re-wiping the soil), one may join Sanyas.

Narayan is a model of the variety of English. Through a synthesis of biblical, Shakespearean, and Constitutional language, he accomplishes a remarkable feat. His story is simple and very authentic. In contrast to Raja Rao, his writing is simple and direct. You only like to employ natural and straightforward displays when things become too complicated. The accessibility of his books has had an indelible impact on readers throughout the world. All of Narayan's loved ones agree that his writing is easy to read and appreciate because of his kind, straightforward language and beautiful artwork.

THEMATIC STUDY

Because of their timeless relevance, Narayan's chosen subjects will captivate readers who have a sensitive mind and an interest in human nature. The struggles between tradition and modernization, feminism, myth and reality, family and relationships, and renunciation are some of Narayan's main themes in his writings. Instead of approaching his themes from a theoretical or instructional perspective, Narayan chooses to look at them through the eyes of actual people and their real-life experiences. There is a strong interdependence and connection between Narayan's subjects. But splitting them off can be required for research and analysis.

R.K. Narayan's literature captures traditional Indian ideals and social awareness, as shown in this chapter via theme analysis of his works. According to the mainstream narrative, women in ancient Indian culture were expected to fulfil primarily domestic roles, including those of daughter, wife, and mother. There is an ingrained belief that women are a monolithic group that must adhere to a rigid code of conduct. It would seem that women are

bearing the brunt of societal transformation in a culture like India's, which is defined by rigid customs and caste distinctions. There is a lack of diversity in representation and engagement among women because of their role as adjuncts in society.

The rich history of Indian culture has a significant impact on Narayan's conception of Indian female identity. He helps transform women's identities by being cognizant of the colonial history. In his essay *My Days*, which delves into the concept of women being oppressed by males, Narayan shows a familiarity with the plight of the persecuted minority. It seems like this depicts the Women's Liberation movement at its earliest. She began to lose any feeling of independence, distinctiveness, dignity, and authority as the guy skillfully kept her in her submissive role. A lady was idealised in traditional Indian culture as the victim in such a situation.

In his mind and in his life, women are of the utmost importance. He was left with a daughter to raise when his wife died away just three years into their marriage. His life was devoted to raising a kid and remembering his late wife, so he stayed single. But his moral stance in his writings is nuanced, so deciphering how women are portrayed requires careful examination. In this section, we will try to figure out if his continued patriarchal views or his advocacy for oppressed communities make him a feminist.

The intricacies of Indian life are shown by Narayan. Even if he writes satirically and humorously at times, he never strays too far from the bounds of his culture. Many point to his works as examples of the fascinating variety in how women have been portrayed in Indian literature over the years. It would seem that he is a staunch supporter of women's rights. An examination of the female characters reveals R.K. Narayan's real intentions and motivations for portraying them. Male protagonists predominate in his early works, with female supporting characters serving as stand-ins for the traditional Indian worldview with all its hopes, fears, and firmly held fatalism-based beliefs. In the case of his earlier works, such as *Swami and Friends*, *The Bachelor of Arts*, *The Dark Room*, *The English Teacher*, *Mr. Sampath*, and *The Financial Expert*, this is especially true.

Because of his conservative upbringing and academic background, R.K. Narayan portrayed women in his works in stereotypically subservient and dependent characters, such as grandmothers, mothers, and spouses. She is not a tangible being but rather a symbol of connections. A large portion of his female characters go nameless quite a bit. They are called

Swami's Granny, Srinivasa's wife, Sampath's wife, Krishna's mother, Chandran's mother, and Margayya's wife. Their spouses' derogatory pet names are also used to describe them. While Shanta Bai is like a new rose, Ramani lovingly calls his wife Savitri a pet. Jasmine is the name Krishna uses for his wife. The rejection of female autonomy is shown by these female characters from Narayan's early works. Every one of them lives in a typical Indian home. They are genuine ladies who are humble, kind, unselfish, and suffering. "Angel in the House" is a better description, according to Gilbert and Gubar. According to Gilbert and Gubar,

To be selfless is not only to be noble, it is to be dead. A life that has not story, like the life of Goethe's Makarie, is really a life of death, a death in life.

These female figures are in a transitional position between life and death. They are the stereotypical stay-at-home moms who wear themselves out doing mundane tasks around the house for no apparent reason. They help out around the home by serving, sweeping, cleaning, taking care of kids, and preparing meals. Women are expected to anticipate their husbands' needs and do tasks ahead of schedule. They do it willingly and quietly. Housekeeping is their ultimate life goal, they say. Whose mother are you talking about? Savitri, Swami's mother, Susila (Harishchandra's mother and wife), Sampath's wife, Srinivasa's wife, Margayya's wife, Balu's wife?

They say, "The family is the cornerstone of a nation." That's the liberal feminist view. Everyone looked up to mum as the rock of the family. There is no mother's life that does not include cooking and raising children. "Swami and Friends" depicts Swami's mother as an honest worker who diligently attends to all of the housework. She spends so much time in the kitchen that Swami misses her presence there during her two days of bed rest after giving birth. As far as Swami is concerned, his mother spent every waking moment in the kitchen. Somehow, lime pickles eluded me.

The protagonist of *The Bachelor of Arts*, Chandran, is taken aback to see his immaculately clean table when he returns home after an eight-month sabbatical. Why is everyone so neat and tidy? He wants to know from his mum. "What other type of business should I have had?" was his mother's straightforward response. In *The Dark Room*, Ramani scolds Savitri for wasting money when there are plenty of other options. Take it upon oneself to

cook if the chef is terrible. If you could do anything better, what would it be?

While describing his mother in "The English Teacher," Krishna brings up how much she valued housekeeping. Because of the excitement and challenges it offered, she found fulfilment in supervising a well-organized home. She acted aggressively and mercilessly when she felt neglected. He goes on to say that Susila is very good in the kitchen and in managing the home, and that her parents were quite proud of her when they came to visit later. As a skilled housekeeper, Susila is a true asset to any family. She put a little extra food on his plate, which Krishna playfully mentions. Her excitement at having her hard work acknowledged made him appreciate it all the more.

Mali had informed Jagan his desire to write before they left for America, but Jagan doubted Mali's ability to write. He wants to know whether Mali's writing is really helping people. His son's life experiences and potential as a writer are also sources of uncertainty for him. The father was trying to figure out whether his son's muses were more into English or Tamil. Language, personal experience, and a desire to help others are, in Jagan's view, the three most important components of creative writing. Mali plans to produce tales by combining many aspects, which is drastically different from the conventional idealistic approach. Writing is only important to the Mali people when it comes to monetary gain.

Taking a storytelling course in the United States is an idea that Jagan really dislikes. It shattered his feeling of national pride and was very embarrassing. Cynically, Jagan wants to know whether Valmiki went to the United States or Germany to study Ramayana. Instead, he suggests that Mali visit the village grandmother. Mali and Grace team together to enlist Jagan's help in their quest to build a machine that can write stories. The machinery's components baffle Jagan. He reads the sections labelled "Characters: good, bad, and neutral." with great care. The complexities of people, settings, accidents, and the climax's location, disposal, and fulfilment; emotions like love, hatred, vengeance, devotion, and pity; and.

The mechanical aspect of the creative process frightens him since it is foreign and causes him internal strife. Our ancestors did not compose the epics, he argues eloquently with Grace. They composed the epics, recited them, and handed the massive tomes down through the ages. Mali says, "These are not the days of your ancestors." This is an assertion that current living does not correspond with Indian

ancestry. We are now in an economic, industrial, and cultural race with industrialised countries.

Currently, most of the best-selling things are manufactured by machines, Grace informs Jagan. Even after hearing Mali and Grace's arguments in favour of the machine, Jagan remains doubtful. The new Mali firm seeks to employ machines to save distance and time, but he doubts their ambitions and the country's circumstances would improve as a result. Even while he is steadfast in his commitment to traditional values and principles, Jagan will not get entangled in the American business crisis.

Even in regards to their business ethics, Jagan and Mali have divergent views. Even though Jagan's temperament is all over the place, he nevertheless follows Gandhi's teaching of "simple living and high thinking."

He considers his work to be a sacred responsibility that is in harmony with the Gita's Karmayoga principles and has profound implications for society at large. He keeps the business running so that his employees, whom he calls "these poor fellows," would not be laid off. Money, he says time and time again, is bad, and he has no plans to amass a fortune in business—he thinks it only increases. He refrains from treating himself to ostentatious pleasures with the money he earns. He spins his own khadi fabric and uses it as clothes. Even when faced with challenges in the corporate world, he has an optimistic outlook.

The opposite is true; Mali represents the American dream of money, which is materialistic and unconcerned with people and their needs. He plans to use his \$200 investment in an expansionist strategy that involves collaborating with American businesses. Jagan finds this aimless commercial acumen incomprehensible. Given his traditional and Gandhian beliefs, Jagan finds the offer of a plush office space with secretaries entertaining, but he does not prioritise financial gain above other elements of life. According to Shiv K. Gilra,

As a novelist Narayan carries on the great tradition of comedy in his distinctive manner. He shares his comic vision with world's great humorist from Chaucer to modern times.

Usually, he tries to portray reality by combining "comic irony and moral earnestness." Storyteller Narayan's signature style is on full display in *The Vendor of Sweets*.

All of the novel's characters, including Jagan, display some degree of character ambiguity, representing the fine line that exists between "good and evil." A subtle irony that enhances the topic is created when Jagan references texts without having read them. He bases his work on the teachings of the Gita and Gandhi. Without getting into the why, he says that mastering taste is the key to mastering oneself. He has good intentions of helping the poor by keeping his candy pricing low, but his true goal is to grow his company. Keeping a duplicate cash book is perfectly acceptable to him since, as far as he is aware, Gandhi has not brought up sales tax. Even on his journey to Vanprastha, he never forgets to carry his chequebook.

Nonetheless, Narayan's skill as an artist is on full display in his portrayal of Jagan, who is neither hypocritical nor comical. We feel sorry for him and think highly of him despite his flaws. According to William Walsh:

He is both a comic and anguished figure, comic in his innocent combination of commercial sharpness, fiscal duplicity, vanity, and genuine reverence for Gandhian spirituality; anguished in his lacerated relationship with his sullen, brutish son Mali.

The circumstances of his life show how difficult it is to live according to Gandhian ideals in today's society. James Dale notes that Narayan's work is significant because it rejects materialism and places a premium on interpersonal connections and spiritual principles. Traditional, human, spiritual values are at odds with modernism, which promises prosperity via the application of technology, as shown in the ideological disparities between Mali and Jagan. Finally, all the ideas have been thoroughly covered by Narayan. The aforementioned topics are covered extensively in his works. Within Malgudi and his family's ordinary and middle-class milieu, Narayan is able to study a diverse array of human beings and their connections. An authentic Indian sensibility permeates his work.

CONCLUSION

As a child, Narayan sat on his grandmother's knee and learned Sanskrit, Mythology, Ramayana, Mahabharata, and other South Indian customs and mythology. These influences informed his writings. By elucidating this heritage, Narayan made it very obvious that the reader might choose between accepting and criticizing certain cultures and ideas. To preserve the original meaning of the indecipherable words and the rich Indian culture they represent, some of the material may need to be translated into English while other

parts remain in their original language. The urge to preach, advise, or change contemporary society has little effect on Narayan, who is famously dedicated and persistent. Commonplace, mysterious, and unremarkable occurrences make up his sites. A subtlety and calmness permeate his writings. He creates comic book-style social novels. While these books aren't as dark as Mulk Raj Anand's and Raja Rao's, they don't aim to make readers feel anything. In all of Narayan's works, the tone is the same. His roots are deep and genuine, bordering on metaphysical. Thanks to this secret, R. was able to achieve enormous success. On the other side, K. Narayan stands out because he is so content with the results his pupils get in terms of beauty.

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