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**A STUDY ON TRADITIONAL AND SOCIAL
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A Study on Traditional and Social Approaches in the Novels of R. K. Narayan

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Abstract – *Malgudi is an innovative area made by Narayan in his books and short stories. It shapes the setting for the greater part of Narayan's works. The endeavor in this Research Paper is made to appear, how through the arrangement of Malgudi books Narayan presents the social qualities standards, mores which have been in presence and still keep on playing a noteworthy part in molding the lives of Hindu individuals. The critical family topics like Marital loyalty, spouse wife and father-child relationship, parental love and absence of correspondence between the old and the youthful age and so forth all are perfectly bargained by Narayan in his books. R. K. Narayan, one of the best Indian English authors and an incredibly famous artistic figure of the twentieth century, is among the establishing fathers of Indian English fiction. Alongside Raja Rao and Mulk Raj Anand, he not just introduced the novel frame in Indian English writing yet in addition characterized the zone in which the Indian novel was to work so far its topic and portrayal are concerned. Every one of these three authors — called the considerable trio - utilized his own particular rendition of English, liberated from foggy taste of Britain, and exchanged it to another setting of splendid light and purged heart. Among these Indian English authors R. K. Narayan is incomparable and the best since his fiction uncovers changed measurements of Indian life, custom and ethos delineated or spoke to through his one of a kind individual ability.*

Key Words: *Social Values, Norms and Mores, Hindu Society, Family Themes, Renunciation, Divine spirit, The Indian and The Universal, Temperament, Protagonist, Self Realization, Myth and Reality, Archetypal Figures, Reluctant Guru.*

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INTRODUCTION

Through the arrangement of Malgudi books Narayan reliably exhibits the social qualities, standards and mores which have been in presence and still keep on playing a noteworthy part in molding the lives of Hindu individuals. Since, the Indian culture has experienced an extensive change under the effect of Western Civilization; the progressions have been distinctively seen among the general population. O.P. Mathur appropriately watches: "Narayan asserts the legitimacy of customary Indian qualities however the breeze from the west has changed a great part of the display. Malgudi is seen saturated with convention and its occupants are people with their foundations in family and religion. Indeed, even today they treasure a legacy of confidence and qualities, traditions and customs and even authoritative opinions and superstition.

The conventional Hindu family as the core of social structure has energetically protected its old standards, mores and qualities. Its sacredness is sacred and its infringement is out and out heresy. It causes disturbance and despondency. Conjugal devotion, the

most valuable of the Indian qualities is the topic of the Dark Room. Savitri, the customary Hindu spouse can endure affront and abuse, however her better half's disloyalty is the straw that broke the camel's back. She blasts out, "Don't contact me ...you are filthy, you are sullied. Regardless of whether I consume my skin I can't rinse myself of the polluting influence of your touch." So also Sampath (The Printer of Malgudi) gets the hardest kick from life when he gets candidly included with Shanti, the film performing artist. When he attempts to seek after her, she leaves him a note of caution: "On the off chance that I discover you seeking after me, I will shave off my head and indulgence away my adornments and wear a white sari. You and individuals like you will flee at seeing me. I am, all things considered, a dowager." Margaya (The Financial Expert) can't tolerate seeing his agile girl in-law Brinda in tears because of his child's depravity. Indeed, even Marco who his insensitive and merciless, abandons his significant other, Rosie when he comes to know about her disloyalty. "In any case, you are not my better half; you are a lady who will go to bed with anybody that compliments your shenanigans." Raju's mom, (The Guide) being saturated with social qualities, couldn't oblige living

with a 'corrupted lady' and she cleared out her home to run with her sibling.

The couple relationship in a Hindu family is pretty much uneven. For the man commands the family scene. Indeed, the lady has a significant part to play in the Indian family. She is instrumental in keeping the family agreeable and joined together. But then she is enslaved to insensitive brutalities and agonies. Her status and position in the customary Hindu family has been diminished to nothingness. For instance, Savitri (The Dark Room) feels barren in her own particular house. She needs to welcome the visitors Ramani brings at odd hours, regardless of if there is no sustenance left for her. In any case, at that point, there is a social custom that the visitor ought to be gotten and legitimately sustained. Be that as it may, Ponni, a low standing lady we meet in The Dark Room, does not appear to endure on account of her significant other, nor does she have any skeptical standpoint, in her life. She is brimming with existence with her very own free personality to confront the difficulties of life. The purposelessness, the disappointment and a certain ethical shortcoming that has influenced Savitri to cry and wail, does not contact Ponni who gives her better half with a firm hand. Savitri has only annihilation in her life. "How barren she was, she thought; she had not the scarcest capacity to do anything at home and that following fifteen long periods of wedded life." This is the regrettable cry of a lion's share of universal Hindu ladies even in the present society. Rosie's (The Guide) situation is simply more terrible and hopeless. Her significant other Marco is insensitive and brutal. He doesn't give the scarcest consideration regarding Rosie's desires. Raju is correct when he remarks: "Dead and rotting things appeared to loosen his tongue and fire his creative energy, instead of things that lived and moved and swing their appendages."

Alongside conjugal relationship, Narayan manages other critical family subjects like the dad child relationship, parental love and absence of correspondence between the old and the youthful age. For instance, Jagan, The Vendor of Sweets has every one of the administrators to his child. In any case, having gone under the effect of Western Civilization Balu is a totally changed individual. Thusly the dad child connection has been stressed to such an extent that there is an aggregate absence of correspondence between the two. It is just through the uncle that Jagan could get some data about his child's doings. Thus, in his days of yore Jagan has no other decision yet to go out in wild out of disappointment. Margayya, (The Financial Expert) too is especially on edge for his child's welfare and expects great numerous things of him. Be that as it may, incidentally enough, the plain child, Mali turns into the reason for his aggregate destroy at last. The whole monetary structure that he constructed so difficultly crumples in the blink of an eye.

Sex, even in so courteous a shape as masterminding marriage, is the subject of much humiliation for the

youthful that Chandran's (The Bachelor of Arts) more youthful sibling Seenu can't notwithstanding force himself to voice the issue to his sibling. Concerning Chandran, it is difficult to address the young lady he has gone gaga for, specifically. His situation has turned into simply more insufferable for him when he comes to know about his mom's resolved resistance to any adjustment in social tradition that activity for engagement proposition should come just from the lady of the hour's folks.

Hindu society is isolated into positions and sub stations and relational unions are regularly orchestrated inside the rank as is clearly observed and watched even today. Raju's mom does not acknowledge Rosie as her little girl in-law; Raman's auntie is against his marriage with Daisy; even Jagan, the Gandhian supporter is stunned to know his child's relations with a half-Korean half-American young lady that he has brought from America. At the point when Chandran is restricted by his folks to wed the young lady he cherishes, he sounds reasonable: He needs that the watertight compartments in the general public must be canceled. There are exceptionally people like Marco (The Guide) who don't adhere to their position, as he acknowledges Rosie of a Dancing class as his better half. Be that as it may, the marriage amongst Marco and Rosie closes on an exceptionally pitiful note.

In India where marriage is a holy observance, a man and lady living respectively without getting hitched is miscreants. Jagan (The Vendor of Sweets) the convention regarding sweet Vendor, recoils under the blow of revelation that Mali, his Americanized child and Grace are liable of shocking this interminable good precept. What type of animals are these? He pondered, 'they had corrupted his antiquated home'.

A few ladies characters like Swami's grandma, Shrinivas' Granny, Raman's close relative can be referred to as the delegates to maintain the old estimations of Hindu life. They are unquestionably nonsensical and superstitious in their standpoint, and restricted to any sort of progress in social traditions.

Narayan's fiction generally centers around Gandhian idea of identity, idea of marriage, Indian reasoning, esteem framework, characters, religion, superstition, legends, conventions, ladies, human condition, governmental issues, human battle, infinite reality, heavenly, everyday living in India, Hindu Dharma Shastra, custom, Man-ladies relationship, human relationship, East-west topic, depiction of kids, rationality of life, journey for personality, socio-cultural procedures and issues, impression of the mental procedure and Indian make-up, otherworldly mission, thought of adoration, sainthood, self-amazing quality, people in Indian culture, connection between the individual and the network, new ladies with her battle for autonomy, man's journey for riches and acknowledgment of Karma There are commentators and researchers who view Narayan as the third world's

best essayist in English and talk high of his best accomplishments, for example, achieving a harmony between 'the Indian' and 'the Universal', consolidating method and 'disposition' investigating the antiquated Indian culture epitomized in the Indian stories, Shastras, Puranas, fantasies and folklores. The Indian sagas, Puranas, and Shastras, these commentators set up, are the vaults of old estimations of life and good sets of principles utilized reliably by various Indian journalists to portray different aspects of Indian Culture and Civilization; and Narayan being no exemption abuses these fortune places of Indian grant and astuteness keeping in mind the end goal to make it known to the world that India is customarily the Ramayana, the Mahabharata and the Puranas. The qualities continue as before in each town, town or city. He isn't just dependable to his national custom yet in addition his own social ethos and individuals.

Others have explained the precept of dharma and karma in the books of R. K. Narayan by concentrating for the most part on how the heroes seek after the otherworldly mission for self-acknowledgment and self-comprehension. As indicated by them, Narayan's books delineate the real human condition by displaying such characters who experience a progression of dissatisfactions on the record of different inclusions lastly wind up in disconnection. Narayan's treatment, they contend, lies in featuring the liquid idea of the hero's characters and wicheed between various personalities. Likewise, there are different commentators who have investigated and praised R. K. Narayan's introduction of the national custom, with specific reference to the inquiries of social combination and racial.

As per these pundits, Narayan's reasoning of conventionalism, which penetrates the greater part of his books, is the wellspring head from which his other philosophical ideas —, for example, universality, superstition and the part of destiny in life - spout out. There are commentators who discuss Narayan's duty to and confidence in Hindu standards and belief system contending that Narayan bargains deliberately and over and over with Indian religious topics like renunciation, manifestation, resurrection, ahimsa, and the law of Karma, everlasting status of soul, its transmigration and a definitive merger with the Divine Spirit. . Since these thoughts and convictions are an indistinguishable piece of the Indian cognizance and lifestyle, Narayan's Malgudians too have a firm confidence in these because of their profound rootedness in conventional family frameworks and good sets of principles against which they never revolt. As indicated by Ved Mehta:

To be a decent author anyplace you should have establishes both in religion and in family, I have these things - we find both religion and family have had an effect, one unpretentious, the other direct, on me and ladies in Malgudi.

The customary universe of Malgudi does not endorse sentimental love but rather holds fast to the tradition of masterminded marriage; man and lady living respectively as a couple, without getting hitched, are viewed as heathens. This conventional society has its own particular sexual morals as per which sex variation or depravity with any thought process will undoubtedly end in disappointment and hopelessness. Thus, pundits have remarked on Narayan's conventionalism or the manner in which custom rules and overwhelms advancement at whatever point there is a conflict between them. Narayan, these faultfinders contend advances dazzle acknowledgment of the conventional estimations of life and appears to call attention to, clearly and at a slant the estimation of legacy, of a past: what the Shastras have recommended is useful for everyone for a quiet and agreeable and cheerful life because of which any rebel against the set framework or custom brings despondency and dissatisfaction, which adds up to their definitive annihilation.

Note that one of the worries of Narayan has been the examination and investigation of the idea of malice in human life as was finished by such extraordinary scholars as Dante, Shakespeare, Milton, Melville, Henry James and Conrad. Narayan trusts that the malice is inside us and it is to be battled by the individual alone himself as well as by every single person. He has been engrossed with the testing issue of fiendishness throughout everyday life and the conceivable answer for it. In *The Man-Eater of Malgudi*, for instance, Vasu's way of life as an underhanded power is set up completely for the general population of Malgudi. His enemy of social exercises emit like venomous weeds which debilitate to gag the green wheat grounds of a generally quiet Malgudi. Nataraj and Vasu are not simply two people, but rather two inverse powers of society speaking to the ceaseless battle of Good and Evil. Indeed, even in *The Financial Expert* and *The Guide*, Narayan depicts social dangers and mavericks in the characters of Margayya and Raju, however when contrasted with Vasu they are lesser shades of malice. In any case, taken together the three constitute a fantastic malevolence - trio of Narayan whose distraction with abhorrent as a relentless adversary that influences the characters specifically and the general public all in all constitutes one of the primary subjects of these three books.

A decent number of pundits have genuinely taken a gander at Narayan's prototype figures. They trust that in his fiction these prototype figures show up oftentimes. As indicated by Ashok Kumar Jha the plots of Narayan's *The Guide* and *The Man Eater of Malgudi* have model examples. In *The Guide*, Narayan clarifies the model drive working inside each person towards obtaining the learning of the genuine idea of the self and the obstructions made in this procedure which shape another prototype design in the novel. Paradigm of the serpent lady frames the fundamental piece of the primary model example. In

another novel, *The Man Eater of Malgudi* prototype example of "unavoidable triumph of good and the annihilation of wickedness" which likewise frames the example of fantasy, is articulated. It is additionally imperative to take note of that the model clash amongst great and malicious and the inescapable triumph of good and demolition of underhandedness, as articulated in Classical Mythology as well, frames the example of *The Man Eater of Malgudi*.

In his article "The Reluctant Guru" Narayan describes his steady protection from the part that appeared to be foisted on him—the part of a legitimate type of the spiritualist East, a master or a sage, a part that he was most awkward with, yet which he couldn't totally shake off. Passing by the unstable confirmation of writings like *The English Teacher* and *The Guide*, his gathering of people frequently requested measurements of Indian otherworldliness and mystery from him. Narayan admits "I felt myself in indistinguishable circumstance from Raju, the legend of my *Guide* who was mixed up for a holy person and started to marvel sooner or later himself if sudden brightness has started to appear all over."

CONCLUSION

The Hindu society being conventional and fatalistic, the social qualities they appreciate can't be something else. They are a Divine being dreading people. For whatever, they do, they toss themselves helpless before God. Their prosperity and disappointment bliss and sufferings are all what they think as God's Invocation. Hindus are so obstinate about the customary thoughts that they barely leave the social system they have advanced from time immemorial. The social scene shows a grieved picture when we run over such cases like Margayya's going to divine beings on Badri Slopes for the gathered barrenness of his better half. Daisy (*The painter of Signs*) needs to make a strenuous battle for the annihilation of such disasters from the general public. It is a pity that the Indians even today have wretchedly neglected to create logical viewpoint which is the need of great importance. It is well-near incomprehensible for individuals to viably shape their predetermination, enhance the personal satisfaction and give the essential necessities to individuals and an open door for doing innovative things in life except if they are saturated with science and in the utilization of most recent advancements. For, science stirs the inclination to enquire and scan for truth. It enables one to watch and hones one's recognition. This sort of mentality would positively help realize a social change expelling from its surface the sign of convention that has kept Indians in its horrible grasp. Huge numbers of the social qualities maintained in antiquated occasions, are presently outworn and contemptuous in the evolving times, and are to be disposed of once for all.

Along these lines the investigation uncovers on one of the best scholars, a world renowned abstract figure of the twentieth century, establishing father of Indian

English fiction - R.K. Narayan, his fiction managed shifted measurements of Indian life, custom, fantasies and reality, ethos portrayed through his exceptional individual ability. The scientist has broken down commentator's remarks on his best accomplishments, for example, achieving a harmony between "the Indian all inclusive, joining strategy and disposition" and his books *dharma* and *karma* concentrating essentially on how the heroes seek after the profound mission for self-acknowledgment and self-understanding. Gandhian idea of identity, idea of marriage, Indian reasoning, values, characters religion, superstition, fantasies, conventions ladies human condition and battles, legislative issues, grandiose reality, super regular, everyday living in india human relationship, east-west topic, youngsters rationality of life and journey for personality are broken down in this part.

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