

A Research on Themes, Social Concern and Techniques in the Novel of R. K. Narayan

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Abstract – Tradition and Modernity are two differentiating components that prevail in practically every one of the novels of R. K. Narayan. Reading his novels starts a feeling of Indianness gave his very own taste, flavour and acknowledgment of rich cultural inheritance. R.K. Narayan is one of those fortunate writers who accomplished acknowledgment with the absolute first novel, Swami and Friends. His Novels-Swami and Friends, The English Teacher, The Dark Room, The Bachelor of Arts, The Vendor of Sweets – are the novels of local life. The Financial Expert, Mr. Sampath, The Guide and The Man Eater of Malgudi manage the vocations of money chasing men of the world. Sitting tight for the Mahatma presented the incomparable Mahatma however it doesn't turn into a political novel Narayan is neither a reformer like Mulk Raj Anand nor a philosopher like Raja Rao. He isn't focused on any belief system. His fiction is really an artistic disclosure of a brain and its milieu. His novels are realistic without a tinge of sentimentalism or a pinch of the puzzling. He artistically depicts man's presence and development in a world of conflicting values. Narayan has a place with this class through his perception. It is his view that essayist ought to watch internal and external parts of life and attempt to feel the current situation with brain of mass.

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INTRODUCTION

Indian English writing began as a fundamental outcome of the presentation of English education in India under frontier rule. As of late it "has pulled in far reaching interest, both in India and abroad." It is presently perceived that Indian English writing isn't just part of Commonwealth writing, yet in addition involves an "incredible centrality in the World writing." Today, various Indian writers in English have contributed generously to modern English writing. Smash Mohan Roy who proclaimed the Indian renaissance and Macaulay who prescribed English language education in India were most likely aware of what was coming up for the Indians as far as literary awareness. Today it "has won for itself universal recognition and qualification."

Fiction, being the most dominant form of literary articulation today, has gained a lofty position in Indian English writing. It is commonly concurred that the novel is the most appropriate literary form for the investigation of encounters and thoughts with regards to our time, and Indian English fiction possesses its legitimate spot in the field of writing. There are faultfinders and analysts in England and America who acknowledge Indian English novels. Prof. M.K. Naik comments:

...one of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as we know today was an importation from the West.

It was in Bengal that a literary renaissance originally showed itself, however very quickly afterwards its follows could be found in Madras, Bombay and different parts of India. The main Indian English novel was Bankim Chandra Chatterjee's Raj Mohan's Wife (1864). It is not quite the same as his Bengali novels, for example, Durgesh Nandini or Kopal Kandla. Indeed, it made ready for Anand Math (1884), Indian's first political novel which gave the Indians their national song of praise, "Vande Mataram.". At that point came Manoj Basu's Jaljungal as English interpretation as The Forest Goddess by Barindra Nath Bose. The novels distributed from the eighteen sixties up to the finish of the nineteenth century were composed by writers having a place with the administrations of Bengal and Madras. The vast majority of these novels are on social and few on recorded issues, and for their models they drew upon eighteenth and nineteenth century British fiction, particularly that of Daniel Defoe, Henry Fielding and Walter Scott.

The twentieth century started with novelists of increasingly significant yield. Romesh Chandra Dutt deciphered two of his own Bengali novels into English: *The Lake of Palms: A Study of Indian Domestic Life* (1902) and *The Slave Girl of Agra, an Indian Historical Romance* (1909). The initial, a realistic novel, appears to have been composed with the point of social reform with its theme being widow remarriage, while the last is set in the Mughal time frame.

R.K. Narayan (1906-2001), one of the most plentiful of Indian novelists in English, is a result of the South Indian Hindu middle class family. He stayed standoffish from contemporary socio-political issues and investigated the South Indian middle class milieu in his fiction. He is an author with full promise to Hindu thoughts. He made a nonexistent community named Malgudi and portrayed middle class life in that town in practically the entirety of his works.

Before independence Narayan created *Swami and Friends* (1935), *The Bachelor of Arts* (1937), *The Dark Room* (1938) and *The English Teacher* (1946). His fictional art appears to achieve maturity in his novels which showed up after independence: *The Financial Expert* (1952), *The Guide* (1958) and *The Man Eater of Malgudi* (1962). His different novels incorporate *Waiting for Mahatma* (1955), managing the Gandhian freedom struggle, *The Vendor of Sweets* (1967), and *The Painter of Signs* (1976).

In his nineties Narayan added four additional novels to his corpus with *A Tiger for Malgudi* (1983), *Talkative Man* (1983), *The World of Nagraj* (1990) and *Grandmother's Tale* (1992). Narayan prevailing with regards to universalizing his Malgudi, however a nearby town, as Hardy universalized his Wessex. The occupants of Malgudi - despite the fact that they may have their neighborhood character - are basically people having connection with all humanity. In his novels we meet college young men, teachers, guides, tourists, metropolitan individuals, and cab drivers of Malgudi, however through the commonplace themes he fashions an all-inclusive vision. He "people groups his novels with cartoons as opposed to characters."

Presently after a nearby investigation of history of Indian English writing, the examination will concentrate on a short true to life sketch of R.K. Narayan, and a nearby investigation of his literary works. R.K. Narayan is one of the most significant figures in the field of Indo-Anglian fiction. Just like the custom in the South 'R' in his name represents the name of his town to which his family had a place Rashipuram. 'K' represents the name of his father Krishna Swami Iyer. The full form of 'Narayan' is Narayanswami. He was conceived in 1906 at South Indian town named Rasipuram. His father's name was Krishna Swami. His native language was Tamil,

he had settled down in Mysore, where the territorial language is Kannada, and he wrote in English.

Narayan was not a splendid understudy all things considered. He bombed both in the High School and Intermediate examinations. He some way or another figured out how to pass his B.A. when he was twenty-four years of age from Maharaja College, Mysore in 1930. As his father was a humble resigned school teacher, and had a huge family to help, he expected his child's commitment to the family pay not long after his graduation.

His further education being suspended; Narayan needed to turn into a paper columnist to help his family. His business was to accumulate Mysore city news and send it to a paper called, *The Justice* distributed in Madras. Its point was to advance the reason for the non-Brahmins who experienced the mastery of the minority Brahmin class in public life, taxpayer supported organization and education. To begin with, Narayan worked for quite a while as a clerk in the Mysore Secretariat, and after that as a teacher in a town school just for multi day. In any case, both these callings did not suit him, his aspiration, even as ahead of schedule as his school days, had consistently been to turn into an essayist. So at long last he chose to commit all his opportunity to writing. Yet, he needed to face part of criticism from inside just as outside. The most critical occasion of his life occurred in 1935 when he went with his senior sister Janki from Coimbatore. There he met Rajam who later on turned into his wife.

The conditions wherein he met his future wife can best be contrasted and Chandran's gathering with Malathi. The gathering before long blasted into an energetic love. Encouraged by his genuine affection, the modest and touchy Narayan went directly to Nageshwara Iyer and his wife and requested their girl's hand. Only the problem of horoscope coordinating comes in the manner. In any case, regardless of every one of these variances and obstructions Narayan's marriage fell off, celebrated with all the grandeur, appear, party, trade of blessings and the congestion, that his parents wanted and expected.

Narayan's marriage with Rajam was remarkably an upbeat marriage. In spite of the fact that Rajam, his wife did not know English, she checked out the work of her husband. However, the novelist's joy was short lived. His adored wife endured Typhoid in 1939, just five years after their marriage, and the unfeeling hands of fate removed her to the grand house. It was the most breaking occurrence in Narayan's life which imparted a significant faith in crystal gazing into his mind apparent in his novels and short-stories. Be that as it may, before her passing, Rajam brought forth a child, Hema which was a model duplicate of Leela in *The English*

Teacher. The breaking passing of Rajam was rewarding too in light of the fact that he rose as a more full and more shrewd novelist from the dark and miserable valley of the catastrophe.

In spite of distinct criticism and resistance Narayan stalled out to his choice of turning into an essayist. The record of how he started to compose a novel is clever. Narayan had started writing affected by occasions happening around him. His fundamental concern was the little portions of the Indian middle-class society and its mores and traditions as exemplified in his regularly developing town Malgudi. C.D. Narasimhaiah says:

He has hardly mixed out of Malgudi nor has his characters; and if by sick karma they strayed out of the Municipal furthest reaches of Malgudi they perpetually returned, more troubled and more astute such is the spirit of spot, Malgudi the microcosm of conventional Indian society.

Narayan pick journalism as his profession. He composed for papers and magazines just as created imaginative writings of the best conceivable order. He had ventured out to the United States and other remote nations. It was uniquely in the fifties that he crossed the Indian shores for America. In any case, he inferred neither motivation nor preparing from abroad. Honest about his virtuoso he composed like an Indian. He was not one of the artists who had not thought about sensation or for shoddy prevalence, nor had he written to decipher India toward the West. His prime concern had been to view Indian life artistically and to manage it like an unadulterated artist.

Narayan has by and large twelve novels and around one hundred fifty shortstories shockingly. His novels incorporate Swami and Friends (1935), The Bachelor of Arts (1937), The Dark Room (1938), The English Teacher (1945), Mr. Sampath (1949), The Financial Expert (1952), Waiting For Mahatma (1955), The Guide (1958), The Man-Eater of Malgudi (1961), The Vendor of Sweets (1967), The Painter of Signs (1977) and A Tiger for Malgudi Days (1983).

The gathering of short-stories are Malgudi Days (1944), Dodu and different Stories (1943), Cyclone and different stories (1944), An Astrologer's Day (1947) Lawley Road (1956), God, Demons and Others (1956), A Horse and Two Goats (1970) and Old and New (1981). He has kept in touch with some self-portraying pieces likewise My Dateless Diary (1960) and My Days (1943). His some other inventive writings in the print are Next Sunday (1956), The Ramayan (1972), Relucant Guru (1974), Mysore (1938), The Emerald Route (1977) and Mahabharata (1978).

R.K. Narayan's novel The Guide got the 'Sahitya Akademi Award' for the year 1960. The novel had

been taped. He was awarded 'Padma Bhusan' in 1964. The University of Leeds gave on him the Honor of D.Litt. in 1967 and Delhi University tailed it in 1973. He earned high approval in India and abroad. He was a meeting instructor at Michigan State University in 1958; and addressed at many rumored foundations of America, for example, the University of California, Kansas University, Yale University and Yassar College. In spite of the fact that his novels were first distributed in England yet he is best known Indian novelist in America.

Narayan is the principal Indian author to have been incorporated into The Writers and Their Work a progression of monographs distributed by the British Council. He is the main Indian so far to have accomplished this refinement. He visited U.S.A. in 1956, on a welcome from the Rockefeller Foundation. A large number of his stories and representations have been communicated by the B.B.C, an uncommon refinement. Tele sequential were additionally made on huge numbers of his novels and short stories. His works have been distributed both in England and the U.S.A. what's more, in both these nations he has delighted in wide ubiquity. His novels might be classified into early novels, local novels, novels managing Mammon - admirers, and political novels. In all he has expounded on 12 novels and around 150 short stories. Among his initial novels fall the novels composed on school and college life: these are Swami and Friends, Bachelor of Arts and The English Teacher. Among his residential novels are incorporated, The Dark Room and The Vendor of Sweets. His best realized novels managing money-adoring individuals of the world are The Financial Expert, Mr. Sampath, The Guide, and The Man-Eater of Malgudi. His solitary political novel is Waiting for the Mahatma.

R. K. Narayan's commitment to the Indian English novel has been model. By his selection of themes and an exceptional style of introduction, he has cut a specialty for himself in the packed literary scene. His heroes are on the whole common middle class individuals and the family comprises the center point of his distractions. Remarking on the thematic concerns of Narayan's novels, William Walsh says, " The family, in fact, is the quick setting where the novelists' sensibility works, and his novels are striking for the nuance with which family connections are dealt with.

In this way Narayan with his portrayal of financial parts of regular day to day existence of conventional individuals, set up together a wide display of life. The entire collection of Indian English novels truly does not foresee the novel of the Eighties. The substance and the type of the novel of the Eighties are interesting. Narayan's novels manage the life of normal middle class man is significant. He takes a gander at regular

existence with a feeling of pragmatist humour. He condemns with delicate incongruity the middle class deception. He takes a gander at existence with an inquisitive intrigue. He isolates the view of our common intrigue.

The religious and legendary Indian custom has been effectively introduced in the novels of R.K. Narayan, Raja Rao, and Sudhin Ghose. The mental and social pressures are clear in the novels of Anita Desai and Nayan Tara Sahgal. The novelists like R.K. Narayan, Ruth Praver Jhabwala, Arun Joshi, Ahmad Ali, Attia Hussain, Balchandra Rajan, Santha Ram Rao, Salman Rushdie and Nayan Tara Sahgal take their primary characters from urban middle class. Narayan shows energetic middle-class quirk and their strain among convention and modernity of the urban middle class. He uncovered the vanity, self-importance, wistfulness, gaudiness, lip service, defilement and shades of malice of the middle class society.

In this way regardless of assorted variety in themes and techniques, Narayan's fiction has some basic highlights, in particular, the introduction of an individual narrative against the foundation of modern Indian history, the contention of values between the family and the individual and the awareness of social change. Meenakshi Mukherjee says that, "... the Indo-Anglian novel showed up during the 1920s, they continuously assembled certainty, and built up itself in the following two decades..."

Among the Indian writers, R.K. Narayan, one of the modern Indo-Anglian composes of world popularity, was conceived on October 10, 1906 in Rasipuram, however, had for some time been set up in the city of Madras. He had a place with a Brahmin family. Narayan's dad was a school ace. His first language was Tamil, he had settled down in Mysore, where the local language was Kannada, and he wrote in English. Narayan picked journalism as his vocation. He composed for papers and magazines just as created exploratory writing of the best conceivable request, from that point he started writing novels. He inferred neither motivation nor prepared abroad. He was especially an Indian both in soul and thought. He was the artist who had not thought about sensation or for shabby fame, nor had he written to decipher India toward the west. His prime concern had been to see Indian life artistically and to manage it like an unadulterated artist. He started by writing affected by occasions in his prompt environment.

Narayan has been abundantly adored by his modern readers than some other writers. He merits both applause and examination in bigger and more perceiving terms than he appears to have gotten up until now, for he has created a sizeable group of novels and accumulations of short stories. He likewise exhibits different conceals of silliness from delicate incongruity to spoof. This comic vision,

which is his quality, additionally makes his art restricted. Narayan isn't the novelist who considers the entire novel ahead of time. In any case, he weaves his episodes thus exhibits his plot before us, that under the enchantment impact of his creative mind it turns out to be profoundly intriguing and catches the consideration of the readers.

Narayan smoothly sees life from a stylish separation while remaining at a junction he gets adequate material for his writing. He was writing in the Indian Express, April 9, 1979 that he used to get materials from the market street when he was remaining there. He displays life all things considered. Along these lines his impartial style can be stamped and saw in the entirety of his writings. Indeed, Narayan is the main unadulterated artist who composes for the good of art. So we are dazzled by his artistic generic quality in his novels. He is an admirer of humanity no uncertainty, however his adoration for humanity and his perspectives on life depend on good judgment, understanding and practical wisdom. That is the reason his novels summon a feeling of respectability throughout everyday life.

Not just in Imaginary Locale, Narayan was effective in utilizing the English language as a vehicle for the declaration of innovative urge which lies in his gadget of utilizing – incongruity, parody and funniness incongruity. R.K. Narayan, Ruth Praver Jhabwala and Bhattacharya are the conspicuous creators who have utilized incongruity as a literary gadget to uncover the human pickle.

DOUBLE NARRATIVE TECHNIQUE

Narayan has utilized a double narrative technique, he utilizes the narrative techniques with reason. He uses a streak back narrative technique. This makes Raju gauge his own character. In this portrayal of previous existence, Raju indicates enough genuineness and truthfulness. He depicts himself with extraordinary strength. The Guide is one of Narayan's most intriguing and prevalent works and is told in a progression of flashbacks. In this novel Raju is the storyteller of his past and calls attention to his sentiments from memory. Through blaze dark, Raju proceeds with the tale of his past. The laying of the railroad track at last finishes and a railroad station is built up at Malgudi.

RK Narayan expounds on a cross-area of the Indian culture. His characters are drawn from a wide assortment of circumstances. They are not rich, they are likewise not poor. They originated from the run of the mill middle class circumstances. They are additionally clever. They have enough presence of mind; they are sharp spectators of life. Their characteristics are unfailing, strenuous diligent work. They have an abounding feeling of life. They are constantly cheerful participants

throughout everyday life. They are altogether conceived hopeful people.

Narayan's novels manage the life of normal middle class man is significant. He takes a gander at normal existence with a feeling of sensible diversion. He scrutinizes with delicate incongruity the middle class deception. He takes a gander at existence with an inquisitive intrigue. He is withdrawn see of our customary intrigue.

Narayan's novels show Indian culture arranging the perplexing landscape of the modern. Malgudi, in that sense, turns into a research facility where different potential outcomes and positions are attempted. The Guide, without a doubt Narayan's best-referred to novel, as a narrative of modern India . . . is about the idea of an antiquated Indian organization, that of the master, which without a doubt has no precise English counterpart. Narayan's effortlessness of language covers an advanced level of art. Narayan handles language like a tremendously adaptable device that easily passes on both the particular just as representative and the all-inclusive.

Another technique Narayan uses is symbolism and imagery which is established in Indian culture however has all-inclusive intrigue. The contention among custom and modernity or impact of one over the other is clear in the conduct and discussion of these characters all through the novel. Whatever circumstances where postcolonial components are obvious in the characters are depicted underneath: It was standard or customary among the Hindus to bow low and contact the feet of older folks and respected people.

They are extraordinary diligent employees throughout everyday life. On the off chance that everything else bombs throughout everyday life, their genius and unfailing expectation in splendid future-lead them on in their lives. For them, living in life is significant.

Socially the novel drew out the progress in India from an antiquated lifestyle to a modern and urbanized one, and the character groupings generally compared to these two regions. Narayan did not embrace convention in a boisterous or pointed way. He didn't dismiss or censure it but instead made a space for that. He called attention to that in the battle among custom and modernity, convention won however in a hesitant way. Narayan has utilized a double narrative technique; he utilizes the narrative technique with reason. He uses streak back narrative technique.

THEMES IN RK NARAYAN'S WRITINGS

The themes Narayan picks in his novels will appear to be of perpetual intrigue particularly to a touchy personality inspired by people. The fundamental

themes that Narayan principally centers in his novels are the investigation of feminist sensibility, legend and reality, family and different family connections, the renunciation, and the conflict among convention and modernity and so on. Narayan's method is to treat his themes, not in dynamic or instructive terms but rather as far as people in fragile living creature and blood and their experience. The themes of Narayan are all between related and associated. In any case, for reasons for study and analysis one may need to separate them.

The network out of which Narayan develops Indian female personality to a great extent comes from the heavenly old social past. In any case, he is certainly aware of the nearness of the pioneer past that causes him to reformulate ladies' character. Narayan is very much aware of the distress of the underestimated gathering, which is shown in his work, *My Days*, "I was some way or another fixated on a way of thinking of lady as mistreated to man, her steady oppressor. This probably been an early treatment of the 'Ladies' Lib.' movement. The man allowed her an auxiliary spot and kept her there with such nuance and shrewd that she herself started to lose all thoughts of her independence, her singularity, stature, and quality. A wife is an orthodox milieu of Indian society was an ideal casualty of such conditions" (p. 119).

In his idea as well as in his own life he has extraordinary regard for ladies. His wife kicked the bucket simply following three years of their marriage abandoning a young lady child to be taken care of. He never remarried and went through his whole time on earth in the memory of his wife and raising a young lady child. However, in his literary work, his ethical standpoint is so quietly expressed that it needs scanning for importance to draw out the status of ladies. This chapter is an endeavour to analyse whether his feelings toward the minimized would empower one to consider him a feminist or whether there is a lot of the customary man centric outlook in him.

Narayan offers articulation to Indian existence with its whole changes. At times silly, in some cases amusing, however, he generally composes inside the four dividers of his culture. His novels are considered to have delivered the changing pictures of ladies in the Indian scene in the entirety of their interesting assortments. He is by all accounts a boss of ladies' motivation. A nearby preview of female characters uncovers the real expectations and intentions of R.K. Narayan in depicting his female characters. His initial novels are fixated on male protagonists and their female counterparts work as extras that epitomize the conventional Indian mind with all its going with expectations and tensions, conceived out of a profound established confidence in capitulation to the inevitable. This is positively valid with regards

to his initial novels like *Swami and Friends*, *The Bachelor of Arts*, *The Dark Room*, *The English Teacher*, *Mr. Sampath* and *The Financial Expert*.

In these novels R.K. Narayan's orthodox scholarly and social foundation limits him to characterize ladies to certain set up talk jobs — grandmas, moms and spouses, and talk positions - minimal, aloof and subordinate. His lady stays more an image of connections than an animal of fragile living creature and blood. All the time a considerable lot of his female characters have no names. They are tended to like, Swami's mom, Swami's Granny, Chandran's mom, Krishna's mom, Srinivasa's wife, Sampath's wife, and Margayya's wife. They are additionally called by their pet names given to them by their husbands that generalize them. Ramani calls his wife Savitri a pet and Shanta Bai new rose. Krishna calls his wife jasmine.

These female characters of Narayan in his initial novels are on the whole instances of forswearing of individual personality to ladies. They all exist in conventional Indian local settings. They are basic, enduring, benevolent and sincere ladies. In Gilbert and Gubar's words, they are increasingly similar to 'Heavenly attendant in the House'. Gilbert and Gubar contend that:

To be sacrificial isn't just to be respectable, it is to be dead. A real existence that has not story, similar to the life of Goethe's Makarie, is really an actual existence of death, a demise in life.

Accordingly, these female characters are, if not dead, not alive either. They are commonplace dedicated housewives, who are exceptionally particular about performing residential obligations that are dreary, exhausting, tiring or more all unpaid, and bring no acknowledgment, neither social nor individual. They do family unit work, for example, serving, clearing, cleaning, sustaining the children, getting ready sustenance and housekeeping. They are expected to know the necessities of their husbands and complete the things previously. They do it with incredible pleasure with no grievance. For them housekeeping is a definitive goal throughout everyday life. May it be Savitri, Swami's mom, Krishna's mom and his wife Susila, Chandran's mom, Sampath's wife, Srinivasa's wife, Margayya's wife or Balu's wife?

Liberal feminists accept as, "The family is the establishment of a nation. Furthermore, inside the family, lady as mother was the establishment." For a mother raising the children and preparing the sustenance is the establishment of her reality. In *Swami and Friends* Swami's mom performs all the family obligations with trustworthiness and stays all the time in the kitchen to such an extent that Swami misses her in the kitchen and feels awkward without her consideration when she is sleeping for two days to have another child. Swami says, "My mom was all

the time in the kitchen. I couldn't get ('it' alluded to lime pickles.)" (p. 14).

At the point when Chandran in *The Bachelor of Arts* returns home following eight months and does not locate a single bit of earth on his table asks his mom surprisingly the explanation for it. His mom answers guiltlessly, "What better business did I have?" (p. 117) Ramani chastens Savitri in *The Dark Room*, "no absence of costs, money for this and money for that. In the event that the cook can't cook appropriately, take the necessary steps yourself. What have you to show improvement over that?" (p. 2)

Krishna discusses his mom in *The English Teacher*, "House-keeping was a fabulous undertaking for her. The substance of her reality comprised in the rushes and aches and the fulfillment that she inferred in running a well-ordered family. She was unsparing and rough where she met sloppiness" (p. 29). He likewise tells about Susila, "My wife had grabbed numerous reasonable focuses in cooking and family unit economy, and her own parents were immensely intrigued with her achievements when she next visited them" (p. 29). Susila is capable housewife and knows each expertise of keeping house. Krishna delicately taunts at her, "She went in and drew out somewhat more and drove it on to my plate and I ate with relish since she was so urgently anxious to get me to value her handiwork" (p. 37).

Narayan's women are to a great extent vague having a similar action to do. They serve sustenance to their husbands' along these lines. A power outage scent starts from everyone's saris and the crumpled look is the normal look of all of them. Their husbands eat first and they are the last to eat in the family. Despite when they are greedy, they stop. Despite if their husbands come at 12 PM or the next day. They can't consider having dinner before their husbands do.

The ladies of Malgudi are not financially free. Unpaid work by them in the home brings no money. Hence, they need to ask money from their husbands. They hang tight for their husbands' endorsement for anything that has financial ramifications. Husbands give them money as though they offer donations to homeless people. Swami's mom does not have money to provide for the tailor who has been approaching money for four days. Her husband gives her money yet with a remark, "I don't have the foggiest idea how I will oversee things for the remainder of the month, he stated, peering into the handbag. He bolted the authority, and balanced his turban before the mirror" (p. 23).

During emergency ladies of Malgudi either cry or sulk in the dark room. On the off chance that they don't cry and sulk they prate and yell to get over

the emergency. Margayya says, "Ladies can't hold their tongue" (p. 53). They don't have a clue about some other method to appreciate life, discharge their annoyance and nerves. They scarcely realize how to satisfy themselves. Ramani sees that his wife, "never attempted to overcome her states of mind; that was the reason, he felt, ladies must be instructed; it had a significant effect... On the off chance that Savitri had minimal more education, she may have been far and away superior" (pp. 88-89).

Meenakshi ends up miserable when she finds that her husband has brought a book rather than a sari. The book is on the sexual connection between a man and a lady. She will not peruse it and when Margayya demands it, she tunes in to it both stunned and intrigued. At the point when Balu escapes from the house Meenakshi ends up insane while Margayya believes that he is currently a rich man and it is the ideal opportunity for festivity. He hates Meenakshi for ruining the environment of the house by crying and sulking in the dark room.

In Narayan's initial novels ladies are expected to carry on and lead life in a limited way. A lady ought to be delicate, calm, timid, tolerant, accommodating, merciful and unadulterated even to the individuals who may question her intentions and be unforgiving and vile to her. A lady is expected to be immaculate in all viewpoints as opposed to a basic individual with temperances and indecencies or correctly, she ought to be an Angel or Devi. Ladies dread to transgress the point of confinement of the goodness level. They endure and endure each store of affront with persistence and guts for the dread of getting socially disconnected; they don't expect help from - their partners in raising the children or dealing with the family unit for the dread that on the off chance that they do as such, they will be marked as selfish or terrible mother.

Each lady is frightened of something or the other. This terrifying disposition debilitates them from taking any intense choice and powers them to forfeit even their very own selves. Notwithstanding when cataclysm falls on them they look for assistance from others as opposed to doing anything positive to get the things comprehended. They just ask and make a few guarantees to God. At the point when Swami vanishes his mom cries and petitions God. At the point when Chandran's mom comes to realize that bloom hoodlum is a Sanyasi she enables him to go in light of the fact that she dare not rebuff a Sanyasi, "Ah, disregard him, let him go. She was seized with dread at this point. The scourge of the heavenly man may fall on the family. 'You can go sir,' she said consciously" (p. 43).

Narayan in his novels appears to pass on that a lady needs to live inside the limits of man centric framework, that there will never be a way out for her. In the event that she attempts to break the social

standards she would herself disintegrate and that is the main distinct reality of life. In *The Dark Room* Shanta Bai, a divorced person at eighteen years old is her very own ace will. She is an alumni and can say no when she feels so. She is a lady who imagines that being a housewife and bearing every one of the monstrosities delivered by husband is sheer absurdity. She expels movies like *The Ramayana* as sheer fanciful garbage.

Quite a bit of our history conditions us to see human contrasts in shortsighted restriction to one another: male/female, command/subordinate, great/awful, up/down, unrivaled/second rate, moral/improper, dark/white. We are living in a bifurcated world and the bifurcating idea of our species drives us to see everything regarding parallel restrictions. In that manner, lady is viewed as not a person in general who could have human shortcomings and qualities in any case, "lady has customarily been viewed as either holy person or devil....Virgin Mary or Eve."

In those occasions she is regarded as mother and suspected as enticer. Be that as it may, with the approach of ladies' movement standards have changed. Narayan again states that female characters of dark shades who are neither dark nor absolute white are depicted. In any case, there remains an impressive slack between changes in dispositions and in conduct and basic slack in creating and receiving such sort of literary talks. Narayan, even in the wake of being a backer of female freedom and singularity, couldn't effectively leave this twofold restriction. Narayan has made these female characters too liberated to be in any way ideal Indian ladies. Their English names Rosie and Daisy recommend the absence of conventionalism. Raju asks why she calls herself Rosie. She doesn't originate from a remote land. She is only an Indian. Rosie changes her name to 'Nalini' thinking of it as, "not a calm and reasonable name" (p. 176). Daisy about whom Raman watches, "what a name for somebody who looked so Indian, and conventional and delicate" (p. 31). These two female characters additionally don't have surnames. Consequently, these ladies can't be invested in their husbands' or parents' personality.

In those occasions name, however their callings are additionally unorthodox. Rosie is an artist. Individuals felt that just from lower strata of the society lean toward this occupation. Rosie, a fatherless young lady, attempts to transform sanctuary move into an art form for public stages and thinks about her move as a national fortune. Still this transformation of move does not bring legitimate regard for her in light of the fact that in Indian society moving is fundamentally a calling of devdasis who are considered as public ladies, sanctuary whores and devoted ladies.

Narayan does not change by any means. He never advances essentially throughout the years. Directly from the earliest starting point he, in his own specific manner, is protected about his cases for the independence of ladies and men. For Narayan, ladies do seem, by all accounts, to be casualties of an abusive system and men are casualties of man's picture of man: hard chilly, sane and expository. His real concern is to warn men to patch their ways towards ladies since ladies can be a risk to their dominance as it is apparent in the novels *The Guide* and *The Painter of Signs* and in this manner, he at no time urges ladies to challenge all social or social standards and practices as the answer for male authority. He is frightful about the difference in subjectivity and consistently longs for to work towards a level of correspondence in male-female relationship that is based upon shared regard, trust and individual self-esteem.

The best novels are the closest to reality. Among the Indian English writers R.K. Narayan falls into that classification which bids to all sections of society. A schoolboy, an alumni, an expert, an informed housewife or a superannuated individual - all feel at home with Narayan's fiction. The purpose behind this general intrigue is no uncertainty his capacity to make characters which one can relate to unexpectedly. Swami, Krishna and Chandran and Ramani or Suseela and Savitri or the unassuming Sastri and the incalculable minor characters are effectively unmistakable, in light of the fact that they depend on real life models.

Be that as it may, there are a few characters of Narayan, which are of an unconventional shape. For instance, Margayya, the goal-oriented lender in *The Financial Expert*, Raju the showy guide in *The Guide* or Vasu, the maverick taxidermist in *The Man-Eater of Malgudi* are phenomenal, yet persuading. One reason that might be credited to this exceptionalness is the component of the esoteric which is noticeably obvious in these novels.

The significant utilization of stories from the Hindu folklore, the lessons of the Bhagavad-Gita and the somber religious practices and convictions appointed to achieve one's points, add solidarity to the fictional art of R.K. Narayan. Moreover, this gadget helps the peruser with a superior comprehension of that particular character and a more profound understanding into human instinct.

SOCIAL CONCERN IN HIS NOVELS

R.K. Narayan's fiction forms the grid of triumph for Indian inventive writing in English. Narayan's fifty years of fiction writing earned him enormous notoriety both in India and abroad. The most intriguing component of his character is that he is an unadulterated Indian both in idea and spirit notwithstanding his inclination for English over his

mom language for the declaration of his innovative desire. His fiction reflects the microcosmic India got in the pot of custom and change. M.K. Naik opines, "R.K. Narayan is the novelist of the individual man, similarly as Mulk Raj Anand is the novelist of the social man, and Raja Rao that of metaphysical man."

Narayan picks a focal character through whose view-point he takes a gander at the different parts of society as a quiet passerby. Mulk Raj Anand is a humanist and, hence, to bring out human issue is his prime concern. *Coolie* is an investigation of town kid's sufferings who in view of destitution is constrained to work as a worker. *Distant* illuminates the hopeless state of outcaste individuals. *Two Leaves and a Bud* uncovered the misuse of the workers by the Assam Tea Estate proprietors. Anand's worry, in this way, is the monetary misuse and class qualification. The novels, *The Village*, *Across the Black Water* and *The Sword and the Sickle* are his sharp response against the customary values of town society. *The Big Heart* displays a private picture of class and caste division to which Anand himself has a place. *The Old Women and the Cow* portrays the pitiable state of workers in post-independence days. *Private Life of an Indian Prince* manages the withering primitive system in India. We, subsequently, see that Anand as well, as R.K. Narayan, is strongly aware of society and its everything happenings. However, there is a momentous contrast between the two. Mulk Raj Anand takes a gander at the peculiarities and whimsies of society however R.K. Narayan gazes persistently and grins.

Narayan's novels are abounded with social awareness in human relationship. K.N. Sinha properly watches, "R.K. Narayan is definitely aware of the basic irremediable disjointed qualities which life and world are going up against us." He acknowledges reality as it exhibits before him. He sees the society and its advancements with an unexpected separation and acknowledges reality ungrudgingly. He sees no reason for endeavoring to scrutinize or address things in light of the fact that, as he comments in *Mr. Sampath*, it appears to him "a purposeless and pompous occupation to investigate, condemn and endeavor to fix things anyplace" (p. 63). Narayan's focal character indicates us everything that happens in each stroll of society. R.S. Singh clarifies Narayan's art and object of fiction writings:

Narayan's male characters are aware of social and political changes, but they do not take sides, nor do they commit themselves to any ideology. Narayan imbues them with social awareness and sense of responsibility only to the extent it helps him to bring out their human qualities.⁴

Narayan's initial novels are a sociological investigation of individuals' habits and attitude in

pre-independence days. Swami and Friends highlights the current habits just as the effect of National Movement on regular folk. The Bachelor of Arts is a test into the ordinary episodes in a Hindu family unit in south India and furthermore the odd conventional standards of society. The Dark Room exhibits the normal Indian frame of mind to family life and uncovered the dilemma of basic housewives. The courageous woman Savitri encapsulates every enduring housewife of our society who are abused by all methods throughout their life. The English Teacher recounts to a deplorable romantic tale of the heavenly division of two souls, with a foremost theme of parodying the issue in existing education system which "makes us (only) numbskulls, social simpletons, however proficient clerks for all your business and managerial workplaces" (p. 206). The middle novels are Narayan's investigation into the habits and conduct of individuals in post-independence period. The novels highlight the general population's "modern want for wealth"⁵ declares Graham Greene. Mr. Sampath is a story of a guile maverick who with no comparing capacity needs to procure colossal riches in an exceptionally short while. William Walsh comments that "The Financial Expert is an accurate record of town usury and city trickery and a controlled testing into the thought processes of money Narayan's initial novels are a sociological investigation of individuals' habits and attitude in pre-independence days. Swami and Friends highlights the current habits just as the effect of National Movement on normal folk. The Bachelor of Arts is a test into the ordinary episodes in a Hindu family unit in south India and furthermore the odd customary standards of society. The Dark Room exhibits the normal Indian frame of mind to family life and uncovered the issue of regular housewives. The champion Savitri exemplifies every single enduring housewife of our society who are misused by all methods throughout their life. The English Teacher recounts to a deplorable romantic tale of the perfect partition of two souls, with a foremost theme of mocking the flaw in existing education system which "makes us (only) dolts, social simpletons, yet productive clerks for all your business and managerial workplaces" (p. 206). The middle novels are Narayan's investigation into the habits and conduct of individuals in post-independence period. The novels highlight the general population's "modern want for wealth"⁵ states Graham Greene. Mr. Sampath is a story of a cleverness rebel who with no comparing capacity needs to procure colossal riches in an exceptionally short while. William Walsh comments that "The Financial Expert is an accurate record of town usury and city misleading and a controlled testing into the thought processes of money

R. K. NARAYAN – LITERARY CAREER

Among the Indian writers, R.K. Narayan, one of the modern Indo Anglian composes of world acclaim,

was conceived on October 10, 1906 in Rasipuram, yet had for some time been built up in the city of Madras. He had a place with a Brahmin family. Narayan's father was a school ace. His native language was Tamil, he had settled down in Mysore, where the local language was Kannada, and he wrote in English.

Narayan picked journalism as his profession. He composed for papers and magazines just as created exploratory writing of the best conceivable order, from that point he started writing novels. He inferred neither motivation nor prepared abroad. He was especially an Indian both in spirit and thought. He was the artist who had not thought about sensation or for shabby notoriety, nor had he written to translate India toward the west. His prime concern had been to view Indian life artistically and to manage it like an unadulterated artist. He started by writing affected by occasions in his quick environment.

In 1926, he passed the University Entrance Examination and started his investigations at the Majaraja's College. At the point when Narayan at last graduated in 1930 at the age of twenty-four he played with coming back to college to take a M.A. Degree in Literature and turned into a college Lecturer. He attempted to educate. So he was to compose novels and live at home. He isn't just an incredible novelist, yet in addition a satisfied and straightforward man. The striking effortlessness in his own life, as experienced by K. Natwar Singh, might intrigue be referenced here:

I walked up the steps and met by a small man in a shirt and lungi, no shoes. "Excuse me, but can you tell me if Mr.R. K. Narayan lives here?" "Yes, he does", replies the barefooted man. I asked if I could see him. "You are doing so right now – I am R. K. Narayan (Natwar Singh 1983: The Times of India, August 7).

He is among a very few writers who hates publicity. Narayan's dislike of publicity can be told best in his own words:

The ancient tradition of anonymity must have been a great boon for writers, artist, and sculptors of yore. I cannot imagine any epic writer etching his name on the first leaf of the palmyra strips nor a sculptor chiseling his name first on the back of stone... I visualize an ideal state of affairs where a book will have only its title and not the author's name, which means that it will have to stand on its own merit rather than on the reputation of the author. The authorship must be a state secret known only to God, the Income-tax Authority and the Accountant at the publisher's office (Narayan 1981: The Times of India, May 31).

Narayan has been greatly cherished by his modern readers than some other writers. He merits both applause and examination in bigger and more recognizing terms than he appears to have gotten up until this point, for he has delivered a sizeable group of novels and accumulations of short stories. He additionally displays different conceals of cleverness from delicate incongruity to spoof. This comic vision, which is his quality, additionally makes his art constrained. Narayan isn't the novelist who considers the entire novel ahead of time. In any case, he weaves his episodes thus exhibits his plot before us, that under the magic impact of his creative mind it turns out to be highly intriguing and catches the consideration of the readers.

Narayan started writing simultaneously as Mulk Raj Anand and Raja Rao. They fell into perfect classifications of Anand the Marxist, an irate Protestor, a comedian, a progressive novelist, dynamic or submitted author and Raja Rao a metaphysical, the religious or philosophical novelist however Narayan the comic virtuoso or unadulterated essayist and basic in style. Narayan was essentially a novelist as novelist. There was no uncertainty that R. K. Narayan had taken consideration to compose of things which were increasingly all inclusive in nature. His plots and themes rotated around human delights and distresses, sentiment and dissatisfaction of the general population of Malgudi.

The area for his novels is the town Malgudi, a creative adaptation of Narayan's darling Mysore. Narayan says "I keep my eyes and ears open and discover a lot of material for stories in my partners either in trains, cable cars or transports in the lanes of Mysore and Madras" (Kumar 1949: Illustrated Weekly of India, January 23). As a decent story teller Narayan makes sure that his story has a start, middle and an end. The finish of his novel is an answer for the problem which sets the occasions moving. The end accomplishes that fulfillment towards which the activity can't advance. This end all the time comprises either in an equalization of powers or in counter powers.

It might be brought up that Narayan as a novelist is additionally an observer of the wide inclinations of his society and age. He pursues the custom of storytelling as it existing in antiquated India however receives his form and style from the west. The instruments of his basic methodology are parody, incongruity and parody. Narayan keeps extremely near surface reality, for his point is to uncover the grievous satire certain in customary life.

Narayan serenely views life from a stylish separation while remaining at a junction he gets adequate material for his writing. He was writing in the Indian Express, April 9, 1979 that he used to get materials from the market street when he was remaining there.

He shows life for what it's worth. Therefore, his impartial style can be stamped and saw in the entirety of his writings. In actuality, Narayan is the main unadulterated artist who composes for the good of art. So we are dazzled by his artistic generic quality in his novels. He is an admirer of humanity no uncertainty, yet his affection for humanity and his views of life depend on sound judgment, understanding and practical wisdom. That is the reason his novels summon a feeling of appropriateness throughout everyday life.

Not just in Imaginary Locale, Narayan was fruitful in using the English language as a mechanism for the statement of inventive urge which lies in his gadget of using – incongruity, parody and silliness incongruity. R.K. Narayan, Ruth Praver Jhabvala and Bhattacharya are the unmistakable creators who have utilized incongruity as a literary gadget to uncover the human quandary. V. S. Naipaul and Narayan share numerous things in like manner. Their admirable dominance over the English language, individual from the third era Indian migrant Brahmin people group, the Hindu religious past and the social legacy of conventional India. The two are probably going to keep the racial memory of the Vedic past, the Hindu Religious Myths and legends alongside different socio religious practices seen by their precursors. The two extraordinary Indian legends are likewise basic to these novelists. However surprisingly enough, striking logical inconsistencies are found in the general persuasive impact of the regular center of social legacy upon their psyches. On account of Narayan, its sign that takes a turn which is spiritually positive and prompts an assentation of harmony and order throughout everyday life except in V.S. Naipaul it takes a contrary course. V.S. Naipaul rejects Hinduism however Narayan is firmly established in the Indian convention and appreciates a feeling of security and plainness with regards to his solid confidence in the fundamental progression of the customary culture. While Naipaul had the compelling impulse to escape from Trinidad yet Narayan never felt the requirement for leaving his local surroundings either looking for fictional themes or amiable setting. Narayan's novels can be classified by their themes. They are early novels, residential novels, novels managing mammon admirers and political experience, the lower middle class citizen of the South.

He has inside and out twelve novels and around 150 short stories amazingly. His novels incorporate – Swami and Friends (1935), The Bachelor of Arts (1937), The Dark Room (1938), The English Teacher (1945), Mr. Sampath (1949), The Financial Expert (1952), Waiting for the Mahatma (1955), The Guide (1958), The Man-Eater of Malgudi (1961), The Vendor of Sweets (1967), The Painter of Signs (1977) and A Tiger for Malgudi (1983).

He got the Sahitya Academy Award for *The Guide* in 1960. He was awarded Padma Bhushan in 1964. The University of Leeds presented on him the respect of D.Litt in 1967 and Delhi University tailed it in 1973. He earned high approval in India and abroad. He was a meeting teacher at Michigan State University in 1958; and addressed at many presumed organizations of America, for example, the University of California, Kansas University, Yale University and Yassar College. Narayan has confidence in the rule of Art for Arts purpose, and manages social problems in his novels. He likewise composes additionally for the pleasure of creation and excellence. The fundamental theme of his novels is the spot of man in this universe and his quandary. Narayan himself has commented in an article that "... the state of mind of parody, the affectability to climate, the testing of mental components; the emergency in the individual soul and its goals are the fundamental fixings in fiction..." (Narayan 1933: 59). He needs to recommend that life is unreasonable and man is continually attempting to make an interpretation of his dreams into reality. Along these lines, through the inversion of fortune, Narayan finishes the story of man's ascent and fall and in this manner shows a complete view of life.

CONCLUSION

R.K. Narayan is a globally known novelist who was awarded Sahitya Akademi Award for his masterpiece *The Guide* in 1960; he was later on perceived as real Indian English Novelist and the administration awarded the incredible nonmilitary personnel praises for example Padam Vibhushan in 2000 and Padam Bhushan in 1964. Other than these Indian distinctions, he was giving the A.C. Benson Medal by the UK's Royal Society of Literature and Honorary Member of the American Academy and Institute of Arts and Letters in 1982. By and large, he is recognized for his fascinating narratives, funniness, incongruity and style yet an investigation of his novels uncovers his predictable enthusiasm for depicting different social, financial and political problems, both in pre-independence and post-independence India. It is a direct result of this reality that I have called his real novels as problem-novels. This examination is a genuine endeavor to dive profound into Narayan's psyche and to discover his views on serious problems and their answers. Indeed, even a superficial perusing of his novels demonstrates his genuine worry with the Real and the Ideal. It essentially implies the introduction of the real problems and their conceivable arrangement that is between what a problem really is and what should be the conceivable arrangement of this problem.

Narayan additionally assaults the deformities of modernized society which were sucking the sap of recently framed vote based set up after a long period of subjection. He was interested to see the Indian

managerial system free itself from the provincial imperfections which incapacitated the political, social and monetary development of the country. Narayan manages genuine defects in the best possible working of the different government organizations and hardware so as to spur the administrators to receive brutal strides to end such underhandedness practices.

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