

R.K. Narayan's Realistic Approach Captures India's Complex Societal Dynamic

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

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Introduction:

Rasipuram Krishnaswami Iyer Narayanaswami, born on 10 October, 1906, Madras, Tamil Nadu was a famous English litterateur. He is counted one of the three greatest novelists among Indian writers of English literature. His name along with Mulkaraja Anand and Raja Rao is famous as 'Brihtariya' in the early times of Indian English writing. Adopting the genre of novel and story, R.K. Of. Narayana has set a creative record through his serious realism, expressing the saga of human upliftment in various levels and forms. His first novel 'Swami and his friends' were published in 1935. This novel has a very entertaining description of a school boy Swaminathan and the owner of the title of the novel is a summarization of his name. The winner of several awards R.K. Narayan was awarded the Padma Bhushan in 1964 by the Government of India and Padma Vibhushan in the year 2000. In 1958, he received the Sahitya Akademi Award for his work 'The Guide'.

Narayan is famous for his realistic marking of Indian environment. The conflict between tradition and modernity in the lives of their characters and the subject of the dynamics of Indian family life, which he really engraved in his writing. Narayan used to present the life and society of his characters from a

compassionate and realistic perspective, which established a deep connection with the readers.

Narayan's writing style was straightforward, with a natural sense of humour. It focused on ordinary people, reminding the reader of next-door neighbours, cousins, and other relatives, making the topic more relatable. Unlike his national contemporaries, he was able to write about the complexities of Indian society without having to compromise his trademark simplicity in order to conform to fiction writing trends and fashions. Based on the nature of his characters, he also used nuanced dialogic prose with gentle Tamil overtones. Because of the similarities in their writings, the gentle beauty and humour in tragic situations, critics have dubbed Narayan the Indian Chekhov. Greene compared Narayan to Chekhov more than any other Indian author. The New Yorker's Anthony West considered Narayan's writings to be of the Nikolai Gogol realism variety. Narayan's short stories, according to Pulitzer Prize winner Jhumpa Lahiri, have the same enthralling quality as his novels, despite the fact that most of them are under ten pages long and take about the same amount of time to read. She goes on to say that between the first sentence and the last, Narayan gives the reader something novelists struggle to do in

hundreds of pages: a complete picture of his characters' lives.

Narayan's writings are more descriptive than analytical, according to critics, with the objective style, rooted in a detached spirit, allowing for a more authentic and realistic narration. His attitude, combined with his outlook on life, gave him a unique ability to blend characters and actions, as well as the ability to use everyday events to create a connection in the reader's mind. His creation of Malgudi, a stereotypical small town where the standard norms of superstition and tradition apply, was a significant contributor to his writing style.

Narayan's writing style has been compared to William Faulkner's because both authors' works capture the humour and energy of everyday life while also displaying compassionate humanism. The parallels also extended to their juxtaposition of societal demands and individuality's perplexities. Although their approaches to subjects were similar, their methods were not; Faulkner was rhetorical and used a lot of prose to illustrate his points, whereas Narayan used a lot of simple and realistic language to capture the same elements.

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

only be entered after the first three stages have been removed: Brahmacharya (bachelor), Grahasthya (homeowner), and Vanaprasthya (saint) (re-wiping the earth). Narayan exemplifies the wide range of English. He achieves an amazing result by combining the language of the Bible, Shakespeare, and the United States Constitution. His storey is straightforward and completely natural. He writes in a straightforward and simple style, unlike Raja Rao. Only in complex or complex situations do you prefer to use simple and natural displays. His novels' simplicity has left a lasting impression on readers both at home and abroad. Narayan novels pass the 'readable' acid test, and his loved ones find his style simple, gentle, and his art very appealing.

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

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