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# A Scrupulous And Insightful Approach Of Tradition And Culture In The Selected Works Of R. K. Narayan

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## **Abstract**

R. K. Narayan was a literary giant of the 20th century and is one of the greatest writers to write in Indian English. He is known as one of the pioneers of Indian English literature. They, together with Raja Rao and Mulk Raj Anand, established the parameters within which the Indian novel was to operate in terms of the subjects it would explore and the kind of characters it would include. They were the first to use the novel as a form in Indian literature written in English. Each of these three books, which are referred to together as the "great trio," employs his own style of English, freed from the residual British taste, and adapts it for a new atmosphere of brilliant light and pure heart. The novels were written by the same author. Since R. K. Narayan's fiction tackles a broad variety of Indian life, culture, and ethos using his own personal talent, he is the greatest and most supreme of these Indian English authors. His fiction is also written in English.

**Keywords:** Temperament, The Indian, The Universal, Divine Spirit, explore, talent.

## **Introduction**

The Gandhian concepts of personality, marriage, Indian philosophy, value systems, characters, religion, superstition, myths, traditions, women, human condition, politics, human struggle, cosmic reality, the supernatural, daily life in India, Hindu Dharma Shastra, tradition, Man-women relationships, human relationships, East-West themes, portrayals of children, philosophy of life, quest for identity, sociocultural processes, and pro-Indian sentiments are typically at the center of Narayan's fiction. Other topics Because Narayan feels such a strong connection to India and the traditions it upholds, his works exude an aura of authenticity. He is one of the most well-known Indian authors, and his writings, which draw on Indian experience and living, are notable for their vividness and fullness of life.

Critics and academics agree that Narayan is the best author to have written in the English language from a developing country. They praise him for his masterful exploration of the ancient Indian culture as it is reflected in the Indian epics, Shastras, Puranas, myths, and mythologies, as well as for striking a balance between "the Indian" and "the Universal" and for combining technique and "temperament." They rank him as the best English-language author from a developing country.

These critics assert that the Indian epics, Puranas, and Shastras are the repositories of ancient moral standards and codes of conduct that have been consistently used by various Indian writers to outline various aspects of Indian culture and civilization. They say this assertion is supported by the fact that these ancient texts have been used for the purpose of outlining these aspects of Indian culture and civilization. Narayan is not an exception, and he uses these treasuries of Indian knowledge and wisdom to communicate to the rest of the world the concept that the Ramayana, the Mahabharata, and the Puranas are historically considered to be representative of India.

The same principles are upheld in every hamlet, town, and metropolis. He is loyal not only to the customs of his nation but also to the cultural values and people of his own country. Others have attempted to explain the concept of dharma and karma in the works of R. K. Narayan by focusing their attention largely on the way the characters pursue the spiritual path for the purpose of self-realization and self-understanding.

They say that Narayan's works represent the genuine character of mankind since they feature people who go through a series of obstacles as a result of numerous commitments and finally find themselves by themselves. They argue that the strategy used by Narayan places a focus on the protagonists' characters' capacity to switch between a variety of identities and personalities. In a manner comparable to this, a great number of commentators have analyzed and lauded R. K. Narayan's representation of the national heritage. These critics have paid particular attention to the problems of cultural fusion and racial awareness.

According to these critics, Narayan's philosophy of traditionalism, which is present in all his books, is the source from which his other philosophical ideas, such as orthodoxy, superstition, and the significance of fate in one's life, emerge. His philosophy of traditionalism is present in all his books. Critics assert that Narayan engages openly and regularly with Indian religious concepts such as renunciation, incarnation, reincarnation, ahimsa, and the law of Karma throughout his writings. They also assert that Narayan is a believer in the concept of the immortality of the soul, as well as its capacity to undergo reincarnation and ultimately merge with the Divine Spirit. These opponents cast doubt on Narayan's devotion to the values and philosophy of Hinduism as well as his confidence in them.

Because they are deeply ingrained in conventional family structures and moral standards that they never rebel against, and because they are an integral part of Indian consciousness and way of life, Narayan's Malgudians have a strong confidence in these ideas and convictions. This is because they are deeply ingrained in conventional family structures and moral standards. According to Ved Mehta, to be a great writer anywhere, it is necessary to have roots in both one's family and one's faith. Both of those items are mine. We come to see that both my religion and my family have had an impact on my life and the lives of other women in Malgudi, although one more covertly than the other. whose meaningful manifestation may be discovered in narrative after fiction.

In the traditional culture of Malgudi, where passionate love is frowned upon and arranged marriage is the norm, a man and a woman who live together as husband and wife without really being married are sinners. According to the sexual ethics of this ancient society, any sort of sexual perversion or aberration can only lead to disappointment and misery, regardless of the purpose behind the behavior. As a result of this, many people have voiced their disapproval of Narayan's traditionalism, or the manner that tradition always emerges victorious over modernity in disputes. These critics argue that Narayan promotes unquestioning support of traditional ways of life and tends to emphasize the relevance of heritage and the past in both direct and indirect ways: Any kind of uprising against the preexisting order or established custom brings about agony and frustration, which ultimately results in their defeat. This is because the advice given by the Shastras is good for everyone to follow in order to live a life that is calm, harmonious, and full of pleasure.

It is important to note that one of Narayan's concerns has been the research of the essence of evil in human life. This is something that several other great writers, such as Dante, Shakespeare, Milton, Melville, Henry James, and Conrad have also investigated. According to Narayan, every one of us is fighting our own personal battle against the evil that lies dormant inside us and has to be vanquished. His thoughts have been preoccupied with the challenging problem of evil in the world and possible responses to it.

The reputation of Vasu as a malevolent force is made abundantly evident to the citizens of Malgudi in many works, such as "The Man-Eater of Malgudi." His aggressive behaviour suddenly emerges like toxic weeds that represent a danger to choke the generally peaceful wheat fields of Malgudi, and it spreads like wildfire. Nataraj and Vasu are not simply two individuals; rather, they represent two antagonistic societal forces that stand as a metaphor for the never-ending struggle between good and evil. Although Margayya and Raju are less horrible than Vasu, Narayan stresses social evils and crimes in both *The Financial Expert* and *The Guide*. He does this even though Margayya and Raju are less dreadful than Vasu.

Narayan's fascination with evil as a constant antagonist that has an influence on both the people and society serves as one of the primary themes of all three works. However, when the three are combined, they make up a great evil-trio by Narayan. A significant number of critics have shown that they take Narayan's archetypal figures very seriously. They assert that these well-known figures may be found often throughout his works of fiction. According to Ashok Kumar Jha, the tales "The Guide" and "The Man Eater of Malgudi" written by Narayan illustrate archetypal traits in their respective protagonists.

In *The Guide*, Narayan explores the archetypal need that every person must learn about their genuine nature, as well as the barriers that occur in this process and contribute to the novel's other archetypal patterns. This need is that each person must learn about their actual nature. The archetype of the snake lady is a vital component of the major archetypal pattern. Another work, *The Man Eater of Malgudi*, also contributes to the formation of the pattern of myth. This tale enunciates the archetypal pattern of "the inevitable victory of good and the demise of evil." It is also vital to note that *The Man Eater of Malgudi* adheres to the archetypal pattern of the struggle between good and evil, as depicted in traditional mythology, culminating in the victory of good and the obliteration of evil. This is an important point to keep in mind.

Narayan describes his ongoing opposition to the role that seemed to be thrust upon him in his essay titled "The Reluctant Guru." This role was that of an authentic exponent of the mystic East, a guru or sage, a role that he was most uncomfortable with but that he could not completely shake off. Narayan was unable to completely shake off this role despite his discomfort. Based on the questionable evidence provided by publications such as *The English Teacher* and *The Guide*, his audience regularly asked him to provide them with dosages of Indian spirituality and mysticism.

"I found myself in the same predicament as Raju, the hero of my *Guide* who was mistaken for a saint and at some point, himself began to question if unexpected effulgence had begun to show on his face," Narayan admits. "I found myself in the same predicament as Raju, who was mistaken for a saint and at some point, himself began to question if unexpected effulgence had begun to show on"

In practically all his writings, Narayan gives readers an authentic look into the culture and history of the people he writes about. *The Guide* is the work of art that he is most proud of. He conveys a wide range of nuances that are associated with the personalities of the characters. He paints a realistic image of how the world really looks.

### **Conclusion:**

R.K. Narayan, whose fiction dealt with various aspects of Indian life, tradition, myths, and reality, ethos, and which were depicted through his exceptional individual talent, is revealed

by this analysis to be one of the greatest writers, a world-famous literary figure of the 20th century, and the father of Indian English fiction. The analysis also reveals that R.K. Narayan is the father of Indian English fiction. The researcher has analysed criticism of some of the author's most notable achievements, such as striking a balance between "the Indian universal, combining technique and temperament," and his novels *Dharma and Karma*, with a particular emphasis on the protagonists' spiritual journeys toward self-realization and self-understanding.

This chapter explores a variety of topics, including the East-West theme, children's philosophy of life, the search for identity, Gandhian concepts of personality, marriage, Indian philosophy, values, characters, superstition, myths, and traditions, along with politics, cosmic reality, the natural world, and women's struggles and conditions.

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