



ISSN Print: 2394-7500
ISSN Online: 2394-5869
Impact Factor: 5.2
IJAR 2018; 4(11): 297-298
www.allresearchjournal.com
Received: 22-09-2018
Accepted: 02-11-2018

Dr. Anju Malik
Associate Professor of English,
Pt. NRS Govt. College,
Rohtak, Hayana, India

Societal Realism and Comic Vision: Exploring RK Narayan's 'The Guide'

Dr. Anju Malik

Abstract

One may discover a vivid & realistic depiction of modern Indian life, customs, and culture in R. K. Narayan's literature. Both deep and comprehensive overviews of social realist are provided. Narayan is an artist who captures life in its authentic, unusual rhythm. He is a true storyteller. With impartial neutrality and wholly impartial observation, social conventions and realities are eloquently represented. Although Narayan's critics have occasionally brought up the psychological aspect of his novels throughout its examination and assessment, no comprehensive study has been done to pinpoint thoughts in the context of Indian Rasa theory, analyze them, and assess their artistic impact. By examining four of Narayan's significant works from the perspective of the Indian philosophy of emotion, this research aims to fill that gap. A concept must be altered in order to be used to a modern piece written in a foreign language. However, because Narayan is a more conventional Indian author than the others, the theory is generally seen to be appropriate for a study of his works. This essay seeks to examine a few Narayan books from this point of view with no drastically deviating from the rules laid down by the concept.

Keywords: Realistic, Social Conventions, Rasa Theory

Introduction

A philosophical & artistic style called realism lays a strong focus on depicting objective reality while leaving out extraneous details. Realist authors, artists, and writers avoid utilizing flowery language, as well as fantastical settings and extraordinary people. The focus of realistic art is on commonplace, banal, and daily situations.

The colorful & accurate depiction of contemporary Indian life, customs, and heritage can be observed in R. K. Narayan's works. The Social Realism is presented in detail. Narayan is an artist who captures life in its authentic, unusual rhythm. He is a true storyteller. With impartial impartiality and wholly unbiased inquiry, social norms & reality are effectively represented. Before India gained its independence, Narayan wrote a few of the novels that ultimately became his best-known works. *Swami and Friends* (1935) is a charming story about the misadventures of a young student. *The Bachelor of Arts* (1936) tells the story of Chandran, a bachelor who rebels against the concept of an arranged marriage and briefly adopts the Sanyasi lifestyle.

After Independence, R. K. Narayan had increasing recognition and wealth. Narayan is a wonderful humorous author who focuses on the customs of South Indian middle-income little villages. *The Guide* (1958), which won the Sahitya Academy Prize, is maybe his most well-known work and did well in a movie adaptation. In summary, he authored English translations of Indian epics, five collections of short stories, many travelogues, a collection of non-fictions, and the memoirs *My Days* in addition to fifteen novels.

One of the rules by which genuine erotic passion is to be separated from shadows is that if the woman a man desires is someone else's wife, his love for her is not genuine Sangare but rather a sentimental imitation of love. The love is not returned in a second occasion, and it is for a poor lady in a third. In *The Guide*, Raju falls in affection for Rosie, a dancing girl who is also Marco's wife but who fails to reciprocate his affections. Raju's yearning for Rosie is the culmination of the ethereal love feeling that has been previously mentioned. Despite being a realist, R K Narayan avoids sordid realism. The uncomfortable things of life are avoided. He contrasts with C.E.M. Joad, who defined realism in writing as an effort to portray reality as it is, free from emotion, romanticism, and imagination. The writer gives his

Correspondence
Dr. Anju Malik
Associate Professor of English,
Pt. NRS Govt. College,
Rohtak, Hayana, India

factual depictions of Gaffur & Rosie a romantic atmosphere since they are emotional humans. His narrating style and words are authentic. The characters' language is appropriate for their social standing and level of education.

In *Malgudi Days*, Narayan introduces Sir Frederick Lawley, a fictional the 19th century British architect who connects a few cities to form the fictional town of Malgudi. It's interesting to note that Arthur Lawley served as Madras' governor in 1905, and the connection is clear. This brings to mind both the development of New Delhi by British designer Edwin Lutyens and the history of Calcutta, which was established on the ruins of five villages. The imaginary area is shown in such realistic detail that it creates a fragile fabric that is an essential element of Narayan's realistic work. It is quite as amazing a setting as Sir Walter Scott's *Border Countries*, Wordsworth's *Lake District*, Thomas Hardy's *The Wessex*, or Arnold Bennet's "The Five Towns." It was a town made from the experiences, the youth, and the upbringing of Narayan. He often ran into the folks in it. As a result, he produced a setting that any Indian could identify with.

R. K. Narayan was born in 1907 into a Brahmin family; like other Indian families, they eventually moved from the hamlet of Rasipuram. His family had lived in Madras for quite a while. At home, Tamil, the native tongue of the Madras area, was spoken. His first recollection is him sitting in the sand, partially interred with a peacock and monkey for friends at his grandmother's house in India's Madras city, at No. 1 Vellola Street, in which he shared rooms with her plus a maternal uncle who was an undergraduate at the neighbourhood college. The enormous sprawling home had been divided up and rented out as offices, stores, and flats, with an exception of a tiny part set apart for the Narayan family.

Narayan was a realist who predicted India's future. With the help of its important modernizing items, British colonialism transformed India. There was no turning back when India became related by the industrial age in England, even if not for the less eccentric but more mobile stratum of petits bourgeois. Malgudi's creation by Lawley, an architect with little familiarity with Indian heritage, rapidly brought about change among the locals.

India has a rich cultural heritage that dates to ancient times. Civilization has evolved continuously into its most advanced state. Despite certain modifications, India has likewise maintained her long-standing dominant tradition in the society. India is a nation where festivals, cultural events, civilizational customs, religious celebrations, national day programs, and traditional rituals are always observed. They are essential components of our civilization. They primarily sought to foster a sense of community among individuals and to encourage intimate relationships based on mutual respect.

R. K. Narayan is a morally upright individual. He makes an observation that human values are destroyed by commercial impulse. However, Narayan still primarily works as an artist. He supports societal harmony and order. With the aid of realistic characterisation, he has effectively examined the societal causes in his work as an artist. He accomplishes this by using his characters. The numerous issues in middle class society that Narayan has experienced are expressed in his writings. His personalities and society are kept in a healthy balance.

Characters & settings in Narayan's works are nourished by the legendary depths & dimensions of the Indian culture. The societal changes influence his people's awareness & generate contradictory feelings in them, causing them to react to the societal changes. These feelings and responses have a significant emotional impact that may be quantified using the Indian classical critical theory. Each one of the characters that appear in R. K. Narayan's books is a real-life artistic creation. They do not represent heroes or heroines, the aristocracy, or the noble class; rather, they represent the average middle-class person. Their deeds are obvious, yet they remain merely puppets in the hands of the natural world or God. They appear to carry out their tasks as an active agent who is drawn into the spotlight or drawn attention to an event in order to restore normalcy. My goal in this study project is to demonstrate how each significant character in Narayan's novels evolves slowly as a result of their struggle, conflict, confrontation, and eventual adjustment or reconciliation.

Raju and Marco offer a startling contrast, and the author makes great use of sarcasm to his advantage. Raju is a dishonest rogue driven by a domineering desire whereas Marco is an intelligent, honest person. But in the end, Marco experiences loneliness, but Raju soars to stardom and secures a permanent position in the hearts of the unwary. Another character that experiences irony is Rosie. She is the daughter of a Devadasi and is in need to get rid of her society's stigma, but in ultimately, she turns into a performer for everyone else whereas a Devadasi only dances for the religious, returning to her previous position with no progress.

The secret to R. K. Narayan's brilliance is giving his everyday people a universal quality. Finally, the non-heroes turn become heroes. This is accomplished with a unique objectivity and creative impersonality. They were not created with any didacticism, philosophy, or propaganda in mind. They are shown with exceptional compassion and sensitivity as well as with wonderful honesty and intellect. They are neither governed or under the author's control; rather, they are free. They present opinions that are logical extensions of their personalities. It is amazing how dedicated Narayan's characters are to finding life's ultimate meaning.

Conclusion

R. K. Narayan is an artist of unparalleled quality. He is a novelist of singular talent because of his direct narrative, understanding of the mental states of people, realistic approach to the art of description, flowing plotting, and, finally, most all, his mastery of stylistic language. Narayan just uses books as a literary medium to provide his readers with artistic enjoyment. Simply put, he is an artist who writes novels. He has developed a wide range of personalities that will keep warming his readers' hearts for a very long time.

In Indo-Anglican writing, R. K. Narayan has a unique place. He stands out in a variety of ways. He steers clear of dramatic vistas and focuses on the banal humor of South Indian middle-class life. In terms of looks, he is no different from the millions of educated men in South India. Nevertheless, despite having nothing particularly remarkable about him, this unassuming, quiet man eventually became one of the finest Indo-Anglian novels, if not the best. As a caring and emotional person, Narayan is

just like his characters, who want to live on their own. In his works, he clarifies their family, their customs, their morals, as well as their religion, all of which are strikingly similar to his own upbringing and way of life.

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