

Reflection of Indian Manners and Customs in The Writings of RK Narayan

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Abstract:

This paper investigates how the works of R.K. Narayan helps in getting the subtleties of Indian Culture and its struggles for certain models from his works. Narayan's scholarly manifestations are vivid textures woven with the unpredictable strings of Indian culture like practices, customs, strict convictions, beliefs, harsh and sweet tunes of adoration and marriage, struggle among Indian and unfamiliar cultures, hole between ages, and so forth, yet with the bit of humor. The culture and life of a country can be described in a foreign language. Here, a country like India, its culture, the way people live here and their mind-set can be explained in a foreign language like English, but there is always an emotion missing which cannot be shown in any foreign language, still R.K. Narayan with his art of narration has done this with a touch of languages like, Hindi, Urdu and Sanskrit. This paper uncovers the Indian lifestyle and furthermore the culture and custom of India. R.K. Narayan has utilized run of the mill Indian characters and Indian air to depict Indian culture.

Keywords: Indian Culture; Religion; Language; Indian Manners.

1. Introduction:

R.K. Narayan depicted India of his times and its traditions and customs, fantasies and wizardries, sagas and fantasies, to the rest of the world, in a non-genuine way. To paint the complex yet energetic culture of India, he has picked a greater material as an imaginary town called 'Malgudi'. Narayan made a Mini-India in Malgudi, in order to draw out every one of the fundamental attributes of Indian culture. This research paper studies about the way Narayan has portrayed India during those times when English as a language was supposed to be a foreign language. To pen down the life style of a country (mostly its rural parts) in a language which is hardly accepted by people of his country as their friend language is very hard. His narrative techniques in his novels, and short stories, such as in *The Guide*, the myths that he used in his novels, *The Bachelor of Arts* and in *The Guide*, the irony and humour in his *An Astrologer's Day*, all represents his artistic touch to showcase how education is still not able to overpower the superstitions they believe in, how even adult unmarried are not allowed to take their decisions on their own and their future depends on what their parents and elders thing is good for them, how the ambitions of people of becoming rich and famous has turned them down to feet and then the thought of redemption makes them saints and henceforth people worshipping them. All these happenings were a common thing in generally everybody's life. Portraying all these through a language which is not "theirs" and still being able to transfer that feel in pages is a work greatly done by R. K. Narayan. Though still there is a feel to every language which is native to its people which cannot be described in a foreign language and which is why Narayan has used some words of Hindi, Urdu and Sanskrit.

This paper targets explaining the idea of Indianness by R.K. Narayan. The errand has been taken to investigate the Indian characters and Indian environment as introduced by Narayan in this novel to represent the culture and custom of India.

The Guide (1958) has won Narayan the Sahitya Academy Award. He found out about an episode in which a few Brahmins implored God for downpour in knee-profound water for twelve days and afterward it down-poured. This turned into a moving component for him to foster the plot for his novel 'The Guide'. He has depicted normal Indian person in this books loaded up with Indian feelings and furthermore images addressing Indian practice.

It is actually the case that R.K. Narayan has demonstrated that normal Indian contemplations and sentiments can be communicated in unknown dialect without attempting to mirror the local speakers of English. He gave his characters Indian contemplations and sentiments and communicated it in his scenes and foundations. Indian culture and custom is rich and changed and it isn't not difficult to sum up through couple of circumstances or characters. However, Narayan made it rich and every one of his characters share Indianness.

In practically every one of the books of Narayan, Malgudi is additionally a person. Malgudi addressed Indian in numerous viewpoints. The impact of changes of advancement over India has been described by Narayan with the assistance of his imaginary town. However, Narayan has kept his characters inside the hold of culture. The Malgudian culture and its practice address the general public and the custom of India all in all. Narayan addressed Indianness through images likewise in a considerable lot of his books. In "The Guide" Narayan has utilized images which address commonplace Indian custom and culture. The attributes of Indian manners and customs are additionally reflected in this book. Cordiality of Indians is a notable attribute everywhere. Indians are known for their custom of cordiality and selflessness.

2. Literature Review:

Noojilla Srinivas , T. Ashok (on 25th March 2015) investigates how the fiction of RK Narayan helps in getting the Indian Culture for certain models from his works. Narayan's books and brief tales reflect practically every one of the components of Indian culture in the twentieth century. R.K. Narayan depicted India of his times and its traditions and customs. In his book "The Guide" he has addressed the r Indian lifestyle and furthermore the culture and custom of India. R.K. Narayan has utilized ordinary Indian characters and Indian air to depict Indian culture.

3. Reflection of Indian Culture:

3.1. Daily life in Villages-Malgudi & Mangal:

In Indian villages apart from agriculture small scale business were the source of income..R.K.Narayan beautifully described the picture of simple daily life of village at railway station of Malgudi. Malgudi was the picture of semi urban place where as Mangal was the picture of rural settings of India. With the help of these two places the urban culture & rural culture presented a larger picture of Indian Society.

3.2. South Indian culture:

Malgudi was a fictional village from South India which is the part of R.K.Narayan's novel. Through this village he wanted to portray the social contexts, natural surroundings of river, coconut trees and culture of south India through 'The guide'. Through this the south Indian culture how it grows towards the advancement of modern India describes very well in his style of writing. Narayan's truth of Malgudi is the introduction of various human mentalities exclusively contrasting in their current circumstance in a most practical way. It is generally worked round Indian convictions and strange notions. The scents, sights, sounds and flavors structure the piece of the experience of Malgudi. They are passed on to us all with phenomenal clarity.

3.3. Devdasi Custom of India:

Rosie was the women character who was truly rooted by traditional background of her mother. Her mother was 'Devdasi' who dedicated her life to the temples as a dancer. She never wanted to have the shadow of her life on Rosie's life because she was suffered from the people who blamed her through the life because of her profession. They didn't reserve any privilege to pick their legitimate spouse. Through her name, Rosie, Narayan's unexpected aim turns out to be clear in which her name like a rose shows that her life stays encompassed by the thistles.

3.4. The Culture of Hospitality:

In India 'Athithi Devo Bhav' is culture of hospitality where every guest is like God. In 'The Guide' Raju shows good example of hospitality culture by giving shelter to Rosie in his house though the villagers were not accepting her and welcomed her in their locality. On the last part of Novel Raju was accepted as a Great Saint by Mangal villagers and they have shown great example of worshipping as Sage to Raju.

3.5. Status of Women in the Indian Cultural Society:

Narayan delineates the Indian culture which is well established in conservatism, where ladies have been the major constant casualties of conditions and shows. Rosie additionally turns into a survivor of conditions and shows yet through her defiant demeanor, she makes her own specific manner with a feeling of satisfaction and respect, which shows a recently freed lady in the post-autonomy Indian culture. Ladies are by and large restricted to the every day drudgery and a wide range of forbiddances are forced on them however the milieu has transformed from a stringently customary to the moderate and freed esteem frameworks in current progress and ladies also have bit by bit started to stand up for themselves in the general public. The lady characters that move in mission of a few help from the suffocation and concealment of their laid out routine face a conflict with the general public and in the end they accomplish much for themselves. Rosie is a commonplace illustration of this sort of a circumstance of a lady in Indian culture.

3.6. Cultural Heritage:

India is known for cultural heritage worldwide. Many tourists of aboard fascinated by historical monuments and sculptures & caves. In R.K.Narayan's the Guide Marco is the character who is truly lover of archeology. He was completely dedicated to his study of caves in malgudi where he neglected totally Rosie for the sake of the beauty of caves & his dream to write a book on Indian archeology that he has discovered.

3.7. Beliefs & Superstitions of Indian Villagers:

The prominent theme of R.K.Narayan's 'The Guide' is transformation of Tourist Guide Raju to Spiritual guide Raju. It was the Hindu mythology & belief of village people of Mangal that there will be rain if a true saint does fasting for 12 days. They were the strong believers of Miracle and because their such faith Raju unwantedly become ready to do fast as he thought that this will not going to be reality. These kinds of attitude & behavior represents the hypocrisy of many people who considered themselves as real saints.

4. Religion:

Hinduism and Hindu practices and customs assume a prevailing part in the fiction of R.K. Narayan. In his accounts, Narayan depicts the clashing climate of religions and strict beliefs. In the novel 'Master and Friends', when Swami gripes against his enthusiast educator Ebenezer for his venomous analysis of Hindu Gods and customs in the homeroom, it shows up additional as the internal sensation of Narayan against the advocates of Christianity. In 'The Man Eater of Malgudi', the celebration parade is coordinated to praise the artist's fulfillment of his epic on Radha and Krishna.

The general gist of the Hindu religion lies in the hypothesis that God is inescapable, supreme and all-knowingness. If one acquiesces unto Him, He deals with him/her and resolves the issues. He takes care of and saves the individual just when the individual places his/her unqualified dependence upon Him. The main authoritative opinion of the Hindu religion is the acknowledgment of reality that God exists as one Absolute OM. There is one Trinity: Brahma, Vishnu and Maheshwar (Shiva). There are a few heavenly structures known as divine beings and goddesses. Soul is unfading and at last it converges with God, the Divine Spirit. Hindu religion and legend go inseparably. Legend is a representative account medium communicated through both oral and composed story medium. It clearly relates genuine occasions and characters of semi chronicled beginnings and is related with human conviction framework.

5. Language:

Narayan addresses the issue of contention between languages by alluding to the schooling system of his times. The Education framework presented by the Britishers in India permitted the strength of English language over the territorial languages. The carelessness of territorial

languages should be visible in the books like 'Master and Friends'- where the understudies don't focus on the Tamil Pundit's class however are a lot of mindful in English class.

All in all, the development of English scholarly instruction is important for the frontier social plan (Viswanathan 1995). Numerous postcolonial essayists have endeavored to resolve the issue of social control through the English language and writing. "The development of 'unadulterated' social worth is led 100% of the time inside a fundamentally modified dynamic of force relations". Subsequently, a postcolonial perusing of R. K. Narayan's works, particularly expositions concerning his demeanor to the English language would liable to uncover that he tries to form a blend between the Indian component and the provincial one.

6. Analysis:

R.K. Narayan was born in Chennai, in a South Indian family and due to his father's frequent transfers, he spent much of his time with his grandmother named Parvati. His grandmother taught him arithmetic, Sanskrit and mythology. Due to his childhood spent in the care of his mother, he has wide knowledge of mythology and Indian culture and which can be seen in his most of the works. The title of his works also reflects the impact of Indian culture on him. Narayan's way of writing has a native touch to it, the touch of Malgudi, the touch of India. Because of Narayan's constant switching of schools because of his father's transfers, he again and again has to build an identity of and which is visible in his characters. Indian culture in his writings can also be seen when in *The Guide*, he has shown river Sarayu, Mempi hills, and snakes, and these are some of the qualities of South India. It can be evaluated from the very words of Narayan himself that he fantasises with Indian culture, I like Madras since I was brought into the world there and on the grounds that in Madras the antiquated and Modern exist together. Some Madras is extremely universal. There are portions of the city where individuals with a conventional foundation in Sanskrit are as yet residing (Narayan 236-37). One can even notice the Indian culture in the failure of the love of Chandran with Malathi in *Swami and Friends*, Chandran falls in love with Malathi and wanted to marry her, which is very unacceptable in the Indian society where marriages used to take place with parents' concern. Narayan writes a different type of English which has Indian colour to it, the presence of Indian culture can be felt in his writing style, he uses the words of Hindi, Urdu, Sanskrit and Tamil, such as; "Dhoti", "Jutka", "Pyol", these words were not translated into English because the essence they produce in their own language cannot be felt in translation. Narayan has also made translations of Tamil expressions, such as; "sitting plank", "Stitching master", "red tapists", "foreign returned people" and some Indian idioms such as; "To the dust pot with your silly customs", "My professor will eat me up", etc.

7. Conclusion:

Thus in this paper many aspects of Indian culture is discussed with the respect of context & characters & Plots. Through the characters we understand their behavior patterns, their attitudes has been changed as per the situations. The beauty of writing style of R.K.Narayan represents the real picture of Indian Society & Indian culture though the Novel is Fictional. Not only the traditional Indian culture is reflected through this but the advancement in plot & characters also represents the modern culture of India. The change in value system also observed by us as per

the plot develops. As seen from the abovementioned, Narayan's books and brief tales mirror the components of Indian culture and the clashing elements in the twentieth century. They help non-Indians get the lively culture of India in its far and wide structure. Further, the visual story style of R.K. Narayan presents the social subtleties of India in their practical state than in the optimistic or innovative condition.

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