

The story "A Reflection of Reality in Real Rhythm" by R. K. Narayan

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Abstract - Contemporary Indian life, customs, and culture are shown in a manner that is both vivid and realistic in the fiction written by R. K. Narayan. The concept of social realism is discussed in the form of extensive and precise descriptions. It is true that Narayan is a storyteller at his heart, but he is also an artist who catches the distinctive rhythm of reality. The author provides a realistic image of societal conventions and ordinary life by displaying complete dispassion and impartiality throughout the whole process.

Keywords-Social Reality, Live Landscape, Vivid Characters

1. INTRODUCTION

Rasipuram Krishnaswami Iyer Narayanaswami, often known as R. K. Narayan, was a representative of the Indian Freedom Struggle of the 20th century. He lived from 1906 to 2001. Mulk Raj Anand, R. K. Narayan, and Raja Rao, three of the most prominent figures in Indian English literature, began writing their work during this time period, which was characterized by a tremendous deal of

enthusiasm and excitement. The situations and the challenges that were prevalent in India and her people throughout the early decades of the twentieth century are accurately reflected in a number of their early works. One way or another, each of them expressed the feelings that were associated with their age in their works of fiction. R. K. Narayan is the author of an impressive collection of works, including fifteen novels, five volumes of short stories, a number of travelogues and collections of non-fiction, an English translation of Indian epics, and the memoirs "My Days".

2.LITERARY REVIEW:

India is the recipient of a significant cultural inheritance that dates back to prehistoric times. In a never-ending cycle, civilization has been steadily progressing through its most sophisticated form. Other than that, India has maintained her age-old traditions that are prevalent in the culture, although with certain modifications. When it comes to festivals, cultural events, protocols of civilization, religious occasions, the National Day Celebration Program, and traditional rituals, India is a nation that consistently hosts all of these things. They are the components of our civilization that cannot be separated. Fundamentally, they wanted to bring people together by instilling a sense of oneness in them, and they wanted to help people appreciate life more intimately by fostering harmonic mutual understanding. The imperfections, ugliness, and evils that are a part of society have, nevertheless, ruined them over the course of time.

In the works of fiction written by R. K. Narayan, one can unquestionably discover representations of cultural occurrences, patterns of civilization, and traditional values. However, what sets Narayan apart from other authors is his true and authentic description of current society, which is devoid of any criticism, satire, or commentary. By reading his works, we are able to get a glimpse of the present society in its current state, complete with its virtues and vices. A detailed description of social

conventions and realities is provided, with full and utter dispassionate observation and impartiality that is not prejudiced.

It is clear that R. K. Narayan is a guy who is morally aware. Specifically, he makes the case that the commercial urge destroys the morality of man. Nevertheless, Narayan continues to be an artist in his purest form. Additionally, he is an advocate for social integration and order. With the assistance of realistic characterisation, he has effectively analyzed the societal causes within the context of his artistic practice. He does this with the assistance of his characters. The myriad issues that have plagued the middle class society, in which Narayan has been deeply engaged, are reflected in the books that he has written. The equilibrium that exists between his characters and society is kept in good condition.

MALGUDI- THE LOCALE:

R. K. Narayan's literary works have their start in Malgudi, a town that exists only in his imagination and is the inspiration for his writings. It is comparable to a landscape that is as alive and energetic as a character who has been embodied. It is the fictitious area that is weaved in such a silky thread that it makes a lovely fabric that is an inseparable element of Narayan's realistic work. It is a location in literature that is just as amazing as the "Border Countries" written by Sir Walter Scott, the "Lake District" written by Wordsworth, "The Wessex" written by Thomas Hardy, or "The Five Towns"

written by Arnold Bennet. Narayan's personal experiences, his background, and his upbringing all provided the foundation for the creation of this community. It was comprised of folks whom he encountered on a daily basis. Therefore, he established a location that each and every Indian could identify with. A place where you could go "into those loved and shabby streets and see with excitement and a certainty of pleasure, a stranger approaching past the bank, the cinema, the hair-cutting saloon, a stranger who will greet us, we know, with some unexpected and revealing phrase that will open the door to yet another human existence." This is the kind of place that you could go to. Grass from the Green

Malgudi, the setting of R. K. Narayan's novel, is a location that captivates his intense as well as emotional attention. It is more correct to refer to it as "a leading hero" who appears in the bulk of his writings in some form or another, rather than only functioning as a background for his works on the other hand.

3. LIVE CHARACTERS:

In R. K. Narayan's writings, every single character is a living, breathing creative depiction of the author's imagination. They do neither belong to the aristocratic or noble class, nor are they heroes or heroines; rather, they are members of the ordinary lot of the middle class. In spite of the fact that their acts are evident, they are only puppets in the hands of God or nature. They seem to carry out their responsibilities as an active agent who is brought into the spotlight or

brought to the attention of a certain dilemma in order to generate a sense of malice. In this study endeavor, I am making an attempt to demonstrate the steady evolution of all of the principal characters in Narayan's books with regard to their struggles, conflicts, confrontations, and eventual adjustments or reconciliations at the conclusion of the story.

In point of fact, the success of R. K. Narayan may be attributed to the fact that he endows his everyday people with a sense of universality. After a long journey, the non-heroes eventually become heroes. This is accomplished by the use of creative impetus and a distinct objectivity. Neither philosophy nor propaganda, nor any kind of didacticism, was engaged in the production of these works. They are crafted with an extraordinary level of delicacy and softness, as well as an impressive level of integrity and sophistication. The writers do not exert any control or authority over them, but rather allow them to be free. The perspectives that they have conveyed are the natural consequence of the personalities that they possess. Something that is very astonishing is the fact that Narayan's characters continue to be dedicated to the pursuit of genuine purpose in lives. Azam, S.M.Rafique, as cited in Forward, R. K. Narayan and 'The Inhabitants of Malgudi', written by Mohammad Ejaz Alam and published by Rajat Publications in New Delhi, page vi

The Major Characters of the aforementioned books are vivid and

realistic in their character, and as a result, they become the focus of research as well as the primary worry for any research study.

- Swaminathan his friends Mani, Shankar, Somu, Samuel and Rajam (Swami and Friends)
- Chandran, Malathi and Sushila (The Bachelor of Arts)
- Ramani, Savitri and Shantabai (The Dark Room)
- Krishna, Sushila and Leela (The English Teacher)
- Mr. Sampath and Srinivas (Mr. Sampath)
- Margayya, Balu, Dr. Pal (The Financial Expert)
- Sriram and Bharti (Waiting For the Mahatma)
- Raju, Rosie and Marco (The Guide)
- Nataraj and Vasu (The Man Eater of Malgudi)
- Jagan and Mali (The Vendor of the Sweet)
- Raman and Daisy (The Painter of Signs)
- 12)Raju, the Tiger (A Tiger of Malgudi)
- Dr.Rann and Talkative Man (Talkative Man)
- Nagraj and Sita (The World of Nagraj)
- Bala (Grandmother's Tale)

CONCLUSION:

The creative brilliance of R. K. Narayan cannot be compared to anything else. It is his effortless storytelling, his comprehension of the psychological behavior of human beings, his realistic approach to the art of characterisation, his fluid plot crafting, and most importantly, his use of stylistic language that distinguish him as a writer of exceptional brilliance. Narayan does not use the medium of books for any other reason than to provide his readers with the pleasure of experiencing his creative creations. Plain and simple, he is a writer who is also an artist. His backdrops are very realistic, to the point that they are almost philosophical in their level of reality. The non-judgmental and detached stance that Narayan takes has earned him a lot of

respect. There is no longer any desire on his part to preach, to counsel, or to transform the society that is just ephemeral. He is responsible for the creation of a very big number of characters, each of whom will continue to capture the hearts of his readers for a considerable amount of time to come.

When it comes to R. K. Narayan's remarkable success and high distinction, on the other hand, the secret resides in the fact that he offers his readers with total aesthetic satisfaction. "He interprets Indian life solely from the perspective of 'art for art's sake,' maintaining complete objectivity and perfect impartiality in his interpretations." "A Critical Study of His Works," written by Raizada H. and R. K. Narayan, was published in Young Asia Publication in New Delhi on page 1.)

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