

IMPACT FACTOR
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ISSN 2250-169X



International Registered & Recognized
Research Journal Related to Higher Education for all Subjects

VISION

RESEARCH REVIEW

UGC APPROVED, REFEREED & PEER REVIEWED RESEARCH JOURNAL

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Traditional Approaches in the Novels Of R. K. Narayan**Dr. Anuradha S. Jagdale**Head, Dept. of English,
Shankarrao Patil Mahavidyalaya,
Bhoom, Dist. Osmanabad**Research Paper - English****ABSTRACT**

R.K. Narayan holds a unique place among the greatest Indian writers writing in English. He is one of the greatest Indian English writers and a worldrenowned literary figure of the twentieth century, & is among the founding fathers of Indian English fiction. Along with Raja Rao and Mulk Raj Anand, he not only inaugurated the novel form in Indian English literature but also defined the area in which the Indian novel was to operate so far its theme and characterization are concerned. Each of these three novelists — called the great trio - used his own version of English, freed from foggy taste of Britain, and transferred it to a new setting of brilliant light and purified heart. Among these Indian English writers R. K. Narayan is supreme and the best because his fiction reveals varied dimensions of Indian life, tradition and ethos depicted or represented through his unique individual talent. The endeavor in this Research Paper is made to appear, how through the arrangement of Malgudi books Narayan presents the social qualities standards, mores which have been in presence and still keep on playing a noteworthy part in molding the lives of Hindu individuals. The critical family topics like Marital loyalty, spouse wife and father-child relationship, parental love and absence of correspondence between the old and the youthful age





and so forth all are perfectly bargain by Narayan in his books. R. K. Narayan, one of the best Indian English authors and an incredibly famous artistic figure of the twentieth century, is among the establishing fathers of Indian English fiction. Among these Indian English authors R. K. Narayan is incomparable and the best since his fiction uncovers changed measurements of Indian life, custom and ethos delineated or spoke to through his one of a kind individual ability.

Keywords :

Renunciation, Divine spirit, The Indian and The Universal, Temperament, Protagonist, Self Realization, Myth and Reality, Archetypal Figures, Reluctant Guru. Social Values, Norms and Mores, Hindu Society, Family Themes, Renunciation, Divine spirit, The Indian and The Universal, Temperament, Protagonist, Self Realization, Myth and Reality, Archetypal Figures, Reluctant Guru.

Introduction :

R. K. Narayan (10 October 1906 – 13 May 2001) said that he found English the most rewarding medium to employ for his writing because it came to him very easily: "English is a very adaptable language. And it's so transparent it can take on the tint of any country." Critics frequently praise the unaffected standard English with which Narayan captures the Indian sensibility, particularly the South Indian ambiance. His unpretentious style, his deliberate avoidance of convoluted expressions and complicated grammatical constructions, his gentle and subtle humor—all this gives his writing an elegant, unforced simplicity that is perfectly suited to the portrayal of ordinary life, of all classes and segments of Indian society—household servants, herdsman, saints, crooks, merchants, beggars, thieves, hapless students.

Narayan was essentially an old-fashioned storyteller. With Addisonian wit, Twainian humor, and Chekhovian irony, he depicted everyday occurrences, moments of insight; while some of his stories are essentially sketches, quite undramatic, others feature the ironic reversals associated with O. Henry. Although Narayan's characters are imbued with distinctively Indian values, their dilemmas are universal. Narayan's fiction usually focuses on Gandhian concept of personality, concept of marriage, Indian philosophy,





value system, characters, religion, superstition, myths, traditions, women, human condition, politics, human struggle, cosmic reality, supernatural, day-to-day living in India, Hindu Dharma Shastra, tradition, Man-women relationship, human relationship, East-west theme, portrayal of children, philosophy of life, quest for identity, sociocultural processes and problems, perception of the psychological process and Indian make-up, spiritual quest, idea of love, sainthood, self-transcendence, men and women in Indian society, relationship between the individual and the community, new women with her struggle for independence, man's quest for wealth and acceptance of Karma.

OBJECTIVES OF THE RESEARCH WORK:

The present research work investigates Traditional approaches in the works of R. K. Narayan. It aims at evaluating in the novels R. K. Narayan by traditional approaches. The present research work is undertaken with the following objectives:

- 1) To explore how traditions are presented in the novels of R. K. Narayan.
- 2) To study the exploration of different traditions and the love for it in the novels of R. K. Narayan.
- 3) To analyze the novels of R. K. Narayan. By Indian social point of view.

TRADITIONAL APPROACHES IN THE NOVELS OF R. K. NARAYAN:

It is worth noting that there had been always a traditional approach in the works of R. K. Narayan. The conventional Hindu family as the core of social structure has energetically protected its old standards, mores and qualities. Its sacredness is sacred and its infringement is out and out heresy. It causes disturbance and despondency. Conjugal devotion, the most valuable of the Indian qualities is the topic of the Dark Room. Savitri, the customary Hindu spouse can endure affront and abuse, however her better half's disloyalty is the straw that broke the camel's back. She blasts out, "Don't contact me ...you are filthy, you are sullied. Regardless of whether I consume my skin I can't rinse myself of the polluting influence of your touch." So also Sampath (The Printer of Malgudi) gets the hardest kick from life when he gets candidly included with Shanti, the film performing artist. When he attempts to seek after her, she leaves him a note of caution: "On the off chance that I discover you seeking after me, I will shave off my head and indulgence away my adornments and wear a white sari. You and individuals like you will





flee at seeing me. I am, all things considered, a dowager.” Margaya (The Financial Expert) can’t tolerate seeing his agile girl-in-law Brinda in tears because of his child’s depravity. Indeed, even Marco who is insensitive and merciless, abandons his significant other, Rosie when he comes to know about her disloyalty. “In any case, you are not my better half; you are a lady who will go to bed with anybody that compliments your shenanigans.” Raju’s mom, (The Guide) being saturated with social qualities, couldn’t oblige living with a ‘corrupted lady’ and she cleared out her home to run with her sibling. The couple relationship in a Hindu family is pretty much uneven. For the man commands the family scene. Indeed, the lady has a significant part to play in the Indian family. She is instrumental in keeping the family agreeable and joined together. But then she is enslaved to insensitive brutalities and agonies. Her status and position in the customary Hindu family has been diminished to nothingness. For instance, Savitri (The Dark Room) feels barren in her own particular house. She needs to welcome the visitors Ramani brings at odd hours, regardless of if there is no sustenance left for her. In any case, at that point, there is a social custom that the visitor ought to be gotten and legitimately sustained. Be that as it may, Ponni, a low standing lady we meet in The Dark Room, does not appear to endure on account of her significant other, nor does she have any skeptical standpoint, in her life. She is brimming with existence with her very own free personality to confront the difficulties of life. The purposelessness, the disappointment and a certain ethical shortcoming that has influenced Savitri to cry and wail, does not contact Ponni who gives her better half with a firm hand. Savitri has only annihilation in her life. “How barren she was, she thought; she had not the scarcest capacity to do anything at home and that following fifteen long periods of wedded life.” This is the regrettable cry of a lion’s share of universal Hindu ladies even in the present society. Rosie’s (The Guide) situation is simply more terrible and hopeless. Her significant other Marco is insensitive and brutal. He doesn’t give the scarcest consideration regarding Rosie’s desires. Raju is correct when he remarks: “Dead and rotting things appeared to loosen his tongue and fire his creative energy, instead of things that lived and moved and swing their appendages.”

There are critics and scholars who consider Narayan to be the third world’s best writer in English and talk high of his finest achievements such as attaining a balance between



'the Indian' and 'the Universal', combining technique and 'temperament' exploring the ancient Indian culture embodied in the Indian epics, Shastras, Puranas, myths and mythologies. The Indian epics, Puranas, and Shastras, these critics establish, are the depositories of ancient values of life and moral codes of conduct used consistently by different Indian writers to delineate various facets of Indian Culture and Civilization; and Narayan being no exception exploits these treasure houses of Indian scholarship and wisdom in order to make it known to the world that India is traditionally the Ramayana, the Mahabharata and the Puranas. The values remain the same in every village, town or city. He is not only faithful to his national tradition but also his own cultural ethos and people. Others have explicated the doctrine of dharma and karma in the novels of R. K. Narayan by focusing mainly on how the protagonists pursue the spiritual quest for self-realisation and self-understanding. According to them, Narayan's novels depict the genuine human condition by presenting such characters who go through a series of frustrations on the account of various involvements and finally end up in isolation. Narayan's treatment, they argue, lies in highlighting the fluid nature of the protagonist's characters and wicheed between different identities. Similarly, there are other critics who have explored and eulogized R. K. Narayan's presentation of the national tradition, with particular reference to the questions of cultural fusion and racial consciousness.

According to some critics, Narayan's philosophy of traditionalism, which permeates all of his novels, is the fountain-head from which his other philosophical concepts — such as orthodoxy, superstition and the role of fate in life — gush out. There are critics who talk of Narayan's commitment to and faith in Hindu ideals and ideology arguing that Narayan deals consciously and repeatedly with Indian religious themes like renunciation, incarnation, rebirth, ahimsa, and the law of Karma, immortality of soul, its transmigration and the ultimate merger with the Divine Spirit. . Since these ideas and beliefs are an inseparable part of the Indian consciousness and way of life, Narayan's Malgudians too have a firm faith in these due to their deep rootedness in traditional family systems and moral codes of conduct against which they never revolt. According to Ved Mehta: To be a good writer anywhere you must have roots both in religion and in family, I have these things - we find both religion and family have had an impact, one subtle, the other direct,





on me and women in Malgudi that has found some meaningful manifestation in novel after novel. The traditional world of Malgudi does not sanction romantic love but adheres to the convention of arranged marriage; man and woman living together as husband and wife, without getting married, are regarded as sinners. This traditional society has its own sexual ethics according to which sex aberration or perversion with any motive is bound to end in frustration and misery. As a result of this, critics have commented on Narayan's traditionalism or the way tradition dominates and overpowers modernity whenever there is a clash between them. Narayan, these critics argue, promotes blind acceptance of the traditional values of life and seems to point out, overtly and obliquely the value of heritage, of a past: what the Shastras have prescribed is good for everybody for a peaceful and harmonious and happy life as a result of which any revolt against the set system or tradition brings despair and frustration, which amounts to their ultimate defeat.

It is important to note that one of the concerns of Narayan has been the study and exploration of the nature of evil in human life as was done by such great writers as Dante, Shakespeare, Milton, Melville, Henry James and Conrad. Narayan believes that the evil is within us and it is to be fought not only by the individual alone himself but also by all human beings. He has been preoccupied with the challenging problem of evil in life and the possible solution for it. In *The Man-Eater of Malgudi*, for example, Vasu's identity as an evil force is established fully for the people of Malgudi. His anti-social activities erupt like venomous weeds which threaten to choke the green wheat lands of an otherwise peaceful Malgudi. Nataraj and Vasu are not merely two individuals, but two opposite forces of society representing the perpetual struggle of Good and Evil. Even in *The Financial Expert* and *The Guide*, Narayan portrays social menaces and rogues in the characters of Margayya and Raju, though as compared to Vasu they are lesser evils. However, taken together the three constitute an excellent evil -trio of Narayan whose preoccupation with evil as a tenacious enemy that affects the characters in particular and the society in general constitutes one of the main subjects of these three novels. A good number of critics have very seriously looked at Narayan's archetypal figures. They believe that in his fiction these archetypal figures appear frequently. According to Ashok Kumar Jha the plots of Narayan's *The Guide* and *The Man Eater of Malgudi* have archetypal patterns. In *The*





Guide, Narayan explains the archetypal drive working within every individual towards acquiring the knowledge of the true nature of the self and the hindrances created in this process which form another archetypal pattern in the novel. Archetype of the serpent woman forms the essential part of the main archetypal pattern. It is also important to note that the archetypal conflict between good and evil and the inevitable triumph of good and destruction of evil, as enunciated in Classical Mythology too, forms the pattern of *The Man Eater of Malgudi*. In his essay "The Reluctant Guru" Narayan recounts his constant resistance to the role that seemed to be foisted on him—the role of an authentic exponent of the mystic East, a guru or a sage, a role that he was most uncomfortable with, but which he could not entirely shake off. Going by the flimsy evidence of texts like *The English Teacher* and *The Guide*, his audience often demanded doses of Indian spirituality and mysticism from him. Narayan confesses "I felt myself in the same situation as Raju, the hero of my *Guide* who was mistaken for a saint and began to wonder at some point himself if sudden effulgence has begun to show on his face.

CONCLUSION :

Thus the analysis reveals on one of the greatest writers, a world famous literary figure of the twentieth century, founding father of Indian English fiction—R.K. Narayan, his fiction dealt with varied dimensions of Indian life, tradition, myths and reality, ethos depicted through his unique individual talent. The researcher has analysed critic's comments on his best achievements such as attaining a balance between "the Indian universal, combining technique and temperament" and his novels *Dharma and Karma* focusing mainly on how the protagonists pursue the spiritual quest for self-realisation and self-understanding. Gandhian concept of personality, concept of marriage, Indian philosophy, values, characters religion, superstition, myths, traditions women human condition and struggles, politics, cosmic reality, super natural, day-to-day living in India human relationship, East-West theme, children philosophy of life and quest for identity are analyzed in this chapter. The Hindu society being conventional and fatalistic, the social qualities they appreciate can't be something else. They are a Divine being dreading people. For whatever, they do, they toss themselves helpless before God. Daisy (*The painter of Signs*) needs to make a strenuous battle for the annihilation of such disasters from the

