



RK Narayan as a great Novelist, Ironic humour as art and popular medium

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Introduction:

RK Narayan was one of India's most notable writers till his passing in May 2001. Great novelist Narayan is still vivid in readers' minds in both India and other countries. Compared to the other highly regarded Indian authors of fiction in English, Narayan had more spellbinding power and produced more consistently prolific work over a period of 66 years. Graham Greene, a writer, has spoken highly of Narayan and his writings. since Evelyn Waugh's passing. The English-language novelist I admire the most is Narayan. Several R. K. Narayan investigations have identified patterns of humour, irony, and burlesque in his books. Novel of ideas, romantic comedy, and fable. Narayan's narration skill received widespread acclaim. He has always been drawn to the lives of regular men and women, taking us inside the experiences of people who remind us of our own neighbours, siblings, or ourselves. He once remarked that he was "little more than a storyteller" about himself. Malgudi, a complex and realistic metropolis he invented for his works, is generally regarded as the literary synthesis of Mysore, where Narayan spent the most of his life, and Madras, the city of his birth. His readers become a part of Malgudi itself, including its streets, aroma, and diverse population. It involves building a full fictional universe.

Perhaps William Faulkner's "Yoknapatawpha, country turned upside down-vision Faulkner's remains essentially horrific" is the best way to describe it. Narayan's, however, has primarily been humorous.

Plot-Review

The journal "The Illustrated Weekly of India" serialised The Painter of Signs from July through September 1976. India was experiencing an emergency at the time. The ordinary man's novelist is Narayan. In this book, Ram is a typical everyday person. He is Malgudi's young sign board painter. Lawyers and store owners were among his clients. vendors of bracelets and others: Raman had his own style of painting and colour scheme, and he was proud of his creations. Given that his lone aunt was a traditionalist, he led a gay-free life.

Once. The family planning official issued a signboard order to Raman. Daisy, the person in charge of the family planning mission in Malgudi, was impressed with his work. As a result, Raman finds himself touring the nearby villages with Daisy, who is a natural tyrant and commands everyone around her, including Raman. They visit a highland village where Daisy gives family planning advice to the locals. But when childless women visit the temple to pray for children, they run across their opposite—the village priest. The priest forbids Daisy and even Raman from spray-painting a pro-conception message on the temple walls.

Returning from the village becomes difficult. The bus bound for Malgudi doesn't show up. In order to complete a portion of their journey, Raman and Daisy had to hire a bullock cart. Raman takes pleasure in the cart driver mistaking them for a newlywed couple because he was completely in love with Daisy. He gets the closeness he was hoping for during the cart trip. Daisy responds to his inquiries about family planning with a frank discussion of the various techniques available. The bullock trips and wounds its leg while travelling.

Raman and Daisy were forced to spend the night under a lone tree while the cart man went to the nearby villages to get another bullock. Raman slept on the ground beneath the cart while Daisy slept on the cart. When all was silent and Raman had run out of ways to show Daisy his love, he went into the cart and made love to her. However, Daisy had predicted everything and was not present. Daisy had spent the night perched on the tamarind tree's back branch. They almost got into a fight when she tried to correct Raman. She exited the cart and requested that the driver remove Raman. The bullock arrived in the morning, and Daisy and Raman climbed aboard in awkward quiet. Finally, they board the bus and arrive at Malgudi, where Daisy says nothing to him. After moping and wallowing for more than a week, he finally made the decision to resume his regular activities.

After a few days, Raman was working in Daisy's backyard when their courtship began. They clasp hands as they stroll along the riverbank while exchanging life stories. Raman informs his aunt of his plan to marry Daisy. She then became steadfast. She was unable to provide Raman a Christian wife. She suggests making a pilgrimage to Benaras. Daisy counsels Raman to permit his aunt's visit to Benaras, and Raman proceeds to make the necessary preparations for his aunt's

journey. Gradually, he also understands how completely devoted his aunt was to his welfare. But he was drawn to Daisy by his emotions. The aunt of Raman departs for the Ganges, where she would spend the remainder of her days participating in religious rituals. Raman has unexpectedly given his aunt's life a purpose.

Raman finally attempted to embrace Daisy, but she politely rebuffed him. Daisy stated that she did not desire children before she married Raman in the phrase Time and Place for everything. If they live separate lives and Raman is required to take care of all domestic duties, she agrees to marry him. I'm fascinated by her tenacity. Raman agrees to her terms. Raman pondered the nature of his upcoming marriage. He gradually sat down next to her and encircled her with one arm. Later, he inquired about her preference for moving into his home. She assured me that tenth grade would be OK. They then enjoyed themselves.

The eighth, Raman visited Daisy's workplace. He discovered a pre-change in her there. She argued that it was impossible when he brought up moving her possessions. She informed him that their relationship was over. She proclaimed that she could only live by herself. She gave her job her all and worked hard. Even so, she is prepared to leave Malgudi. She wished he would overlook her. She departed Malgudi. Raman is then left to retrieve his bicycle and resume his abandoned work as a sign painter. The novel's abrupt turn is a classic example of romantic irony. There is little mystery. The love affair is handled truthfully, but also half-seriously and half-humorously.

Disputes in the book:

Scenes between Raman and Daisy show how women's roles are changing as they gain greater independence and assertiveness in society. The focus on human interactions and character may be found throughout the book. We see the main character Raman as being in between in the town of Malgudi as he finds himself split between his aunt and Daisy, the traditional way and the new way. Mostly, the author relates the story while being detached and objective. Narayan is a master of the domestic scene, and he uses the various points of view of the characters to show both the main and petty disputes inside the family: His scenes have warmth thanks to respect for his characters and a humorous exposition of their problems, which enables the reader to empathise deeply with the characters: The romance between Raman and Daisy is presented to us in typical Narayan fashion—funny, idealistic, and depressing. Raman and Daisy are two oddballs who, while maintaining their individuality, embodied the masses. They are classic Narayan characters who are only temporarily tolerant of one another. The plot of this book is not particularly strong, like much of Narayan's work. Characters and details are what carry the story along. His five forms of power may capture a moment in time, a location, and an intellectual atmosphere. He parodies both the ancient and new India. Both reason and religion

are insulted. This satire is not harsh. He has compassion and empathy for human sentimentalism, selfishness, manners, and meanness. So the aura of traditional middle-class living and society is created by The Painter of Signs.

Analysis:

R.K. Narayan achieves much of his artistic vision in The Painter of Signs through economy, a skill he possesses in masterful measure. His writing lacks ego and is well suited to the subject at hand. One ability is the ability to recognise that Narayan's true subject in The Painter of Signs is the modern world's intrusion on the traditional, prehistoric Indian subject. His comedy leaves no visible scars despite its sharp edges. In this contemporary Narayan book, sexuality plays a significant role and is handled quite humorously and without any hesitation. In contrast to his lady love, whose only apparent goal in life appears to be the sterilisation of the Indian population, Raman is depicted as a person who is deeply entrenched in sensuality and passionate love. In the second half of the book, Raman's comedic sexual desire for Daisy is really funny. Daisy's status as either a protagonist or an anti-protagonist is unclear. Some detractors think she's a "either as a typical hearty and highly educated girl who wants her fair share of happiness on earth, or as a dangerous, disruptive, and obsessive nun who is dedicated to her aim of how to overthrow the Malgudian order of things. similar to in Arundhati Roy's "Love is governed by caste, according to God of Small Things. Each person's social class in India is determined by their place in the caste system. The lone living family of Raman, his aunt, is curious about Daisy's caste. Unless Daisy's Caste is sufficiently high.

The couple's marriage will not be approved by Raman's aunt. Due of her advocacy of family planning, Daisy loses a lot of favour with the Malgudi women. Her history is unknown. According to rumours, she is a runaway girl. The fact that her past is unknown is viewed as a major problem. Since Daisy's name is English, it is assumed that she is a Christian. In any case. Daisy presents Malgudi with a fresh and unique idea. In addition to what she provides, her persona serves as a means of understanding Malgudi. Daisy contributes to the creation of Malgudi by making it a central location by frequently travelling across the city and the countryside. whether it was favoured or not. Malgudi has a remarkable addition in Daisy.

Starting with Bala in Grandmother's Tale and ending with Savitri in The Dark Room (1939), (1992). The women characters in Narayan's works become more powerful, demonstrating that the New Woman's ascent is not some mythical ideal. There is no doubt that R. K. Narayan's new woman has arrived and made an enduring impression on the Indian psyche. But this new woman was brought over from the great gem that is Indian culture. She has a strong sense of her Indian identity and is firmly rooted in traditions, values, and an ethos that are uniquely Indian in both form and content. Like Daisy, Narayan's new girlfriend is audacious, independent,

and outspoken. She fights for freedom, promotes equality, and looks for her identity. She gives her man and herself more power in the process. The new woman in Narayan's life is working to improve not just her man but also society. Therefore, this assumption about Daisy is either clear or false. Daisy says she doesn't have much time for romance. Despite the fact that she seemed to need it just as much as Raman, she eventually breaks off her engagement to Raman. Raman tries to feel relieved and resume his previous life of leisure in Malgudi as the novel comes to a close. This is the novel's use of romantic irony or self-betrayal irony. Raman discovers that despite losing his cherished aunt, he hasn't found a wife to take her place. The distinct narrative voice of Narayan is never dogmatically one-sided.

Human relationships are complex, as he explains in *A Tiger for Malgudi*, and it is masters of Romantic irony like R. K. Narayan who make us, or readers, fully aware of their complexity. Set in the fictional town of Malgudi created by R. K. Narayan, this book has a dry, bittersweet theme. Of course, 'Good Books' would be the category for *The Painter of Signs*.

Works Cited:

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