



# R.K.Narayans short stories with a reference to an astrologers “Day and Crime and punishment” Us ironic humour as both and artistic and popular medium

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R.K. Narayan is extremely well-liked both domestically and internationally. as a renowned Indo- Anglican author of novels and short stories Numerous well-known Indian faces appear in his works. Despite being less well-known than his novels, Narayan's short tales have subjects that are current and drawn from daily life, as well as the depth and intimacy of his expertise. He is a moderately successful short story writer because he is constantly drawn to the humorous side of ordinary life and writes concisely to communicate it. Humor, according to George Eliot, is "thinking in jest while feeling in earnest." In an Indian language that is vibrant and full of living expression, humour is abundant and maintains interest. When written in English, comedy takes on distinct meanings than in the West. Irony is described as "the employment of words with funny or sarcastic intention, so that the meaning is the exact opposite of what is really uttered" (156 Scott) RK in the Concise Dictionary of Current Literary Terms. Irony and humour are two things that Narayan excels at. He applies irony from actual life in a humorous way. This essay focuses on how R. K. Narayan combined humour and irony in his two short stories.

An Astrologer's Day and Crime and Punishment. This research paper also tries to explain how humor and irony substantiates the story as an enjoyable one, along with his love for humanity, which is abundant As a whole, R K. Narayan stands culturally graceful and his ironic humor is the vicissitude of life.

More than any other writer, RK Narayan is highly regarded by his contemporary readers. He deserves praise and criticism in greater and more critical terms than he appears to have earned thus far because of the substantial number of novels and short story collections he has written. In addition to several articles, RX Narayan has published a significant number of novels, five collections of short stories, two collections of reportage and essays, three travel books, and a biography. Even though he has distinguished himself in short tales, only his novels have garnered him recognition and popularity.

RK Narayan eventually draws on the same variety of experiences in his short tales as he does in his novels, but critics tend to give them less attention. In order to put two short stones into perspective, this study article tries to identify his unique writing style. With a focus on the work, habits, expectations, predicament, and religion of South Indian middle-class life, Narayan's short stories are renowned for their lucid narration. These themes help to advance the plot's main goal. The writer who conceptualises the entire short narrative in advance is not Narayan. Under the enchanted sway of his imagination, he weaves his story and makes his

presentation, which turns out to be very engaging and grabs the readers' attention.

However, Narayan also emphasises the conventional family and combines many aspects of Indian society in his short stories, which are fundamentally Indian in nature.

The middle class environment is another feature of Narayan's short works. It should be noted that Narayan, as a short story writer, is also a commentator of the broad tendencies of his society and age. Narayan says: keep my eyes and ears open and find plenty of material for stories in my companion either in trains, trams, buses, in the streets of Mysore and Madras (2 Kumar) Narayan ensures that his work has a beginning, middle, and a conclusion as a skilled short story author. His story's conclusion offers a fix for the issue, which gets things rolling. The end brings the action to the point of completion that it had been working toward but could not advance past. He adheres to the old Indian storytelling tradition while incorporating western form and style. As a genuine observer of his time and culture. In his short stories, Narayan employs a number of strategic techniques. These are the tools he uses in his critical strategy, and they command attention due to their potent impact and expressiveness. Irony, parody, and satire seem to be prominent in humour, expressing the darker aspects of Indian individuals' lives. The use of humour and irony in combination is RK Narayan's most notable and captivating literary device.

Humor is a method that the author uses to communicate ideas resulting from context, characters, language, and linguistic RK. Although Narayan uses a variety of comedic techniques, including parody and subtle irony, his comedy has been labelled as verbal humour. His humour unites the characters and gives his writing its strength.

Irony use is one of Narayan's other significant talents. He is an expert at penning satire. Character-related ironies can be found in description, action, speech, and occurrence. His ironies are not scathing or painful. humiliating versus sharp, entertaining, and elevating the narrative Situational ironies are what are known as his ironies. RK Narayan uses ironies to add dramatic tension to the scenes, and it's worth noting that even though the theme is Indian, the language utilised is English.

In general, Narayan's art investigates the conscientious through ironic humour. Narayan stays very near to the surface of things because he wants to show the tragic comedy that is hidden within everyday life: This paper attempts to highlight the irony and humour in his two short stories, An Astrologer's Day and Crime and Punishment. His ironic humour makes his art a popular medium.

Two well-known short stories are Crime and Punishment and An Astrologer's Day:

In the RK, crime and punishment are unpopular and rare. There are numerous parallels amongst Narayan's canon, including suspense, narrative, climax, role-reversal, thrill, clue, irony, and humour. An Astrologer's Day, on the other hand, has a plot that is marked by a lot of mystery and wonder, whereas Crime and Punishment has a more sedate conflict. Irony and humour are woven throughout these two short stories, which is an intriguing aspect. This reveals insights into human behaviour since it has an unusual eye and a penchant for irony. The short stories by RK Narayan are typical, such as "Astrologer's Day." The main character presents himself as a true astrologer, but he is not. He did not study astrology with passion or come from an astrological family. He merely made the career his choice to escape a dangerous circumstance in his life. The beginning of the story includes a realistic portrayal of the astrologer's physical attributes, showing him wearing a saffron-colored turban while keeping all of his professional tools open and painting his forehead with sacred ash and vermilion to gain the trust of the people.

The height of irony is when his bright eyes are constantly looking for clients, but it is quite the opposite when it is depicted as to how the general public visits him as: "People were attracted to him as bees are attracted to cosmos or dahlia stalks" (2. Pillai).

The market's centre of attention is the astrologer. The astrologer used to give forecasts every day while perched beneath the tree, although he was completely ignorant of his clients' futures. He oversees his clients using experience, pure judgement, and pure chance. "The stars were as much of a stranger to him as were his gullible clients. However, he uttered things that amazed and pleased everyone" (3 Pillai).

The psychiatric doctor, like the astrologer, expertly extracts cues from their conversation and produces the appearance of being real, as stated in the story as "Within five minutes he understood what was wrong. He would charge three pies for each inquiry and wouldn't speak until the other had talked for at least ten minutes (4 Pillai).

The astrologer views the gullibility and stupidity of others as his professional achievement and lives a carefree lifestyle. RK Narayan paints an image of the gullible Indian villagers approaching the astrologer and taking his advice.

Contrary to the usual practise, here the clients speak while the astrologer makes a lengthy prediction. The superb aspect of sardonic comedy is narrated in a highly reflective texture, which is toned and coloured above the ordinary degrees of cosmic irony, while the astrologer is a silent observer listening to the client's words for a longer period of time.

However, the story clearly emerges from the grime. Unexpectedly, the astrologer runs into the stranger he had gotten into a fight with and stabbed, thinking he had killed. The astrologer was delighted and happy to see his victim still alive, and he accepted the challenge put out by the stranger right away. The astrologer was disguised as a "genuine astrologer," so the stranger was unable to recognise him. The astrologer responds that he knew, as he knew many other things, but he knew nothing except the client's past, because he was his childhood friend turned foe.

The stranger was surprised when the astrologer made accurate and precise predictions about the stranger's past.

The description of the astrologer being stuck in front of the stranger who was determined to track down his nemesis and exact revenge on him reaches the height of sarcastic humour.

The astrologer was conflicted when the stranger inquired about his current location, but he quickly used his presence of mind to persuade the stranger, which was conveyed in a more detached manner as "When shall get at him?" he questioned, tightening his first fist. The astrologer responded, "You won't ever see him again in the next life" (7 Pillai).

The astrologer's job is to feed his clients a steady diet of lies, but this is the first time one of those lies is a terrible one intended to save the astrologer's life by making him appear to be dead. Using guile, the astrologer narrowly avoids being killed by the stranger when he says, "Never go south again, and you'll live to be a hundred (8 Pillai. This exposes the astrologer's effective strategy for protecting himself so that he can reach his goal of living a hundred years. The best example of ironic humour is when an astrologer tells a stranger that the person he is looking for was crushed by a lorry four months ago. In actuality, he was looking at an astrologer who was present. The unassuming outsider paid the astrologer a small amount of money and headed back home, intending not to travel south, having believed the forecasts made by the astrologer, feeling somewhat comforted and happy. Crime and Punishment is the second short narrative that was chosen for analysis. It concerns a hurried instructor who charges a wealthy, methodical, educated parent's child tuition. The boy is obviously not up to the parents' standards, yet they want him to be like a smart kid. After much practise and frustration, the teacher strikes the youngster one day for failing to recite a basic arithmetic table. The teacher is taken advantage of by the youngster throughout the novel, and the teacher's attempts to get rid of the boy are described with appropriate sarcastic comedic circumstances. In a surprising twist, the teacher saves the youngster from his parents by disclosing the following information about the boy: Only please let him

mug of the 16 table, a little more. He is doing fine. He'll be able to survive (54 Vardarajan) The whole story is projected through humour, which highlights the teacher's struggles as well as the boy's commitment to playing and listening to stories and his lack of academic interest. The ironic humour in the story proves Narayan's talent in portraying the boy's character, as it was hinted at at the beginning of the story. The story focuses more on character than plot. "The boy was a little angel, all dimples, smiles, and kindness, only wings ticking 150 Vardarajan," said the boy's parents. He gives a realistic portrayal of the boy's surroundings and mental state in this passage. However, the teacher believes that the boy is a useless fellow who needs a cane, not cajoling. Although the comedy is more serious than in many of RK Narayan's writings, the overconfident attitude of the parent who wanted their son to come out in a methodical and realistic way is effectively conveyed "They wished for him to treat the boy as though he were made of fragile glass. whereas, in his own mind, he was in control of a small gorilla " (51 Vardarajan).

Like any other comedy writer, Narayan chooses the absurd in the world around him for treatment. He gives the rich parent who stuffs the cupboard with a variety of sweets and cookies and leaves it up to the boy's good judgement to eat them as an example of how they fill everything for the boy's welfare but neglect to impart moral values on him. He had more materialistic pleasures because to his opulent lifestyle, but his mental attitude remained unchanged.

The entire narrative is full of irony, which RK Narayan manages to sustain, but the funniest part is comedy that captures the teacher's ongoing struggles with the boy's determination to play in spite of risk and accuracy. The teacher responded, "All right, watch me place the engine on its rails. If your father walks in, tell him it's an engine lesson" (52 Vardarajan). The confessions and complications create the entire narrative, as well as the sardonic humour. The readers were required to read carefully; for instance, the teacher felt as though his finger was releasing the trigger "(50 Vardarajan) when he slapped the youngster for refusing to tell the tables.

However, once the trigger was pulled, he realised his error, which was in a pickle. The boy's parents did not support corporal punishment, so he was forced to comply with the boy's demands after he blackmailed him.) Narayan exposes the boy's ignorance through a trickster character in a variety of encounters and deftly demonstrates how the boy interacts with his teacher in a way that is at odds with his world, for instance, "You must not cry for these trivial matters. You must act like a soldier, the child responded, adding that a soldier will shoot with a gun if struck (51 Vardarajan). The story stays within the confines of good humour despite the boy's ongoing blackmail. Self-defeating behaviours are best explained by splits, because ambivalence exposes the sociocultural shift between the teacher and the learner in an unoffensive way. When the youngster asked the teacher to fix something, he had no idea how to do it and couldn't even move the smallest screw to save his own life. Despite his opulent smell, poverty nonetheless dominates the narrative.

In these two short stories, Narayan uses an Indian setting to highlight human emotions:

The interpersonal relationships presented are real, believable, and they each have a certain quality. The main characters in these two short stories symbolise their generation and are, and always have been, at war with their surroundings.

These protagonists, however, are a representation of the Indian middle class, who, despite their failures and poverty, are optimistic, dedicated, and driven by a need to support themselves and their families. These two short stories contain comedy, which ranges from amusing observations to ironic commentary. Here, irony is expressed in a humble, nuanced, wonder-filled manner that projects the edges of life and joy without being overly exaggerated. To emphasise the irony, a few instances and genuine text are provided. Every phrase in its correct position must portray the genuine fun, and it must also demonstrate his craftsmanship ability.

There is no attempt to make a significant moral point in the two short stories, but the irony of human circumstances quietly controls the humour. The works of R K Narayan are analyses of life with straightforward observation of human idiosyncrasies rather than reforming or being serious like those of Mulk Raj Anand or Bhabani Bhattacharya. hopes, frustrations, and a spirit of tolerance blended together. It is acceptable to refer to RK Narayan as the finest ironist in India.

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