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**SATIRE IN SELECT NOVELS OF R.K. NARAYAN AND KHUSHWANT SINGH**

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**Abstract:** This study is primarily an emphasis on the satire used by R.K. Narayan and Khushwant Singh as a literary tool for their discourses in order to convey the subject matter of their novels to the readers. There is a little fiction in their works. Khushwant Singh stands out uniquely in his themes which portray freedom struggle and contemporary events. Narayan's Malgudi is not comparable to what Khushwant Singh deals with, in his own fiction. His works are critical commentaries and a journalistic assessment of India after Independence. The mode of narrative of Narayan and Khushwant Singh are compared and contrasted with focus on the use of ironic mode and satirical assurances in their works. Some of the passages read like allegories or as an indication of things that happened.

**Keywords:** portray, malgudi, irony, allegory, satire.

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The writings of both R.K. Narayan and Khushwant Singh appear to be different and divergent. But both writers are acknowledged masters of expressing the living conditions of people during their times and in depicting the situations of the future. This study focuses on the use of satire by throwing light on the portrayal of these In The Man Eater of Malgudi, The Guide and The Painter of Signs Narayan uses and changes his mode of perception and narrative. Women are portrayed as makers of social change. In The Waiting for the Mahatma (1985) and The Painter of Signs (1977) the narration in his works are believed to be poor and naive by many critics. The discourses of Narayan mainly focus on his art and on his portrayal of Indianness. The maturity of the novelist as narrator with satire existed in the novels of The Man Eater of Malgudi, The Sweet Vendor and The Painter of Signs. Narayan is commended for the Indian perception by several critics like Chellappan and C.D. Narasimhaiah. Review Of Literature And Recent Orientations Of R.K. Narayan And Khushwant Singh The mode of narrative in Narayan is like that of Malgudi Days. This was his first novel and in the other novels he has been praised for his Indianness and Gandhian mode of perception. Mr. Sampath or The Printer of Malgudi, The Guide, The Vendor of Sweet and Waiting for the Mahatma are a few examples. In The Dark Room, The Guide and The Painter of Signs Narayan uses and changes his mode of perception and narrative. Women are portrayed as markers of social change. In Waiting for the Mahatma (1955) and The Painter of Signs (1977) the narration and the complete works are believed to be poor and naive by many critics. They were also regarded as inconsistent by Narayan lovers. Satire in the social/cultural dimension of r.k. narayan's the man-eater of malgudi and the guide. The comic vision of Narayan is well known, he emphasis on satire is simple and straight forward. It is not intended to delight or entertain the reader. It is an integral element of his art. In The Man Eater of

Malgudi he deals with the life of Natraj, a printer of Malgudi. His life is disturbed by Natraj's friend was a temple elephant disturbed by Vasu at Taxidermist. Narayan uses comedy in this context . The opening lines refer to the happy life of Natraj in his Printingpress. The vanity of shop-keepers is informed. I had furnished my parlour with a high-backed chair made of teak-wood in the style of Queen Anne, or so the auctioneer claimed who had sold it to my grandfather, a roll-top desk supported on bow-legs with ivy-vines carved on them and four other seats of varying heights and shapes, resurrected from our family lumber room. (13) Satire in the political / national aspects of khushwant singh's train to pakistan and i shall not hear the nightingale Khushwant Singh lead an extremely successful career as a writer and as a Member of Parliament. (1980-1986) He is remembered for his understanding and interpretation of life and conditions during his time of India. His place in interpreting social consciousness, policy has been ignored. C.D. Narasimhaiah in his work published by Punjab University ignores him completely. Only Anand, Raja Rao and Narayan are considered. The author feels that these three writers represent the "essential Indian sensibility." It is unfair that fulltime academic critics should ignore an exciting and vivid novel that presents a panoramic view of contemporary Indian life in I Shall Not Hear the Nightingale. He was awarded Padma Bhushan in 1974, in appreciation of his literary and journalistic efforts. This novel is critical of the police administration and civil servants like other novels. But it represents the life of people who are emerging into independence and in particular the families of Sikhs living in the Punjab. There is a conflict in the family and it is portrayed with skill and understanding. The technique is that of realism and naturalism in undiluted.

**Conclusion:** In the selected novels of this study about the use of satire in the novels of R.K Narayan and Khushwant Singh, certain commonalities and

differences have been observed. They are about the comic ironic mode of description and situation of everyday life. The ambivalent development of the protagonists is another common strategy used in their narration. In the themes of father-son relationship, themes of domestic life, in using incidents about the freedom struggle and aftermath, pursue different modes of narration. Gandhi and his interest are naturally referred in the narration. While Narayan deals with the Indian paradox of attachment, Khushwant Singh seems existential in his portrayal of events in his novels. The influence of English novels on Narayan is evident, including his desire to write in English. The main influence of Scott and Dickens indicates his infatuation to write like them. He felt that "The pure delight of watching a novel grow can never be duplicated by any other experience." (My Days, 1974) He says his pure delights were followed by revisions of sentences so that a "real, final version could emerge". The masterpiece, *The Guide* was written in the United States in 1956 at Berkeley. He says nothing much to record, the same routine. "I have got in the routine of writing because my mind has no peace unless I have written at the end of the day nearly two thousand words." Narayan's deep interest in the mode of writing is the clarity and purpose of describing life. In the normal use of satire, Narayan contrasts tradition with modernity, which is shown in different aspects. They are the themes or

sub-themes of his novels. The central comic theme of deviation from virtue is in all novels selected here. The calm world of Malgudi indicates inner depths according to Graham Greene. He rightly says,

"But the life of Malgudi never ruffled by politics proceeds in exactly the same way as it has done for centuries, and the juxtaposition of the age old convention and the juxtaposition of it with the modern character provides much of the comedy."

(Greene, introduction to *The Financial Expert*, vii). Another commonality between Narayan and Khushwant Singh is the theme of East West Encounter. Narayan is concerned excessively with it and portrays in *The Vendor of Sweets* and *The Guide*. Narayan presents only a few English characters while Khushwant's personal experience with foreigners is more than adequate because of his stint in foreign service. The comic vision in Narayan's novels is ironical and mostly romantic irony. He is a master of irony and has shown growth of irony in all his novels. M.K. Naik, Gokak V.K., Kantak, V.Y. have argued that irony is a weapon to deal with life reflecting narration and that Narayan has been successful in using it into a vision. In the early works it was used a technique to create fiction. It was revealing certain oddities of behaviour and situation. Graham Greene's analysis made him use the thematic concerns first. Later it was used as a satirical mode in narrations.

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