

CHAPTER - VI

CONCLUSION

C O N C L U S I O N

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R.K.Narayan is the most popular Indian novelist in English abroad. The chief reason ~~for~~ his popularity is the variety of themes that he deals with in his novels. I have dealt with the different patterns of the themes of love and marriage in this dissertation. The treatment of these themes makes him a significant novelist. In the novels of R.K.Narayan, an Indian means a Hindu; and so the hero in his novel is never considered apart from his family and the Hindu society. He makes his hero a part and parcel of the family in which he is brought up. Any Indian custom or convention is to be viewed from joint family. The themes of love and marriage acquire central importance in so far as they impinge upon the individual well as social life. Narayan never considers the individual as individual but as a part of a family, community and society at large. Narayan seems to look upon love as a romantic idea borrowed from the Western world. The concept of romantic love is more individualistic which alienates individuals from the society and as such the concept of love or love-match is derived from the West. The traditional, arranged marriage is more conducive to domestic peace and harmony rather than a love-match, a concept derived from the West and grafted on Indian life. Narayan seems to look upon this romantic concept of love with suspicion. His attitude to this kind of love is ironic, if not overtly derisive. In this regard, we may say that he is old-fashioned and orthodox but he is quite consistent throughout his

novelistic career.

In the preceding three chapters, I have discussed the patterns of themes of love and marriage. In Waiting for the Mahatma and The Painter of Signs, it is shown that romantic love of Sriram for Bharati and Raman's for Daisy is not acceptable. And hence, these two novels illustrate the frustration of this kind of love. By and large, it can be said that the concept of romantic love, or premarital love has not taken roots in the Indian soil. Similarly, sexual love or adultery which, in any case, threatens the domestic peace anywhere in the world, leads to disaster and unhappiness. In The Dark Room, this aspect of love is treated from man's point of view whereas Raju-Rosie love-affair is seen from woman's point-of-view. Finally, in the chapter V, love is shown as fulfilment. The analysis of the three novels, i.e. The Bachelor of Arts, The English Teacher and The Vendor of Sweets, leads us to the conclusion that love-in-marriage or wedded-love is a norm which finds compromise, adjustment and peace in a joint family. It satisfies the needs of the individual as well as the family. So there are no disastrous upheavals in the individual and the family life.

R.K. Narayan's popularity as a novelist is an established fact. He appeals to our sense of decency and decorum in the wider context of the Indian society. Apart from his other virtues as a novelist, like, for example, his fine use of the

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art of comedy, his use of Indianism, his fine sense of local colour, his art of portraying convincing characters, what is authentic about him is his treatment of typical Indian themes such as love and marriage in the context of the changing norms in Indian society. In this context, his treatment of themes of love and marriage acquires cardinal importance. No other novelist is so authentically Indian in his treatment of the themes of love and marriage.