



DESCRIPTION OF NARRATIVE TECHNIQUES OF R.K. NARAYAN

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Abstract

Form and theme are indivisible in the works of an essayist. "The genuine premise of criticism is the harmony of style with subject, of form with vision" says Charles Morgan. Technique or form is the most appropriate gadget of building up the theme. It investigates the potential outcomes of the subject and readies the ground of assessment. R.K. Narayan whose narrative technique is the subject of concentrate in this chapter is wonderful for his specialized development. In his over six many years of literary vocation, he has etched, honed and ad libbed his literary instruments to pass on his world vision. As examined before, Narayan manages an assortment of themes in his novels, however this component of idea never stifles the passionate pith of his characters. A fruitful bit of art is formed uniquely through the blend of good substance and great form. As accomplished substance is the model of fruitful art, an idea of technique winds up basic in such an investigation. It is critical to contemplate Narayan's artistic accomplishment by dissecting his utilization of some major fictional techniques time-design, method of characterization, and language and style.

INTRODUCTION

The nature and development of the novel has prompted a few analyses in form. Real examinations in the field of 'form' have been done by incredible novelists, for example, Emile Zola, Joseph Conrad, Henry James, James Joyce, Marcel Proust, Patrick White and other extraordinary stalwarts. Henry James has demonstrated genuine undertakings towards a compelling focal point of narration. E.M. Forster loans backing to this methodology that novel goes for not fulfillment but rather extension.

Mulk Raj Anand, Raja Rao and R.K. Narayan, "drew the primary models of character and explained the particular rationale of the Indian novel." They needed to defeat a few requirements of convention and culture during the time spent molding the "Indian novel in Indian languages." While following the most mainstream models of narration they likewise completely naturalized the western techniques like fantasy, image, incongruity and so on. Simultaneously they caused tries in their technique to suit the changing states of mind of India's set-to up. Narayan's specialized analyses have completed a ton for the ascent of the novel.

Announcing Narayan, "essentially the novelist as novelist," Professor Walsh includes:

His writing is a distinctive blend of western techniques and Eastern material, and he has succeeded in a remarkable way in making an Indian sensibility at home in English art.

Narayan shows his enthusiasm for the various methods of the perspective to suit the stuff in his novels. In his works, he has utilized both inward and outer viewpoints and their varieties. He pursues Dickens' method of narration as introduced in *Bleak House*. 'I' as protagonist and 'I' as observer, the two-varieties of the primary individual narrative, show up in *The English Teacher* and *The Man-Eater of Malgudi* separately. The gadget of incongruity, a western import, has been utilized by Narayan in his previous novels which later went to be his vision. Narayan and Raja Rao pick Indian classical myths.

Narayan's treatment of time in *The Dark Room* denotes a little deviation from his prior novels. In *Swami and Friends* time in squares relating to cuts of episodes moves in a chronological order and in *The Bachelor of Arts* direct movement of time gets a little twitch towards the end. Be that as it may, in *The Dark Room*, however time moves impressively in a straight scale, now and again character propelled time as recollections, memories, dreams and so forth goes in reverse and forward bringing before the peruser a full view of the protagonist.

The Dark Room opens in an uncertain time catching the occurrences of an average day for the protagonist and a similar proceeds till the third chapter. Articulations like "as ever," "one night" in sentences like "At eight thirty Savitri's ears as ever were the first to get the rough hooting of the chevrolet horn" (p. 11). "Savitri was in Janamma's housing one night..." (p. 23) recommend what Wallace

Martin while talking about narrative incidentally says, "Iterative narration," for example "... rehashed event of a similar occasion... depicted once."

Narayan enables his peruser to form a sentiment about Savitri, get a look at her past, her expectations and desires by analyzing her present with her past. He accomplishes this by taking the aides of her memory, memory, dreams and so on that don't exasperate the chronological order of the narrative. Shlomith Rimmon-Kenan opines:

The act of remembering, fearing, or hoping is a part of the linear unfolding of the first narrative... It is only the content of the memory, fear, or hope that constitute a past or future event.

Not unreasonably all portions of the content in a novel compare to story length, there are some that relate to zero story term. In *The Dark Room* such an illustrative respite happens in chapter eight where the novelist portrays Mari's thievery propensity. The delay interferes with the activity between Savitri's diving into the stream water and Mari's salvage task, however it doesn't convey forward or impede the story.

When Narayan started to compose *The English Teacher* he had experienced an extraordinary clairvoyant advancement following the unfavorable passing of his wife, and his ensuing compromise to it. This had its impact on his views on plans of life that, thus, had a solid effect on his conception of human time. When his views on human life on the material plane got changed, his conception of time

additionally experienced a transformation, and he depicted time increasingly more from Indian classical heavenly attendant who is legendary and regenerative.

This counterpoise of human time with legendary time isn't found here just because; it is likewise noticeable, though faintly, in his first novel where Swami appeals to God for the salvation of the soul of a subterranean insect. Be that as it may, what is noteworthy here, in contrast with his prior novels, is the guaranteed use of the legendary time. Remarking on the time plot in the novels of R.K. Narayan, K. Chellappan says:

...R.K. Narayan in whose novels the mythic or metaphoric vision successfully penetrated by the metonymic or ironic mood; and in their vision and structure we can see the intersection of the timeless with time, the still point with the turning world still moving, of which the dance of Nataraja, which is also his favourite image, is the archetype.

A long blaze back towards the end, in chapter twelve, returns us forty years to Jagan's understudy life, to his readiness for marriage including the lady of the hour seeing and wedding service and afterward to the family friction at the impermanent fruitlessness of Ambika. To quote J.K. Biswal:

The long blaze back in which Jagan nostalgically ruminates over his past develops an edge work in which Jagan's at various times remain in unexpected differentiation, and the father-child relationship is exhibited in moving viewpoints of incongruity. Jagan's tensions and his fond dreams, the conventional customs and the rapture in the whole family when Mali was brought into the world pitifully humiliated and fixed by the ridiculously insane child with his unpredictable social conduct, his novel thoughts regarding producing stories.

Time conspire in Narayan's novel is a mode of art for affecting progressive disclosure of a person's character. As the individual cognizance reflects part by part of its changing states of mind in cuts of time, so additionally totality of the image of an individual gets reflected in the reflection of time when every one of the mind-sets/minutes meet up. To quote Hans Mayerhoff:

Time is particularly significant to Man because it is inseparable from the concept of the self. We are conscious of our organic and psychological growth in time. The question, what is man, therefore invariably refers to what is time? 22

Time is key to both story and content; any conceivable endeavor to kill it is to wipe out narrative fiction. In Narayan's works, through delightful course of action of time the trace of significant awareness about self is more than once lit up.

Narayan presents a decent universe of characters in his novels. The occupants of his fictional world are throbbing with life and its verve. R.E. Wolseley finishes up, "My emphasis is all on character. In the event that his character wakes up, the rest is simple for me," His basic unexpected comic vision presents to his art of characterization a spirit of separation and pleasant acknowledgment of the confusions of life. Graham Greene comments, "... and how distinctively Narayan's characters do live."

The connection between the creator and his character isn't as we are to other individuals; his association with him is "God-like." So formation of a character in a work of art is generally an outflow of the shrouded inventive intensity of the creator. It is outside one's ability to understand what

puzzling force helps him (the creator) make and offer life to a character, a reality that may provoke numerous to state that the subject of the character creation can't be a technique in a novelist form.

Narayan is frequently adulated for his honest introduction of the middle class in the Indian society. Practically the entirety of his real characters have a place with this class and his novels manage their expectations and dissatisfactions. His little Malgudi is a model of the world on the loose. Human instinct in an assortment of hues finds a striking projection on his imaginative canvas. R.K. Narayan opines, "My emphasis is all on character. On the off chance that his character wakes up, the rest is simple for me." As a novelist breathes life into his fictional world through his characters, ability in characterization is a proportion of his enormity. To quote Graham Greene, "his characters should live, or else the book has no case whatever on our advantage. Also, how distinctively Mr. Narayan's characters do live."

Narayan's depictions are sharp and entering. His characters don't lose their personality even in the swarmed Malgudi. M.K. Naik opines that:

My main concern, Narayan declares is with human character-a central character form whose point of view the world is seen and who tries to get over a difficult situation or succumbs to it or fights it in his own setting.

They become live on account of Narayan's feeling of network and intrinsic warmth of humanism. With his characteristic comic incongruity Narayan presents his characters with a curious union of separation and agreeable acknowledgment of life wherein fiendishness exists alongside great. In light of this comprehensive perspective, Narayan does not depict his men just in one shading. They don't strike us as intentional deliberations however live figures similarly human in their excellencies as in their peculiarities or whimsies. Hayden Moore Williams comments:

Narayan's characters are not arranged on rival sides of the field like football crews, the laborers versus the landlords, workers versus business people, honorable Satyagrahis versus the Red Men (the British) as in Raja Rao prior still in Anand.

Swami and Friends, The Bachelor of Arts and The English Teacher are a set of three that delineates the central character in different names at various stages throughout his life. Swami is Chandran and Chandran is Krishna, each changing his name at various occasions and in various set ups. In these novels Narayan pursues little varieties in indistinguishable methods of characterization to concentrate on the development and improvement of the fundamental character.

It is Narayan's technique to realize his central characters through their connection with some standard, offbeat figures. The nursery school superintendent is such a figure who encourages a college teacher's journey to passionate harmony. The anonymous director fills in as an impetus to hurry Krishna's quest for a harmonious presence. He likewise fills in as a foil showing him (Krishna) how to persevere through the physical loss of his wife and treat family life as an obstacle in transit of accomplishing the freedom of brain. When Narayan set to work on The English Teacher, he had procured a decent encounter of writing for about 10 years. It turns out to be plentifully obvious from an investigation of this work he is en route to maturity.

Since Narayan designs this work to highlight a social problem in its contrary worth systems, he makes Ramani a foil to Savitri. To exhibit his protagonist in an ideal light the creator intentionally makes Ramani a peculiar figure. His activities like hooting the vehicle ceaselessly, his remorselessness in

slapping his child, his inhumanity in driving his wife out of home in the dead of night are a portion of his outer activities that inform his character. His discourse accusing Savitri of holding a phase show or his allegation of her as a thankless rascal is a declaration of the coarseness in his taste. As Rimmon-Kenan watches:

A character's speech, whether in conversation or as a silent activity in mind, can be indicative of trait...(and) what one character says about another may characterize not only the one spoken about but also the one who speaks.⁴⁴

Along these lines to close, *The Dark Room* is a deliberately built novel. The account of the middle-class life has not neglected to create a ground-breaking impact. There are not really a couple of preoccupations from the primary story. The form of the novel is tuned in to the idea of its theme. Narayan's language, in this novel, is a helpful apparatus of articulation of the feeling of the various characters. It is similarly proper for various events. No double, the novelist has effectively abused the conceivable outcomes of his restricted storage facility of language.

As far as character, we have a decent number of unconventionalities in the novel. Natraj and Vasu are alternate extremes in their relations with individuals or even with creatures. Natraj in his own admission can never be an effective adversary of anybody. Any such thing stresses him day and night. This is very much stood out from Vasu's tormenting strategies, first with his Pahelwan master and after that in his dealings with his promoter Natraj. In their relations to the creature life they are additionally alternate extremes. Natraj feeds rice and sugar to ants. He never eats feed without disseminating first bits of bread among the crows, however Vasu continues wrecking creature life murdering whelps, birds, and even pet felines. Natraj secures nature, Vasu rivals it; "Natraj is the image of 'ace life' and Vasu that of "against life." Commenting on this undeniable inverse attributes in Vasu and Natraj, Naik says:

The interaction among Vasu and Natraj demonstrates a bigger theme: in particular the differentiation between two oppositely contradicted frames of mind to life, each demonstrated to be terrible in its own specific manner. It is a complexity between the demoniacal, narcissistic pretention of Vasu and the inadequate, self-destroying charitableness of Natraj, between the nerve of Vasu and hesitancy of Natraj.

Natraj isn't just a difference to Vasu; he is additionally corresponding to him. As underhanded appeals right away, Vasu pulls in Nataraj promptly, and this unconventional connection between the two has been accentuated to demonstrate that Natraj gives others conscious feeling to Vasu and Vasu gives erotic pleasure of life to Nataraj, along these lines finishing the feeling of totality in man.

While examining the methods of characterization that the novelist have been following from the earliest starting point of the class until modern occasions, David Daiches makes reference to two ordinary methods; one of complete beginning representation pursued by occasions which confirm the representation and second, development of the total picture from the activity. About the primary method, Daiches says:

In some novels we are given a descriptive portrait of the character first, so that we know what to expect and the resulting actions and the reactions of the character provide a filling in and elaboration whose justness we can appreciate by comparison with the original portrait.⁵⁰

Narayan's point in the novel is to test into the idea of insidiousness. So he makes the character of Vasu to fit into the design of his issue. At the point when the creator places Nataraj with all his integrity and honesty close to a malicious character like Vasu, the last looks increasingly abnormal and progressively peculiar. So the character of Natraj is made as though to quantify the profundity and measurement of evilness in Vasu. Vasu is a 'static' character. Docherty watches, "A static character is one whose presence is altogether represented in the fiction; this character is essentially an element of the plot or design of the entire and can't venture outside the limits of the fiction." Narayan picks this 'static' character to inform his world vision in a clear manner.

The novel has a fixed plot. The characters have been appropriately set in the plan of the plot. Here we have a large group of minor characters for the most part erraticisms. The youthful lawyer, Gupta-the representative, the proprietor of Bhandari stores, the used book retailer at the market, Raman's auntie's granddad the Poona Grandee, the Town Hall teacher and a lot more are minor awesome characters. Every one of these erraticismshave no thematic concerns in the way of their counterparts in *The Man-Eater of Malgudi*. They are comic, consequently fascinating.

Presently, it is liberally certain that Narayan is cognizant literary artist whose novelist form is flawlessly controlled by the emotional need and nature of his material. Prof. K.R.S. Iyengar properly comments:

He is one of the few writers in India who make their craft seriously, constantly striving to improve the instrument, pursuing with a sense of dedication what may often seem to the mirage of technical perfection.⁵⁴

The language question is identified with various levels of understanding. Indian writing in English is a characteristic and unconstrained articulation of an author's sensibility. Narayan has substantiated himself as one of the most fragile, touchy, and fit novelists of our nation. His language represents no problems. Effortlessness and clearness are the key-notes of his style. He warily maintains a strategic distance from what his first individual narrator in the *English Teacher* terms, "the snares that the English language sets for outsiders" (p. 12). The effortlessness of the discoursed and the main individual narrations is sufficient reflection of reality. V.Y. Katak discovers his language easygoing, persuading, objective, unobtrusive however "nearest to the language of the paper and the *Sunday Weekly*."

Narayan's stylistics temperance never will in general meddle with his technique as a novelist. Our faith in the reality of the report is never obliterated and it never redirects our consideration from the substance of the report to the aptitude of the journalist. Narayan's style is coherent and free from platitudes and syntactic slip-ups. There is clearness and precision in the structure of the sentences. There is no foulness and levelness in Narayan's fiction.

CONCLUSION

Narayan's writing style was truth be told, straightforward and basic with a component of funniness. It concentrated on laymen and ladies involving the readers of nearby neighbours giving a more noteworthy capacity to relate the theme. In contrast to his peers, he could expound on the complexities of Indian society without adjustments of his characteristic straightforwardness to conform to patterns in fiction writing. Along these lines Narayan can't be disregarded as a customary novelist, at any rate when we assess his story-telling art. For his decision of different gadgets utilized

in modern writings, his novels ooze a fragrance of modernism. His cautious and careful selection of narrative gadgets and his skilful utilization of it in his work are instrumental in making him a fastidious painter in words.

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