

USE OF DIFFERENT NARRATIVES TECHNIQUES BY RK NARAYAN

Dr. Komalpreet Kaur
Guru Kashi University, Talwandi Sabo

Abstract

The story system is an indivisible piece of the book. Narayan involved different story procedures in his fiction. Narayan composes in regards to social issues and issues of south Indian particularly customary occupants in his books and stories. Narayan has taken up genial issues of regular daily existence; and he has tried to handle the issues through the comprehension of characters. Narayan is considered as a 'conceived narrator' or 'a top notch narrator'. The wide assortment of topics in Narayan's accounts is resembled by a comparably fulfilling assortment of procedures. Narayan has utilized a twofold story strategies, he utilizes the account methods with reason. He utilizes streak back account procedure. This makes Raju measure his own character. In this portrayal of past presence, Raju shows sufficient legitimacy and truthfulness. He depicts himself with extraordinary strength. The Guide is one of Narayan's most fascinating and well known works and is told in a progression of flashbacks. In this astute Raju is the storyteller of his past and calls attention to his perspectives from memory. Through streak dark, Raju occur with the account of his past. The laying of the railroad track at last finishes and a rail route station is fanned out at Malgudi. The memory of Raju makes the first more sensible. The flashback system excites the interest and the interest of the peruser. It moreover demonstrates Narayan's expertise as a conceived narrator. Narayan utilizes the fascinating methodology of a shifted account viewpoint. The story shifts this way and that among first and third individual account; sometimes it is Raju, the essential person talking, and at different times the story is told by the viewpoint of a vastly proficient storyteller. The creator similarly uses consistent with life parts and flashback procedures.

Keywords: Narrative Techniques, R K Narayan, The Talkative Man

1. Introduction

The current study examines how the prolific writer Narayan used narrative methods, narrative mode, viewpoint, components of narrative, types of narrator, and types of narrative tactics in his novels.

For a writer to properly compose his or her literary work or piece of art, strategy is a key tool. The process for creating a specific impression of a book is known as narrative strategy. The writer would only be able to communicate his or her goals to the readers if he or she worked on the correct strategy.

1.1 Narayan Narrative Technique

The word 'narrative' is defined by different authors such as: according to Rimmon Kenan, "Narrative is a technical word taken from Latin verb 'narrare' which means 'to recount' and is related to the adjective 'gnarus' means 'knowing' or 'skilled.' Ultimately it is derived from the proto Indo European root 'gno' means 'to know.' The word 'story' may be used as a synonym of 'narrative' and also it is used to refer to the sequence of events described in a narrative". Roland Barthes defines as: "The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances -as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting, stained glass windows, cinema, comics, news item, conversation". Sarbin (1986) describes as: "The narrative is a way of organizing episodes, actions, and accounts of actions; it is an achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors reasons for their acts, as well as the causes of happening". were fit to acknowledge man's records. Fit to be conveyed by communicated language, spoken or created, fixed or moving pictures, signals, and the organized mix of this immense number of substances; account is accessible in dream, legend, story, story, novella, epic, history, hardship, show, spoof, duplicate, painting, smeared glass windows, film, funnies, news thing, discussion". Sarbin (1986) portrays as: "The narrative is a way of organizing episodes, actions, and accounts of actions; it is an achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors reasons for their acts, as well as the causes of happening".

Narayan's Narrative Techniques Narayan is an imagined storyteller, without premium in complex money related issues or requests of framework or plan; he on a very essential level

considers the story matters. He portrays the story both at the shallow level where the region is managing and at the more gigantic level where general affirmations are participated in creative terms. The particular tone of his portrayal makes humor and his story method is critical and standard. As demonstrated by the perspectives on P.S.Ramana (1993), by a wide margin the vast majority of Narayn's brief stories are third individual portrayal; the vision of the unpretentious storyteller is all things considered restricted to one individual or episode expressly. He consistently gives 'inside perspectives on's the characters and talks from a barely higher outstanding position. He remains pulls out and see the characters in a uninvolved and related manner. The story position isn't deliberately organized by the writer, yet is an overall improvement of the individual and philosophical tendencies of the author. R.K. Narayan makesin regards to social issues and issues of south Indian particularly standard individuals in his books stories. He sees South India as an on an especially principal level moderate Hindu society which he reasonably presents in by a long shot a gigantic piece of his books and stories with the underneath ordinary person as his base. The standard part of Narayan's fiction is perhaps his responsibility towards his envisioned town Malugudi. In his works, Narayan has taken up real issues of standard bit by bit presence. He has endeavored to choose the issues through the brainof characters.

One of the overall pieces of Narayan's brief stories is the reportorial quality that one finds in them. Going before starting his innovative calling, Narayan had filled in as a creator to The Justice and has been a normal supplier of his records to the remarkable paper The Hindu. In this manner a piece of his records are of the magazine-type having a sort of paper starting. Moreover they have either clear plots or are fundamentally particular vignettes and portrayals. In a piece of the records Narayan involves the Talkative Man as his objective journalist. His portrayal fromhis own experience grants verisimilitude and realness to the records. In this monster number of stories, the key individual oral portrayal is addressed by a third individual storyteller who starts with the mysterious show: "The Talkative Man said." In "A Night of the Cyclone", the third individual storyteller returns toward the perfection of the story to complete it. In "The Tiger's Claw" and "The Snake Song" the central portrayal by third individual is really longer and he completes the story after the captivating portrayal of the talkative man has wrapped up. Narayan involves first individual segregates part storytellers in a truly critical time period, for example, "Uncle", "Annamalai" and "A Breath of Lucifer", while in stories like "The Second Opinion",

"At the Portal" and "An Accident" the fundamental individual inert part storytellers are only spectators of headway. Regardless, the differentiation in the person of the storyteller doesn't change the record plan of the story in any crucial manner. "Every one of the fundamental individual storytellers of Narayan are as strong as the third individual storytellers" (Ramana 133). The old technique for portraying in the Indian astoundingly awakened Narayan. The episodes in a piece of his records are portrayed by the person that is 'The Talkative Man'. Narayan interfaces with us in 'The World of the Story Teller':

One of the overall bits of Narayan's brief tales is the reportorial quality that one finds in them. Going before beginning his inventive calling, Narayan had filled in as a creator to The Justice and has been a normal supplier of his records to the outstanding paper The Hindu. In this manner a piece of his records are of the magazine-type having a sort of paper beginning. Moreover they have either clear plots or are basically particular vignettes and portrayals. In a piece of the accounts Narayan uses the Talkative Man as his objective journalist. His portrayal from his own experience grants verisimilitude and realness to the records. In this monster number of stories, the fundamental individual oral portrayal is addressed by a third individual storyteller who begins with the mysterious show: "The Talkative Man said." In "A Night of the Cyclone", the third individual storyteller returns toward the perfection of the story to finish it. In "The Tiger's Claw" and "The Snake Song" the fundamental portrayal by third individual is really longer and he finishes the story after the fascinating portrayal of the chatty man has wrapped up. Narayan uses first individual isolates part storytellers in a truly significant time-frame, for instance, "Uncle", "Annamalai" and "A Breath of Lucifer", while in stories like "The Second Opinion", "At the Portal" and "An Accident" the essential individual latent part storytellers are just spectators of advancement. In any case, the distinction in the individual of the storyteller doesn't change the record plan of the story in any fundamental way. "Every one of the essential individual storytellers of Narayan are as solid as the third individual storytellers" (Ramana 133). The old method for portraying in the Indian astoundingly awakened Narayan. The episodes in a piece of his records are portrayed by the person that is 'The Talkative Man'. Narayan interfaces with us in 'The World of the Story Teller'

Narayan presents the traditional record method of the narrator really repeating his customary, reliably Hindu perspective on life. Urna Parameswaran scrutinizes that Narayan is a narrator; not

much and intermittent more is really his solidarity. He is a previous expert in the craft of narrating. He resembles the customary narrator, Kathavachak, portraying his records, in a consistent development in the total, reverberative style of the chain records of the Panchatantra. The Talkative Man is a model of the Bodhisatva of Jataka Tales. The Talkative Man incorporates a method for performed technique for depiction. It is a solid strategy for overseeing accomplishing an energy of objectivity which gives the creator a vantage point for commenting on the characters and the conditions. Narayan's perusers can appreciate that he fuses Talkative Man as a cunning raconteur to depict a story with unconstrained satisfaction, redirecting his yarns from a variety of conditions. He recaps his story with all its showy behaviors, strain and energy, significance to give amusement to the gathering. He seems himself as a man of wide travel and experience, making his character delight to fan out the focal interest of his accounts.

1.2. R. K. Narayan role in Indian English Fiction.

R.K. Narayan's obligation to the Indian English novel has been model. By his determination of themes and a clever style of introduction, he has cut a specialty for himself in the packed literary scene. His protagonists are for the most part normal working class people and the family lays out the center place of his distractions. Remarking on the thematic concerns of Narayan's books, William Walsh says, "The family, in reality, is the quick setting wherein the authors' reasonableness works, and his books are noteworthy for the subtlety with which family associations are dealt with. (1990).

Along these lines Narayan with his delineation of financial parts of regular daily existence of conventional individuals, set up together a wide scene of life. The entire assortment of Indian English books really doesn't imagine the novel of the Eighties. The substance and the form of the novel of the Eighties are exceptional. The books of Mulk Raj Anand and Bhabani Bhattacharya manage the themes of social criticism and political liberation. The religious and legendary Indian custom has been effectively exhibited in the novels of R.K. Narayan, Raja Rao and Sudhin Ghose. The mental and social pressures are clear in the novels of Anita Desai and Nayan Tara Sahgal. The novelists like R.K. Narayan, Ruth Praver Jhabwala, Arun Josi, Ahmad Ali, Attia Hussain, Balchandra Rajan, Santha Ram Rao, Salman Rushdie and Nayan Tara Sahgal take their primary characters from urban middle class. Narayan displays energetic middle class idiosyncrasy and their pressure among custom furthermore modernity of the urban working

class. He uncovered the vanity, vainglory, wistfulness, pomposity, bogus reverence, corruption and disasters of the working class society.

Subsequently disregarding assorted variety in themes and techniques, Narayan's fiction has a few normal features, to be explicit, the introduction of a singular narrative against the reinforcement of modern Indian history, the contention of values between the family and the individual and the awareness of social change. Meenakshi Mukherjee says that, "... the Indo-Anglian novel showed up during the 1920s, they slowly assembled certainty, and built up itself in the following two decades..."(1996)

As indicated by Prof. C.D. Narsimhaiah, the Indian novel in English has demonstrated an ability to suit a wide scope of concerns; in Mulk Raj Anand an others conscious worry for the dark horse not only a distraction with financial determinism; in R.K. Narayan the comic mode is comparable to the deplorable in his inspiration of remarkableness; and K. Nagarajan shocks by his touchy treatment of the human centrality in the religious and the sensible maze so characteristic of Hindu Society At the point when Meenakshi Mukherjee is abridging the themes of Indo-Anglian fiction, she says that, "... the Indo-Anglians have investigated the metaphysical, spiritual and sentimental parts of the encounter each in their own specific manner. Notwithstanding when the novel does not manage the Forsterian theme, the individual emergency in the life of every Western instructed saint or courageous woman moves toward becoming intercultural in nature..."(1999)

2. Conclusion

Narayan used different account methods in his fiction. A huge piece of Narayan's brief tales are third individual portrayal; the storyteller is by and large limited to one person or episode specifically; and he much of the time gives 'inside points of view on's the characters. R.K. Narayan composes in regards to his publications, he discusses social concerns and challenges affecting south Indians, notably traditional people. Narayan has taken on a variety of arranged concerns of day-to-day existence, and he has attempted to resolve the challenges via character understanding. He uses the typical storyteller's record format to emphasise his traditional, primarily Hindu perspective on life. In his stories, he focuses on Indians, particularly average people. Narayan has taken on everyday neighbourly difficulties, and he has attempted to resolve

the challenges via the perspective of personalities. He gives the storyteller's regular record arrangement, honestly emphasising his standard, typically Hindu outlook on life.

Reference

1. Annaiah, G.H.H (1994). R.K. Narayan and Patrick White as Short Story Tellers, R. K. Narayan Critical Perspectives. New Delhi, Sterling Publishers Pvt. Ltd., 1994.
2. Bhat, V. N(1994). Existence for its Own Sake': R.K. Narayan's Stories on Children, Indian Literature Today: Vol.II:Poetry and Fiction. Prestige Books, New Delhi: 1994.
3. Barthes, Roland(1975). An Introduction to the Structural Analysis of Narrative. New Literary History, Vol. 6, No. 2. On Narrative and Narratives, The Johns Hopkins University Press, winter, 1975.
4. Biswal, Jayant K (1987). A critical study of the Novels of R.K. Narayan. New Delhi, Nirmal Publishers and Distributors, 1987.
5. Dhawan, R.K(1982). Explorations in Modern Indo-English Fiction. New Delhi: Bahri Publications, 1982.
6. Iyengar S.K.R(1994). Indian Writing in English. New Delhi:Prestige Publishers, 1994.
7. James, Henry (2001). The Art of Fiction. Norton Anthology of Theory and Criticism.Ed. Vincent Leith. New York: Norton, 2001.
8. Jeurkar (1985). Narrative Techniques in the Short Stories of R.K. Narayan. Indian Readings in Commonwealth Literature: Sterling Publishers Pvt. Ltd., New Delhi, 1985.
9. Perry, John Oliver.(1989), "Irresolvable Bi-Cultural Conflicts and Other Ironies in Narayan's The Guide." Recent Commonwealth Literature: Vol. 1. Eds. R. K. Dhawan, P. V. Dhamija and A. K. Shrivastava. New Delhi: Prestige Books, 170-180.
10. Rani, T. Asoka. (1995), "Chinua Achebe's Arrow of God and R. K. Narayan's The Guide: A Study on the Ritualistic Foundations of Society." The Literary Half-Yearly. 36.1 61-69.
11. Rao, A. V. Krishna. (1987), "Identity and Environment: Narayan's The Guide and Naipaul's A House for Mr. Biswas." Inventing Countries: Essays in Post-Colonial Literature. Wollongong: University of Wollongong, 165-177.