

An Analysis on the Nature of Narrative Technique in the Novels of R. K. Narayan in Modern Indian-English Fiction

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Abstract – Indian- English Fiction has endeavored a lot to show a vivid picture of itself to the world of Literature . No doubt, by the time being it is supposed to be the offspring of Post-colonial. Narrative technique generally is used in telling a story by a writer, ask you to explain the procedures and methods used in the telling of a story. Examples of the techniques we might use are point of view, theme, character and setting. A narrative technique may be used by works of literature in order to produce a specific effect on the reader. Indian English fiction writers cannot deny the same effect on their writings. R K Narayan draws upon the traditional narrative technique of the storyteller effectively reiterating his traditional, typically Hindu perception of life. His books and novels are supposed to happen in Malgudi, which is the town originally fictional and has been used by him as the setting of his novels. His stories manifest the real and genuine scenes that while reading them we can feel the true essence of real life in them.

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INTRODUCTION

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. The form of a novel is fundamental for its reality. It is the fundamental source of its tasteful sense and importance. A basic assessment of the novel is inseparably identified with inquiry of the novelist's mission for form. The perspective or the point from which a novel is described is a significant part of its technique. Laying weight on the point Percy Lubbock opines:

The whole intricate question of method, in the craft of fiction, is governed by the question of the point of view-the question of the relation in which the narrator stands to the story.²

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.

Indian novelists writing in English are not unaware of the significance of technique in fiction, however early writings like *The Princes of Destiny* (1909), *Hindupur* (1909), *Nur Jehan* (1909) had various specialized flaws. From about 1920s when the novelists turned towards contemporary problems of legislative issues and society keeping away from recorded stories and sentiment they ended up genuine about their craftsmanship and built up a precise way to deal with form and technique.

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,"⁵ 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.

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.

Conforming to the Indian classical conception of time, Narayan has faith in its endlessness in its movement in a repetitive request. While clarifying his conception of time versus the human character he says, "The characters in the sagas are models and shape in which humanity is thrown and stay legitimate for all time."⁷ Like different components of its specialty, designing time in Swami and Friends does not demonstrate any novelty. Time's movement is here outward and it traverses the narrative without slicing through it. This outward movement of time does not help the peruser a lot to peruse the inward opening of the character not does it help him to test his brain.

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.

Modern writers interweave all the time the composition with fundamental string of activity; in short, the narrative sways among backward and forward movement of narration. Mendilow states that:

The time shift technique is used to get in the character first with a strong impression and then work backwards and forwards over his past.¹⁵

The time-move technique is so wonderfully utilized in The Guide that when the past of Raju gets uncovered in a twisted way with the fundamental line of activity, it doesn't fill in as an extremity to the principle string of the story yet stays as a vital part to it without which the primary activity would have stayed deficient and unconvincing. The story covers over thirty years of normal time. The time past is a

form of Raju's transforms to Swamihood through his life jobs of a guide, a darling, a move supervisor and a detainee. The past occasions when described are shortened, condensed unpredictably and occasions traversing more than multi years' time are told in one night. The narration of previous existence of Raju covers around one hundred and fifty pages in the content, and after it finishes up we move to the current circumstance as described by the omniscient narrator.

The method of parallel putting of Raju's past with Raju's present while draws the peruser's compassion toward him likewise makes him look more honed, progressively genuine and increasingly grievous. To cite M.K. Naik says:

This persistent juxtaposition of the present and the past... shows with inexorable logic how the protagonist's present is rooted in the past and how the past also inevitably shapes his future.

The method of demonstrating the past of the protagonist in his own narration and the present of him by the omniscient narrator enables the creator to associate his two worlds. The narrative catches wonderfully the movement of characteristic time alongside the interior time of the character. It is accomplished through portrayal of the movement of common time demonstrated by collect periods, celebration time and changing places of the sun, downpour and fog and the cycle of season.

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.

This kind of view can't be dismissed together; yet it is likewise obvious that for him who pays attention to his art character creation isn't a concealed otherworldly power, it is cognizant, cautious method to render his kin a double viewpoint "life – like and art – like." So without diving deep into the riddle behind character creation, it is smarter to scan for the methods that the author utilizes in his work to uncover the musings and

temperaments of his people wherein are encapsulated his life values.

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."

Notwithstanding, Narayan does not concentrate only on a conflict between the job and character, nor does he present job as the main methods for realizing character; rather, he focuses on how job and character associate, some of the time strengthening, here and there conflicting, yet continually influencing each other powerfully. His protagonists are not what he will in general cause us to accept that they are "an unaltered, constant, old self... and can't be transformed," they do change, yet their change is in their realization of the worthlessness of their compatibility after deceptions of life, their change is at the level of their mind.

So concentrating the methods that Narayan has utilized in his novels to uncover the states of mind, dreams and interests of his fictional creatures, and to see far do these methods help him to transmit his world views through his characters will reward. The investigation will likewise appear if the methods so utilized have turned out to be viable or they have stayed insufficient in investigating the individual character. It will likewise enable us to follow steady improvement of the ability of the creator in the method of characterization.

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.

Swami and Friends is verbose in development, and with the assistance of little scenes the novelists find various shades in Swami's character, similar to his blamelessness, obliviousness, lack of caution, dread, dreams, and his confusion about the uncertain grown-up world. Every one of these characteristics appropriated over various chapters when consolidated gives a healthy picture of Swami. The scene like Swami's strange conflict with the scripture teacher highlights his natural lack of caution and his social trappings, while the scene of peculiar threatening vibe of his friends towards him uncovers the power of feeling and conflict in his psyche. A clearly easy going sentence records, "This was maybe Swaminathan's first stun throughout everyday life" (p. 31).

Narayan embraces both unmistakable and emotional methods to uncover his characters. It is his technique to put one next to the other such characters that are both reciprocal and differentiating to one another. He puts Rajam close to Swami; Rajam with his "socks and shoes, hide top and tie, and a superb coat and pants" (p. 14) resembles "an European kid" (p. 176) while Swami wearing tucked khaddar dhoti and khaddar top looks exceptionally Indian. Rajam has a predominant tone airing English way of life and unorthodox provincial disposition while Swami is profoundly established in Indian social convention and despises all that the British system represents. In their particular views, but quietly, "towards English principle and English lifestyle one finds the conflict between two system-western and eastern provincial authorities and hostile to pioneer protest."

Narayan utilizes the gadget of incongruity to inform his characters. By shortening the complete name of Swaminathan to Swami the creator tinges it with incongruity. "Swami" inspires in us the impression of a spiritual head while in the novel we experience a young man. This difference between the name and the

qualities makes an unexpected impact, and more we enter the content, we experience this more. To quote Rimmon-Kenan, "As opposed to focusing on similitude, similarity can likewise accentuate differentiate among name and attribute, as often as possible making an unexpected effect."³⁴ But the amusing impact created so does not present Swami in a negative light, rather it "fills in as simply a technique of entertained and tolerant perception communicating of a prevalent satisfaction."

Narayan's method of characterization found in the novel is insufficient as he neglects to perform a great part of the inner self enlarged feeling of Swami in the organization of his arrangement of friends or his injured self, and the reason for this can be to a great extent ascribed to the rambling structure of the work.

The Bachelor of Arts delineates the experience of an immature who is on the shadow line between lighthearted youth and capable masculinity. Chandran is the Bachelor of Arts. By nonexclusive utilization of the distinct article to indicate and universalize the character, the character turns into an allegoric decrease, the main individual from a class. To quote K. Chellappan:

The definite article can also be justified in the sense that the character is part of an environment shared by us and the character, who is reduced to a quality or profession; he is also extended in the sense of being representative of men in a particular aspect.³⁶

Narayan utilizes the method of mental analysis to record Chandran's endeavor to go to his very own and cut a specialty for him in the world, an endeavor found in each immature looked with a mental insurgency. The scene of his enormous accomplishment at the college discussion fills him with unconcealed pride, much normal among young people. The youthful stage in the life of a man is most testing where an individual wants to oppose parental expert and declares his own character. And yet he carries on like a child hesitant to experience his parents. In the expressions of T.A. Harris:

Through the troubling years of adolescence, when young people sometimes seem to turn a deaf ear to the words of their anxious parents, there is nevertheless a hunger to hear and experience reassurance of Mum and Dad's love and concern.³⁷

Chandran's journey through his youth organize with his anxiety for his parents and teachers and his craving to demand his independence is found in his reaction to two circumstances. One, in his choice to visit a late film appear in spite of having full information that his father was against it, "he realized that what he generally did was a bit of shifty cowardice worth of a juvenile. He was not eighteen but rather twenty-one. At twenty-one to fear one's parents and embrace slippery way!" (11) and the other, in his experience with his History teacher Raghavacharya. At his gather to his chamber,

Chandran winds up frightened and wavers before the entryway however on the following minute. "He all of a sudden pulled himself up. Why this cowardice? For what reason would it be advisable for him to fear Raghavacharya or anyone? Individual to person" (26).

Narayan delineates a fine minute in the life of Chandran that uncovers the profundity of his enthusiasm and measurement of his disposition at the loss of his object of adoration. He portrays the tune of the pipe working in Kalyani raga and the sound of vivacious drum beatings on the event of Malathi's marriage that fill in as a situation to uncover the state of mind of Chandran. The tune of the pipe and its going with ensemble makes a burdensome state of mind in him; its pressure turns out to be so deplorable for him that he yells, "Will no one stifle the flautist? He is killing the tune" (92).

Rimmon-Kenan comments, "The naming of fictional characters are all the time dependent on literary references or legendary models." One of Narayan's preferred methods of characterization is naming his protagonists after fanciful characters. By demonstrating on those models Narayan uncovers them either through amusing treatment or by plain observation. Chandran is the other name of Sasanka, the legendary character who was frantically enamored with Tara, the wife of his master, an adoration that is out of moral limits and difficult to be realized. Chandran's pining for Malathi and his longing to wed her is out of socially authorized guidelines, it is exploitative since society puts stock in star simultaneousness for solemnization of marriage.

Krishna in *The English Teacher* takes further the theme of Chandran's development towards maturity. In Krishna there is an unpretentious improvement towards mental soundness and a development towards spiritual maturity, accomplished through absolute realization that "There will never be a way out from forlornness and division... a significant unmitigated depression is the main truth throughout everyday life" (218). At the outset Krishna is appeared as a sentimental young fellow, abused on occasion by a melancholic disposition. He is constantly overburden with a feeling of something missing. He is an artist and writing verse is his obsession. It is the quintessence of his distinction. Verse to him is a device for singing the gleaming excellence of Susila, for beating the oppression of disheartening. It is his heart's appearance, a way to uncover quite a bit of his vision towards life and environment.

Krishna is an expansion of the novelist's very own self; he is the fictional life model of the creator. Narayan enters his life, views him from inside and comprehends him completely. Narayan had gone through such hardships after the demise of his wife which he subjects Krishna to go through. In this manner by anticipating his own self into Krishna, creator utilizes the method of target correlative. By methods for point

by point depiction of the desolations and sufferings of Krishna and his reaction to it, Narayan makes an endeavor to, "weaves a social, social, financial and passionate complex from which the individual rises with his fantasies and yearnings on his approach to salvation."

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.

Introducing Narayan's third novel *The Dark Room* professor K.R.S. Iyengar remarks, "The Dark Room which appeared between the 'Bachelor' and the 'Teacher' is a novel apart, a study of domestic harmony..."

The situation of the conventional Hindu wife forms its focal theme here, the story is told from the impartial omniscient perspective. Savitri remains the primary view point character in the depiction of the vast majority of the occurrences. In any case, in some cases the moving of the center ends up fundamental as a result of the thematic push.

The Dark Room is considered the creator's "fixation" with the way of thinking of "lady instead of man, her consistent oppressor" (*My Days* 118). To delineate this theme, the method of characterization requests a lot of characters of inverse sex in their contrary dispositions, inverse worth decisions and inverse reaction to a given circumstance, what Rimmon-Kenan says "Proportional characterization in the differentiated behavior." As such, the fundamental characters designed in the novel are a hitched lady and her husband. They are pitched against one another, each holding quick to his views on man-lady connection.

In characterization, *The Dark Room* makes an unequivocal, improvement. Narayan utilizes the technique of backhanded introduction to draw out the forms of his characters. Here each character is living, real and adoring. Ramani is boisterous and emphatic. He is a little tyrant who makes the whole family move to the tune set by him. Savitri is the customary legendary Hindu lady. She in to be sure an affable housewife. The severe proportions of her insensitive husband propel her to revolt and go out briefly. In any case, it is hard for her to overlook the

necessities of her children. Thus, she comes back to her family. She isn't at all transformed, however she is unquestionably vanquished and broken toward the finish of the novel.

Narayan presents Savitri through a complex of jobs that frequently conflict with each other. It is a method of the novelist to introduce "a character through a complex of pantomimes, 'jobs' or 'covers'." Savitri's job as a lady with her wild feeling of freedom conflicts with her job as a wife. Both these, thusly, conflict with her job as a mother. This last job triumphs over the entirety of her different jobs; she surrenders to the call of her obligation as a mother and returns home gulping her pride as a lady.

Ramani and Mari from another pair in *The Dark Room*. Ramani is instructed however uncultured and Mari is poor, unskilled yet cultured. Ramani is sexy. The minute he sees Shantabai who comes in his organization for her interview, he gets pulled in towards her. He couldn't care less for his wife or children. His adoration is sexy. Such a lovely appearance came distinctly from Mangalore, Ramani however; you could see the blood coursing in her veins (p. 73). Ramani took care of her and intervened. What an awesome scent even after she was gone (p. 73).

The setting in the novel isn't just coincidental, it is intently connected with the development and advancement of Savitri's character. Narayan creates and outlines her by imagining the character against a foundation. Nature of two dark rooms, one of the family kitchen and the other of the sanctuary shanty, has been utilized by the novelist to extend the internal show of Savitri. The dark room in her home where she sulks all the more regularly to challenge her husband's remorselessness mirrors the misery, depression, and despondency in her. It is the target correlative of the mystic darkness of Savitri, similar to *The Old Playhouse* of Kamala Das.

While making Savitri Narayan demonstrates his specialized capacity in filling the shape of sort with distinction. One feels the nearness of double self in her, the lady as she is and the lady she envisions or wishes to envision that she will be. Her character is an occasion of a social sort individualized. From Ramani's perspective she is dramatic yet from Ponni's edge she is regrettable. This inconstancy in her is conceivable simply because of problematic quality in her character.

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.

Narayan investigates the problem of fiendishness in his ninth novel, *The Man-Eater of Malgudi*. To investigate this thought, to make it unequivocal and afterward to determine the problem, the creator considers a lot of characters that are inverse to one another. Vasu is made to fill the need of the novelist to expound his views on abhorrence. He is a theoretical character, fits into the clothing of classical models while the character of Natraj is designed so as to inform the novelist's views on goodness. Since the character of Vasu is picked to make it represent something in the world of thoughts, he is destined ahead of time to be mechanical and artificial. It is beneficial to make reference to here that Vasu is introduced to us as observed through the eyes of Natraj, the image of goodness. What's more, since he (Vasu) fits into the possibility of wickedness of the novelist, he remains a symbolic figure. So in him we don't discover rich mental realism or inward conflict or roundness that makes a character life-like and real.

The Man-Eater of Malgudi presents a lavishly inhabited world. We have here a horde of minor characters, generally unconventionalities other than the two noticeable characters Natraj and Vasu. Natraj is a self-destroying and charitable character. He is prepared to help other people with heaps of bother to himself. He is a bashful pursue on a basic level. Vasu, then again is oppositely restricted to Natraj. In the event that Natraj is the image of shyness, Vasu represents nerve. Vasu is knowledgeable yet he is an unfeeling taxidermist by calling. He has been displayed as a confirmed miscreant.

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 Man-Eater of Malgudi is a wonderfully sorted out novel. It tends to be perused as a conflict between a protected character and the powerless one. The unpredictable love-despise connection between the two noticeable characters Natraj and Vasu forms the elements of activity in this exciting work of art. Here Narayan demonstrates his brilliant dominance of clearness and clarity, way and material.

Narayan's tenth novel, The Vendor of Sweets manages his preferred theme of man's mission for personality and it is delineated through Jagan, the sweet vendor. The opening lines of the work center the theme in all respects plainly. Other than selling his desserts, Jagan likewise sells his way of thinking of life. He is a Gandhian and adherent to the Gita. It is basically unexpected that Jagan is connected to a calling which itself urges individuals to taste the kind of sweet and in this way influenced by the oppression of taste.

Here, the novelist has utilized outer perspective or the third individual narration. The restricted omniscience keeps the protagonist consistently at the inside with no movements in the core interest. The general-hole or the conflict between a maturing father and his young child assumes a noteworthy job in molding the narrative and building up its activity. Be that as it may, the novelist likes to unfurl the story just from the perspective of the father. Every one of the occasions portrayed in the novel are seen through according to Jagan.

Narayan uses streak on glimmer back technique to display a total view of Jagan's life and his dealings. The full chapter twelve is committed to his sweet and acrid memories at the foot of Lawley statue. We peep into his past and get familiar with a ton about his childhood and his wedded life. Occurrences in the life of youthful Mali are displayed as observed by Jagan or as conveyed to him by his cousin who is his change inner self and Mali's alleged dearest Grace. The novelist's decision of Jagan as a view-point character is with regards to the tone and temper of the novel.

Narayan has a unique compassion toward Jagan. His life sways between the ideals of the scriptures and the blemishes, he is bound to lie. His grand ideals of philanthropy for the poor remain in comic juxtaposition to his free-money. Be that as it may, his negligible lip services don't stop us from respecting him. Mali is the spoilt child of Jagan. He has no love for custom and he heartlessly rejects his very own culture. He is tricked away by the charms of the West. Be that as it may, the finish of his fantasy is the real start of his profession. In the wake of leaving jail, he will undoubtedly carry on his father's livelihood of vendor of desserts.

Different characters who hold our consideration are cousin, Jagan's adjust self image China Dorai, the

stone carver and Grace-Mali's half American and half-Korean young lady friends. Malgudi is helpless to the flows of progress. Its quick growing nature can't be missed in *The Vendor of Sweets*. Narayan demonstrates his unlimited authority over his way and material. The connection between Jagan-Mali faces the unexpected inversion. From the outset, Jagan disregards Mali after Mali's arrival from America the child figures out how to maintain a strategic distance from his father. The image of the retreat to tasteful virtue is highly intriguing. The figure depicts the goddess with a melodious force.

Narayan's eleventh novel, *The Painter of Signs* composed after a long quiet of a close decade is a stuffed and thin work of art. The arrival to fiction after such a strange hole of time has stripped him of the richness and wonder of the times of his perfect works of art. In the expressions of Professor M.K. Naik, "As its narrative framework demonstrates, *The Painter of Signs* is clearly a novel which is thematically a light weight."⁵² Narayan present a difference among protection and crowdedness. In this work, the third individual narration likewise incorporates the authorial interruptions of the omniscient narrator. The story is told from the perspective of Raman.

Narayan's preferred method of characterization is the cognizant utilization of landscape as a way to impact the states of mind and intentions of characters. The novelist as though in complete concurrence with Watt's perception, "we can't picture a particular snapshots of presence without setting it in its spatial setting also,"⁵³ sets a portion of the minutes in the life of Raman against his spatial setting to uncover him. One such particular minute in the life of Raman is the point at which he and Daisy are left stranded in an open field, an impressive tamarind tree canopying the stranded spot. The spot washed by the delicate light of half-moon ascending on the far off skyline is tenderly passed up cool wind and all meet to make a careful air to excite in Raman such sensation and energy that can influence his poise to carry on like Rudolph Valentine in *The Sheik* (92).

A physical scene reflects within a character. One such scene found in the novel is the cavern scene that mirrors the inward personality of Raman. Raman is taken inside the cavern encompassed by bushes; he is directed to the inward sanctum on a way which is roundabout and thin with a low roof. The stone picture is faintly unmistakable by wick-light and the sanctum radiates scent; the spot is accused of a climate of sacredness. Narayan's concise, estimated setting and his decision for physical correlatives show allegorically how Raman's idea's filled in with solid interests are malicious while his soul is unadulterated and guiltless.

Narayan's typical method of exhibiting differentiating characters to gauge the profundity of each is likewise found here. Daisy is contradictory to Raman as in she has a mission throughout everyday life and with the exception of that every single other thing is gross, dreary and futile to her. She look through her

personality in the lone quest for her objective. She doesn't lose her time away in appreciating fantasy inconsequential like Raman. What's more, by putting Daisy adjacent to Raman the novelist gives a crisp importance to Raman's character.

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 erraticisms have 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. Kantak discovers his language easygoing, persuading, objective, unobtrusive however "nearest to the language of the paper and the *Sunday Weekly*."

His narrators keep up validity in their treatment of the English language. We find that when he decides for a first individual perspective, he gives his narrator a style which is entertaining, self-expostulating and normally quiet and stoical. The injurious language of the school ace in *The Guide* is never shown as the novelist appears to be content with an agreeable inference to the elderly person as one "who constantly addresses his understudies as jackasses and followed their parentage on either side with painstaking quality" (p. 24).

There are numerous scenes of displeasure in his novels however the most grounded revile is "you earth-worm" (*The Financial Expert*, p. 15). Some of the time, Narayan's utilization of English slips. The

rancher spiritualist of The English Teacher utilizes "epigraphist" (p. 127), and the main individual narrator says, "Good, why not you let me take you both" (The Man Eater of Malgudi, p. 154). Be that as it may, dissimilar to Forster, Narayan isn't reluctant to give his characters a chance to talk the hours away.

Narayan is cautious in not utilizing a lot of Indian wording. Almost all are names for sustenance, apparel, furniture or vehicles. Just in The Man-Eater of Malgudi, Narayan utilizes religious and philosophical terms depending on the peruser's essential information of those terms. His mind and incongruity are delicately stunning for the youthful and the old, customary and the modern. Yet, readers don't effectively recognize him as a genuine artist. One of his pundits H.H. Gowda views him as a, "warm story-teller, absent much reason, which voices a typical protest. He raises no essential values: the puzzle of presence is outside his extension."

Narayan is an individual who looks after security. He "seldom remarks in print of his writing or expectations and issues he bargains inside his novels." He is a fruitful artist of language. He displays realist subtleties of everyday existence with a quality of realness, a realistic and solid surface. It comprises of moment subtleties of the circumstance. Narayan says:

English has proved that if a language has flexibility and experience, can be communicated through it, even if it has to be paraphrased sometimes rather than conveyed, and even if the factual detail is partially understood... We are still experimentalists. It may straight way explain what we do not attempt to do. We are not attempting to write Anglo-Saxon English. The English language, through sheer resilience and mobility, is now undergoing a process of Indianization. In the same manner as it adapted...

All that I am ready to confirm, after about thirty years of writing, is that it has filled my need splendidly of passing on unambiguous by the considerations and demonstrations of a lot of characters who thrive in a community situated in an edge of South India.

An inventive essayist needs to struggle hard for conveying his vision sincerely in a language other than his own. Our novelists have endeavored commendable endeavors to bridle the rich assets of English and blend it up with local hues. It is because of their sheer inventive brightness that English isn't an impediment with them. Summing up this angle C. Paul Varghese composes:

The Indian social, and semantic set up has influenced the highlights of the English language as utilized by the Indian imaginative writers in English, particularly the novelists, and Indian English is just an assortment of English whose characteristics come from the life and culture of the general population of India.⁵⁹

R.K. Narayan utilizes the communicated in English of a community in the Tamil state wide open. His style is like Tamil use and there is likewise unconstrained utilization of Indian English expressions. His Tamil utilization is most evident in the utilization of action words. Usually the interrogative 'have' is regularly utilized without 'got' as in, "What number of children and little girls have you?" (Mr. Sampath, p. 55). Another normal gadget is the utilization of the basic 'let' toward the start of a sentence, "Let him request them promptly in the event that he needs betel leaves additionally" (Mr. Sampath, p. 160). What's more, "let her not stress, however simply investigate a mirror and fulfill herself" (p. 161). New composite words, for example, 'nose drove', 'line-cleared' have been utilized now and again. One such development is, "Don't eat off all that eating stuff on the racks" (The Guide, p. 64).

The extending of words is a typical element of communicated in Tamil and it shows up in Narayan's English in the regular utilization of it 'd'. "The entryway was so splendid and I thought it 'd' be perfect inside" (The English Teacher, p. 67). It is likewise in some condensed sentences, for example, "Saffron stock out will last just one more day" (The Vendor of Sweets, p. 51).

Numerous Indian-English figures of speech generally show up in Narayan's writing:

It is still paining me, I never knew that..., If only he started cross-examining the teachers, the teachers would ne nowhere, mug up, behave like a rowdy.⁶⁰

There are uses of Tamil proverbs:

She sighed deeply and said... A lot of people are saying that... After the rent control case..., Oh shut up, I cried impatiently... What nonsense is this? You may close the mouth of an oven, but how can you close the mouth of a town? She said, quoting a Tamil proverb.

Another utilization of Tamil adage is, "... and what might one do with numerous manors? asked by Jagan. He quotes a Tamil refrain which said that regardless of whether eighty million thoughts drift over one's psyche, one can't wear than four cubits of fabric or eat quite proportion of rice at once" (The Vendor of Sweets, p. 76).

The English catchphrase, "I need to be of administration in my own" (p. 77) has been utilized with equivalent felicity by Sampath, Jagdish and the old cousin in The Vendor of Sweets. In Narayan there is no separate of English and artificiality in cozy discussion inside a family. There is an incredible expectation and straightforwardness in such discussion. For example, in Swami and

Friends, the connection between the ages is constantly understood:

His father stood behind him, with the baby in his arms. He asked, what are you lecturing about, young man. Come on, let me know it too. It is nothing. Granny wanted to know something about cricket and I was explaining it to her. Indeed, I never knew that mother was a sports-woman. Mother, I hope Swami has filled up with cricket wisdom. Granny said; Do not tease the boy. The child is so fond of me... You are not in the habit of explaining things to me. You are all big men.

Narayan does not tell his readers that the discussion happens in another language. He only from time to time discloses to us which language his characters use. In any case, it is obviously obvious from the discussions that these are in Tamil. There is such a model in *The Dark Room* in the discussion between Ramani's hirelings. Here the English comes extremely near the local language Tamil:

What should a father do? I merely slapped the boy's cheek and he howled as I have never heard any one howl before, the humbling. And the wife sprang on me from somewhere and hit me on the head with a brass vessel. I have sworn to leave the children alone even if they should be going down a well. It is no business of a wife's to butt in when the father is dealing with his son. It is a bad habit. Only a bettered son will grow in a sound man.⁶³

Narayan's language is simple and effortless, immediate and straight forward. It is surprising for economy of articulation. The vocabulary is sufficient to manage the scope of subjects. It is additionally ready to express evident Indian sensibilities. There is no remarkable or darken expressing. He maintains a strategic distance from consistent utilization of compound sentences. In his language, sentence structure comes nearer to the example of the typical discussion of an informed Indian. It barely picks. It just produces well-to-do humor and life. Narayan joins parody with amusingness to snicker at the ludicrous shortfalls of human instinct. He depicts the deferment lawyer in *The Man-Eater of Malgudi* to give a decent arrangement of funniness by his angularities:

Clients who went to him once never went there again; as they sneezed interminably and caught their death of cold, asthmatics went down for weeks after a legal consultation. His clients preferred to see him as he laughed about this premises of the district court in search of business, and he tackled their problems standing in the verandah of the court or under the shade of a tamarind tree in the compound.⁷²

Narayan has a keen sense of observation and masterly strokes of satire which bite but softly. The humour tickles and pinches smoothly and yet leaves its mark. There are such instances on almost every page of his novels. To take an instance:

A strong dog lay snoring on a heap of stones on the road side, kept there since the first Municipal Body was elected for free India in 1947 and meant for paving the road.

Narayan's novels are inhabited with a wide range of South Indian characters-laborers, nobles, hoodlums, clerks, artists' businesspeople, teachers and others. On occasion his language is even coarse while he critically manages middle class values, yet his heart appears to be full with the milk of human benevolence. Regardless of whether it is fiction or story he has a perpetual intrigue to his readers. To this part of Narayan, Prof.

Venugopal appropriately brings up:

He has no purpose but to delight, but to help the overworked and the tired to while away a few moments with a wise delight. He does not get involved with the characters nor is he interested in any deep psychological analyses. He looks at life with a detachment, ignores its darker aspects and seems to enjoy every moment of its apparently lighter side. Above all, he has the gift of the ideal humourist- he can laugh at himself.

Narayan's discourse isn't regularly unconventional to his character's family foundation, education, age and social status. They all talk alike, so far as articulation is concerned. He individualizes his characters, and accordingly they are increasingly significant. He has capacity to breathe life into a character with deft-strokes of his pen. He keeps away from both religion and legislative issues and appears to view every such thing with an entertained separation. C.D. Narasimhaiya properly watches:

Indeed the world makers and world- forsakers never caused to amuse him, such was his detachment from everything that was going on around him that it only helped to sharpen his wit and quicken his compassion for everyone, everything, but mainly for what fell within his province. And his province was the South Indian middle class.

The narrative method of Narayan has the upside of adaptability due to his expected omniscience. He is administered by the subject of perspective. It is the topic of connection wherein the narrator stands to the story. His first individual narrative has the benefit of the warmth and intrigue an individual might be assumed, to feel in his very own issues. The reasons he gives for this inclination are impeccably stable. The primary individual narrative is a method which has delivered a decent numerous showstopper in now is the right time.

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.

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.

THE NATURE OF NARRATIVE TECHNIQUE

Narrative technique is one of the most important aspects of imaginative literature. According to Angus Ross a discussion of the nature of the narrative and the mode of narration can carry us to the heart of the „meaning“ of a work of fiction (qtd. Ramana 156). The author may sometimes speak in his „own voice“ or employ character or characters or narrator agents to tell the story. “The nature of the narrator—his reliability, position in relation to story... the point of view, focalization, tone and language—are very important choices for author in shaping a narrative and its meaning” (Ramana 117). The present paper analyses the narrative technique, language and style of Narayan for a better understanding of his art and its meaning.

R. K. NARAYAN ROLE IN INDIAN ENGLISH FICTION

R.K. Narayan's commitment to the Indian English novel has been model. By his selection of themes and a novel style of introduction, he has cut a specialty for himself in the packed literary scene. His protagonists are for the most part normal middle class individuals and the family establishes the center point of his distractions. Remarking on the thematic concerns of Narayan's novels, William Walsh says, “The family, in reality, is the quick setting wherein the novelists' sensibility works, and his novels are noteworthy for the nuance with which family connections are dealt with. (1990:74).

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 collection of Indian English novels

really does not envision the novel of the Eighties. The substance and the form of the novel of the Eighties are one of a kind. The novels 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 Prawer 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 and modernity of the urban middle class. He uncovered the vanity, vainglory, nostalgia, gaudiness, false reverence, corruption and evils of the middle class society.

Hence disregarding assorted variety in themes and techniques, Narayan's fiction has some normal highlights, to be specific, the introduction of an individual narrative against the foundation of modern Indian history, the conflict 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...”(1996,23)

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 and 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, 23).

CONCLUSION

There are different forms of narrative analysis. Some may focus on content of stories; others on meaning. Narayan's writing had its flaws, and within his own oeuvre some were more successfully executed than the others. The Dark Room (1938) and The World of Nagaraj (1990) are an example of

that. Both have plots that draw you in, but each vastly differs in the manner in which they are narrated. The Dark Room has a poignant theme, but Narayan struggles with the writing and is unable to etch out the deeper nuances inherent in the story.

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