



PRESENTATION OF NARRATIVE TECHNIQUES IN R.K. NARAYAN'S FICTION

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Abstract

In this particular narration of past life, Raju shows enough truthfulness and honesty. He portrays himself with great boldness. The Guide is 1 of Narayan's most fascinating as well as popular works and it is told in a number of flashbacks. In this particular novel Raju will be the narrator of his past and also highlights the thoughts of his from memory. Through flash black, Raju carries on with the story of the past of his. The laying of the railway track finally finishes and also a railway station is established at Malgudi. The story shifts forth and back between third and first person narrative; occasionally it's Raju, the main character speaking, and at some other times the story is told from the perspective of an omniscient narrator. The writer also utilizes cinematic flashback and elements techniques.

Keywords: English Fiction, Poem, Narrative Techniques

1. INTRODUCTION

Raju will be the narrator of his past and also highlights the thoughts of his from memory. Through flash black, Raju carries on with the story of the past of his. The laying of the railway track finally finishes and also a railway station is established at Malgudi. The reminiscence of Raju tends to make the novel even more realistic. The flashback technique arouses the interest and also the interest of the reader. Additionally, it demonstrates Narayan's ability as a born story teller.

The story of The Guide evolves around a bewildering succession of time adjustments. Because Narayan was in contact with South Indian film industry he can use cinematic strategies of jump through, flash back, flash forward and also montage in the plot construction of his. Hence the novel comes with an episodic framework instead of the linear plot of the more typical novel type, the place that the story moves in a singly cohesive curve from the start with the center on the conclusion. The unconventional plot of The Guide circles freely on space and time, both within as well as in between chapters, going out



of yesteryear on the present and back again, and also from Malgudi on the Mempi Hills to Mangal in a seemingly arbitrary manner (Sen fifteen).

The Guide divided in 2 parts, narrates Raju's childhood, love affair, imprisonment in the very first part as well as development right into a swamy in the next part. Although the streams move together, the very first component is put in Malgudi. Raju's past and also the 2nd component is put in Mangla, Raju's current. While Raju's past in Malgudi is narrated by Raju himself, his present in Mangla is narrated by the writer. R.K. Narayan is a novelist of typical circumstances in addition to typical individuals. The plot of his of The Guide is made of material and incidents which are neither extra ordinary nor heroic. The Guide is a story of Raju's romance, the greed of his for cash, his repentance and sin. It's additionally the story of everyman's development from the ordinary to extra every day, out of the railway guide to the spiritual guide. Inside Narayan's plot there's a blend of the serious and comic, the actual and also the fantastic.

Narayan's novels display Indian society negotiating the complicated surfaces of the modern. Malgudi, in that feeling, turns into a lab where different roles & choices are tried. The Guide, unquestionably Narayan's best known novel, as a narrative of contemporary India... is all about the dynamics of an old Indian institution, which of the guru, that really does not have any precise English counterpart. R. K. Narayan's utilization of somewhat lighter, somewhat a lot more trivial and surely much more ambiguous term, "Guide," is thus telling. (174) Narayan's has a present of sketching pen photographs which deliver characters and scenes clearly to life without consuming recourse to excessive or ornate description. Narayan's simplicity of language conceals a sophisticated level of art form. Narayan handles language such as an immensely adaptable tool that effortlessly conveys the precise and also symbolic and also the universal. The overall tone of The Guide is very and subdued. Hence the usage of flashback, typical lifestyle, comedy, words and also the double viewpoint, Raju's as well as the novelist's produce the novel new stimulating, interesting and provocative.

Yet another strategy Narayan uses is imagery as well as symbolism that is grounded in Indian tradition but has appeal that is universal. At the conclusion of the story, in which Raju is drowning, his eyes engrossed towards the mountains like a great sun rises as well as villagers appear to be on. By juxtaposing the easy history of the Indian village at sunrise with the suicide scene, Narayan efficiently communicates Raju's death as a picture of anticipation, in line with the Indian perception of rebirth as well as death.

R. K. Narayan portrays a South Indian conservative society of the village, Mangal. Although the communication of Western culture brought changes that are numerous in the village, conventional occupations along with castes continue to exist. Marriages continue to be organized. Astrology is



approved there, cleaning the feet prior to going to a saint or a temple as being a ritual of purification, taking the temple chariot around the roadways on festive many days, smearing holy ash on the forehead, reciting all sorts of sacred verse, consulting an astrologer for sacred or auspicious time, lighting the lamp in the god's niche, reading through the Bhagavadgita are several of the small rituals developing in the novel. To touch the foot of the saint, making offerings in sort or even prostrating before god, are also ritualistic styles. Raju's fasting to appease the rainfall gods and bring rain to save individuals is regarded as the significant ritual of the novel. The individuals of the village had a distinct concept of the fasting ritual also it's shown by Velan's words. "Velan gave a really clear account of how much the saviour was anticipated to complete - stand in water that is knee deep, look to the atmosphere, and utter the prayer line for 2 days totally fasting during the time - and lo, the rains will come down, provided the male who conducted it was a natural soul, was an excellent soul" (Narayan hundred nine). Narayan's novels were authored in a bi cultural perspective. The conflict in between the old Indian traditions as well as values on the one side and contemporary western values on the opposite side was noticeable in most novels. The 3 leading characters in The Guide had been worried about the revival of indigenous Indian art styles.

Narayan writes about a cross section of the Indian culture. The characters of his are drawn out of a number of situations. They're not rich, they're additionally not poor. They originated from the usual middle class scenarios. They're likewise resourceful.

Within the very first technique, the novel starts in the retrospective past. Right here Raju beings telling the story of his, after the release of his from the jail. He's relaxing in an extremely pensive mood. He vacantly looks for Velan, the villagers that meet him. Velan blunders him for any Swamy, in spite of Raju repeated reminders to him he's not Swamy in the least. Raju tells the past life of his in a short time of intense self analysis. By the present, the novel extends back to Raju's earlier life. The Guide entire novel involves Raju; he's both symbolically and in actual life a guide. He manuals individuals to the destinations of theirs within Malgudi, whenever they get down appropriately from the train Malgudi. He's a young male by nature. He's beneficial. He will help everyone unhesitatingly. He's a born optimist. He's usually cheerful. Raju is a resourceful also very helpful young male. He's running a tiny store on the railway platform of Malgudi. Everyone admired the resourcefulness of his. He'd community relations with everybody.

In the present, Raju has become waiting; he's nevertheless undecided about the potential course of his of action. He's developed beard and looking deeply pensive. He's in trance-like mood. This's the next component of the narration. This particular a part of Raju's story is told by the novelist. Velan believes that Raju is a Swamy. From today onwards, the novelist informs us the story of Raju as the Swamyji.



Raju has turned into a Swamy. For starters, he protests and informs the villagers which- Positive Many Meanings- he's not really a Swamyji. Nevertheless, resourceful that he's easily accepted to play the job of a Swamy. Velan worshipped Raju. All of the villagers are significantly benefited by the resourceful advice of his. Raju start to be extremely popular. He becomes the prophet of theirs. He begins enjoy himself in the brand new role.

Following sometimes, there would have been a famine; customers have been dying of starvation. Velan appeared to Raju to take action to get rains. For starters Raju didn't take the role of his of a Swamy honestly. Individuals start pray to Raju to do penance for rains. They believe he's a genuine Swamy. They feel him being the rescuer of theirs. Then he was profoundly touched by the love as well as hope of individuals to him. Raju feels embarrassed. The moral conscience of his is touched for very first time; he decides to sacrifice the existence of his to a noble cause. He thinks in altruism. He agrees to-complete penance for the benefit of theirs. He prayed for the rains, following 3 days of penance, the rains come. Generally there have been hordes of h₂O in the river Raju and Sarayu sank as well as fell down in the Sarayu. The rains do come and therefore the drought is ended. Lastly, Raju becomes the real rescuer of theirs. This's the next component of the novel.

Narayan wrote a lot of symbolic expressions in the novel *The Guide*. For instance the temple's effect on the democratic consciousness is efficacious and profound so it leads to the supreme transformation of Raju. It helps the establishment of the identity of the male as well as the mask. The next sign of the village, Mangal and Malgudi signifies native strength, continuity of tradition, the ecology of an entire race because of its inescapable impact on the private consciousness and elemental determinism of specific destiny.... Thirdly Malgudi is definitely the sign of modern India caught in the throes of change underneath the effect of western civilization. Its faith and resilience are effectively affirmative of the root associated with a changing tradition.... Lastly Narayan's creation of Mempi Hills is paralleled in the creation of his of Sarayu River, therefore doing the picture of an entire state like a structural sign of the Universe itself. (170-171)

Narayan's treatment of the English language in the novel is Indian in the discipline of its, especially where sex is concerned. Sex, although pervasive in the novel, is implicit always. Even when Raju chooses to get into Rosie's space and remain by yourself with her for the evening just how Different and indian characteristically he's from his western counterpart! He' stepped in and locked the door on the world.' "The only time it's explicit, the utmost he's allowed himself on such an event is: Marco, the kill joy is walking towards the cave swinging the cane of his and hugging the profile of his and Raju snaps: "If he may show fifty percent the heat of that hug elsewhere!" (Narasimhaiah 144-145). Narayan is



recommended as a Social or regional novelist. The location of *The Guide* may be the little town of Malgudi where Raju has the house of his, the village Mangal from in which Velan hails, and also Madras along with other big cities where Rosie is invited to dance. As the majority of the Indians are now living in semi-urban and rural places, the location on the novel is practically the microcosm of India. The planet within the Guide is "structured along easy binaries - Mangal and Malgudi, the village and the town, urban sophistication versus rural simplicity, modernity compared to tradition, cynicism compared to faith" (Sen eighty six).

In the novel *The Guide*, Narayan appeared to be especially intrigued by the ubiquitous presence of saints and swamys, guides and gurus, philistines and charlatans, concubines and cobras in India's colourful society. With his characteristic humour he managed to record the spectrum of Indian life, with its hypocrisies and superstitions, its follies and opinions, its vitalities and intricacies, its flexibilities and rigidities. The activity on the novel proceeded in 2 distinct streams, presenting 2 various elements of Indian culture. Malgudi, a miniature of India, provided the rich traditions of classical dances by Rosie Nalini as well as the breath taking paintings which embellish Marco Polo's *The Cultural History of South India*. Mangal, the neighbour town village given the spiritual dimension of Indian society, provided through Raju's development right into a celebrated Swamy. Thus Raju, Rosie as well as Marco Polo start to be temporal symbols of India's cultural ethos (Goyal 143). While Marco Polo's aspiration sought the fulfillment of theirs in unearthing the buried treasures of India's rich cultural past, Rosie's longing sought pleasure within the creative channels of classical dance in the midst of an ever present, live audience. Raju was all of the time dreaming of an elusive future till a moment came when he was irrevocably dedicated to an obvious future by undertaking a quickly in the desire of appeasing the rain god. While Marco is cultural historian of days gone by, Rosie is a cultural ambassador of the existing, and also Raju is a cultural prophet of the later (Goyal 143).

A lot of the structural systems & thematic issues of the Hindu epics and puranas are shown in *The Guide*. In owning a rogue as the hero, there's an aspect of the folk tale too. Krishna Sen is of judgment that we've the idyllic opening scene, the remarkable dialogue format, the layered narrative, the multilateral structure compressing interwoven digressions and time shifts, and the last penance for a heavenly boon to save humanity. A number of components are parodied or maybe ironically subverted by bringing them through the mythic past on the imperfect present, components such as for instance the guru being better than the shishya, or perhaps the dialogue leading spiritual illumination (twenty two). Another indigenous pattern working through the novel is definitely the linear progression or maybe varnasrama, or maybe the Hindu



trust in the 4 phases of the perfect lifestyle - pupil, house holder, recluse and also ascetic (brahmacharya, garhasthya, sansyasa and vanaprastha).

Socially the novel produced the changeover in India from a traditional way of living to a contemporary and urbanized one, so the character groupings roughly corresponded to these 2 places. Raju's uncle and parents, and the existing school master represented conservative, hierarchy, orthodoxy, and tradition values. The peripheral character that was important to the improvement on the plot was Velan. His character wasn't drawn in detail, nor was it needed. Velan wouldn't be considered a credible character in a western setting. Velan was the single person responsible for the last plight of Raju. But Velan's contribution wasn't simply to oppress Raju. It was he who built Raju up right into a saint,' and also it had been Velan's unshakable belief which finally allowed Raju to rise above himself. Velan is really a catalyst for Raju's apotheosis (Sen 71)

The figures in *The Guide* are usually decreased to symbolic meanings. Velan represents the mental reality of the rural ethos. He's the spiritual guide of Raju, the pro guide. Raju is still professional even in the mask of his. Raju, Rosie and Velan have become the main figures in the novel. Based on U. P. Sinha from the essay of his, "Patterns of Reality and Myth in "The Guide": Complex Craft of Fiction": Their metaphoric or implicative roles in the novel produce a mythic triangle that is a triangle with 3 points, one indicating the level of spiritual-cum-moral triumph. The point indicating the minimal, the strong is represented by Rosie, and the vertical you are represented by Velan. The 3rd thing on the amount, that appears to be vertical but is not obviously so, signifies Raju. The very first 2 points act upon this therefore the entire triangle becomes mythical - male facing 2 opposite worlds; facing constantly with hardly any possibility of a painless and smooth arrival here and there. (80)

One may understand the character portrayal in the novel in regards to gunas. In the text of Rama Nair, "Gunas are able to presuppose the issue of fundamental predisposition named Fate and Samskaras (Karma)..."

In Hindu thought, a physical or mental act is known as Karma. Karma may be the sum total of a male's past actions, in the present and also the prior life, and that establishes the life of his today. One may accomplish liberation only through spiritual self realization" (forty four). In Hindu philosophy names of people don't matter. One's personality and character wish by the actions of his. The names of main characters in *The Guide* are not individualistic. They're impersonal and vague. The reader isn't told either Raju's or maybe Marco's true name. Raju's spiritual triumph at the conclusion of the novel is a



reaffirmation of the fixed potential which is inborn in each person. The same critical frame labor could be put on to Rosie's character too.

The Guide finished in a manner and that is pretty common of an Indian story. In an ordinary Indian story, the main character narrated his story to an acquaintance overnight and also by the point he realized, the cock crowed. In this standard method of storytelling, Raju, the story-teller, held the listener. Thus Narayan accomplished a supreme triumph through this narration. In order to quote C. D. Narasimhaiah from the essay of his, " R. K. Narayan's' The Guide," "It isn't surprising when we are aware that at all times Narayan writes not simply by having an intensive interpersonal attention of the own era of his but with yesteryear of India in the bones of his. Because of him our social sympathies are broadened and our moral being relatively heightened" (198).

When one involves the conclusion of the novel he's threatened with numerous unanswered questions. Is Raju a true saint or perhaps is he a fake? This issue had puzzled most people of the novel ever after its publication. Sally Appleton in the shoes review titled "The Ambiguous Man," that showed up in Commonweal Magazine, a handful of days after the novel's publication, observes:

"The writer should determine whether or perhaps not holiness will work... the author abandons the viewer to select arbitrarily whether or perhaps not, as Raju sinks into the dirty river bed, he's declining, whether or perhaps not, since the water rises to Raju's knees, it increases because "it's raining in the hills" or perhaps because Raju himself is sagging into it (cited in Ezekiel and Pontes 92)" (qtd. in Paranjape 176). It's not surprising that critics are split on this specific issue. C. D. Narasimhaiah considers Raju a transformed male in the end, a saint, whereas G. S. Balarama Gupta feels that Raju is a selfish swindler, an adroit actor, in addition to a perfidious megalomaniac (Paranjape 177).

The explanation of the eastern sky as white and the apparition on the early morning sun as well as the wonderful shaft of light that illuminated the environment don't match with raining in the hills. The audience encounters a number of endless questions. Does it truly rain? Does Raju survive to watch the magic? Or perhaps does he perish with the delusion that his sacrifice has paid off? The audience needs to find out their personal answers depending on their philosophy and opinions. In the text of Paranjape, "Are we folks of faith, all those that think that the sacrifice of a well intentioned person is able to resolve social issues, also alter the course of natural events? Or perhaps are we modern, "scientific" individuals that decline to deliver to such superstitions? In order to frame the options provided by the novel in an even more complicated fashion, do we wish to think even though we may be unable to?" (180)



Despite being extremely conscious of the hazards of shamming such a major point as being a guru, Narayan really became available in favour of the institution in the end. He was not able to display the villagers rejecting Raju, or maybe Velan unmasking and also not taking care of him. He didn't wish the novel being a propaganda tract against superstitious villagers and dishonest charlatans. "The Guide is far from being an expose of phony god males exploiting the gullible masses. Narayan can't create a pitch in favour of advancement or maybe mechanization as the remedy of all its, such as drought" (Paranjape 181).

Narayan didn't endorse tradition in a sententious or loud manner. He didn't reject or even condemn it but rather made a space for which. He pointed out that in the battle between modernity plus tradition, tradition won though in a reluctant manner. Raju's penance and the ultimate sacrifice of his were real regardless of how painfully flawed the motives of his may have been how or earlier ineffectual the outcome of theirs. Generally there was ample textual evidence to suggest that a gradual but sure alteration in Raju's inner being did take place. "In other words, the irony strengthens the "Hindu" world view, not weakens it, although in the beginning it seems like like the alternative may be the case" (Paranjape 182).

2. CONCLUSION

Narayan has used a two-fold narrative methods, he uses the narrative strategy with purpose. He makes use of flash back narrative technique. This makes Raju estimate his temperament. In this particular narration of past life, Raju shows enough truthfulness and honesty. He portrays himself with great boldness. His character changes from that of a great male to that of a dumb, who has taken away Marco Polo's wife. Narayan dramatizes himself in a realistic and clear manner. He doesn't show some sentimentalism in telling about himself. He's a simple detached ironic observer of his person. The narrative strategy thus contrasts 2 types of words: the planet of Raju, the assumed Swamy, and his brain shows exactly the same unfailing resourcefulness even as a Swamy. Perhaps Raju's character provides the characteristics of resourcefulness and sturdy practical make one's life helpful to him and all people.

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