

Subjectivity in Select Short Stories written by R.K. Narayan

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ABSTRACT

This article examines subjectivity in select short stories written by R.K. Narayan. Children are generally important in R.K. Narayan's stories. A special aspect of R.K. Narayan treatment of children is helpless, unreasonable love of fathers, devotion to description of India and Indians and furnishing the breadth in an astonishing variety of subject matter and a diversity of characters of social areas as well as a whole gamut of modes and viewpoints. To conclude, in most of the short stories written by R.K. Narayan like: *Malgudi Days, An Astrologer's Day and Other Stories, A Horse and Two Goats, Under the Banyan Tree and other Stories, Lawley Roads and Other Stories* and *The Grand Mother's Tales and Selected Stories* have common man theme and learning lessons to the society. Such a work accelerates social reforms activities and useful for social discipline from children, young adults and others.

1. Introduction

Most of R.K. Narayan's quick memories first appeared in "The Hindu" or different periodicals, among them Narayan's very own short-lived quarterly, "Indian Thought". They have finally been posted in e-book form, the later collections usually printing varying alternatives from the earlier ones together with a few new materials. His short testimonies supply us sustained satisfaction as stories, and story-telling has continually been his uniqueness. They create correctly the phantasm of proper social truth, and present a wide type of humans, all belonging to 'the little world of Malgudi.' In them too is at work Narayan's specific comedian imaginative and prescient of existence which enables him to ponder with his function mixture of humor and compassion the absurdities and pathos, fantasies and frustrations, illusions and ironies of ordinary life.

In the prevailing article, R.K. Narayan's: *Malgudi Days, An Astrologer's Day and Other Stories, A Horse and Two Goats, Under the Banyan Tree and different Stories, Lawley Roads and Other Stories and The Grand Mother's Tales* and Selected Stories are examined as a nutshell to fulfill goals of this articles. This article specializes in subjectivity of tales written through R.K. Narayan.

2. Discussion

A critic who suggests more than a passing hobby in the short tales is M. K. Naik. He devotes a dozen pages of his complete-duration study of Narayan' The Ironic Vision: In 'Malgudi Minor: the fast stories.

"His important complaint is that irony, which isn't always most effective his critical essential concept however additionally the touchstone in his fee judgments, performs a very confined function inside the short memories. This vital view is, however qualified by using his admitting that "a chronic ironic be aware is via and big their distinguishing feature". (Naik M.K.1983:93)¹

An Astrologer's Day and other stories and Lawley Road and different tales all narrated through the equal individual who

is simply called the Talkative Man. They are *The Roman Image, The Tiger's Claw, A Career, The Snake Song Old Man of the Temple, Old Bones, Engine Trouble, Lawley Road, and A Night of Cyclone*. Though written at one of a kind instances, these tales lend themselves to be grouped collectively due to the not unusual narrator, and may without difficulty, be referred to as The Talkative Man Stories.

The Talkative Man Stories distinguish themselves from maximum other brief memories of R.K. Narayan by way of their problem be counted. Generally, Narayan's testimonies use issues and conditions which can be within our ordinary enjoy. It is going without saying that the actual tale-teller in these stories is Narayan himself. He makes use of the Talkative Man as his narrative medium to obtain a measure of ironic distance from the narrative. Occasionally he uses the Talkative Man as a mouthpiece for his own satirical, even though friendly, jibbies.

Let us examine the extent to which the fast stories supplement and fill out areas of lifestyles dealt with within the novels. On a very truthful degree we may additionally start by means of pointing to R.K. Narayan's first novel, *Swami and Friends*, at the least to the primary half of it. Composed of what appears to be more than one quick memory every with a separate development and consciousness of hobby although targeted at the identical essential person. If we then have a look at a tale such as *Father's Help*, which changed into published in R.K.Narayan's first collection of testimonies, we cannot help reflecting that this must were a chapter that for some purpose was out whilst the novel became published.(R.K.Narayan,1941)² It truly appears to be approximately the identical person, the faculty boy Swami, and about his difficulties along with his elders, on the one hand his father and on the alternative, his school trainer. More or much less the same is going for the tale *Hero*. (RKN,1956)³

Children are usually important in Narayan's works, no longer simplest in *Swami and Friends* and the memories related to it but also through the glimpses of the sector of children we get in different novels inclusive of *The Dark Room* (1983) and *The English Teacher* or through the adolescence

recollections of *The Guide* (1958). There also are some of testimonies in which a child's feelings or reactions are in awareness. In *A shadow*, a boy's sorrow for his lifeless movie famous person father is gently advised in a combination of his pleasure and enthusiasm, his longing to look his father's ultimate movie, his thrilled reputation of information in it which remind him of their real-life relationship. It isn't until the quit, when the lighting fixtures move up, that he realizes the finality of his parting from his father. The boy's feelings are set off through the specific expression of his mom's mourning, the unbearable ache she suffers on seeing her husband at the screen. (RKN,1941)⁴

A unique aspect of R.K. Narayan's remedy of youngsters is the helpless, unreasonable love of fathers for his or her sons in *The Financial Expert* (1952) and *The Sweet Vendor*, novels in which the sons bring about the catastrophe, if we're to talk in phrases of tragedy. Related to this location are tales about easy-minded adults with an innocent love for kids. One of them is *Sweets for Angels* wherein Kali still thinks of himself as an urchin "although to the out of doors international he appeared six ft tall." He is asking ahead to the pride of imparting candies to the faculty-kids he admires and delights in seeing. His generous provide is misunderstood as try at kidnapping and he is exposed to intense mob violence. (RKN,1956)⁵

In some instances, R.K. Narayan's narratives develop into something like the works of Gogol or Kafka switched to a comic key. Randomly chosen examples could be the principle individual's endless problems with the legal professional in *The Man Eater of Malgudi* (1962) or, the various tales *Flavour of Coconut* about the catching and casting off a bit mouse, supplied in a consistent use of snap shots from court docket complaints, or once more *The Martyr's Corner* where the implied question is whether or not the martyr is a political chief killed in a combat or the little man who thereby is pushed from his livelihood of creating and selling snacks. Many of these memories may want to rightly be referred to as absurd but for the fact that the detachment of the writer is so deeply sympathetic.

R.K. Narayan's brief tales combine with the novels to offer the arena of Malgudi from one kind of viewpoints. These stories are dedicated to the outline or, maybe, the translation of India and the Indians in phrases of the developing little city of Malgudi. If the novels offer the intensity of this unified photograph, the short memories aren't any less important in furnishing the breadth in an incredible form of challenge depend, a variety of characters and social regions in addition to an entire gamut of modes and viewpoints. What seems greater really and convincingly while studying some of short tales than a handful of novels is understanding of the human condition without a trace of sentimentality. Equally true of each types of R.K. Narayan's fictions are the sympathetic interest in the small, unimportant little man, the child or even the animal, an interest which never loses contact with the larger perspectives of lifestyles and that's constantly refreshed from the sources of mild irony. R.K. Narayan's tales constitute the fictional documentation of R.K. Narayan's life as a reporter. All the testimonies belong to the local Indian soil and are redolent of its lifestyle. Though his memories specially depict the South

Indian existence, they without a doubt express R.K. Narayan's view of the world and those who live in it. Simple however captivating plot, lively characterization mild irony coupled with humor, strict economic system of narration and delightful simplicity of language are some of the maximum distinguishing capabilities of his quick stories.

R.K. Narayan techniques are the Indian scene and not using a critical perspective of have a look at. Unlike Anand and Raja Rao, he is neither a dedicated author nor a spiritualist. His sensitive mixture of gentle irony and humor, warmth and sympathy, quiet realism and fable preserve him poles other than Anand's militant humanism and strong earthiness. Narayan takes life for anything it's miles well worth and offers familiar scenes which amuse or satisfaction him. He in no way touches deeper and darker aspects of existence. Wide range of characters, an extraordinary contact of irony and humor, lively and tasty language are some of the main capabilities of his stories which introduced him recognition rarely loved by way of the opposite Indian quick tale writers in English. Like different important short tale writers R.K. Narayan also comes under the have an impact on of our historic traditional lore as well as Western masters. He suggests a sturdy affinity to normally Indian way of life of storytelling. In his own words:

"After all, for any short story writer (Indian) the prototype still inevitably remains to be our own epics and the mythological stories." (RKN,1920)⁶

Abrupt starting, happy endings and the presence of omniscient narrator are some of the ancient Indian techniques found in his short stories. In some of his stories, the incidents are narrated by the character he calls *The Talkative Man*. The techniques of Narayan's stories are clearly influenced by those of foreign masters that he is interested in. He adopts his form and style from the West. Many of his stories have the expected kick or sting or swing in the end. As Dr. C. V.

Venugopal says "..... They rather end the O'Henry way, with a sudden reversal of situation a feature decidedly a strong point of the journalistic tradition." (Venugopal,1958)⁷

In such stories, like *A Horse and Two Goats* and *Annamalai*, R.K. Narayan truly evokes memories of great Russian master Chekov. He steers clear of a message or doctrine to his readers. He analyses individual feelings, and emotions and actions to explore hidden human conflicts. Nowhere in his novels or short stories does he preach or pontificate.

R. K. Narayan is a regional realist. *Malgudi* is the figment of his fictional imagination as inspired by his muse. It is created and developed as a suitable and exotic setting for his novels and short stories. It is like Hardy's Wessex country and Nagarajan's Kedaram. In this connection, Prof. P. S. Sundaram says,

"Narayan's books spring from the mud and river of Malgudi. The scene is Malgudi, but the play is a human not merely an Indian drama." (P.S. Sundaram,1973)⁸

In his novels and short stories, underneath the apparent change and human action the 'soul' of the place is witnessed. Just like Jane Austen he is content with his 'little bit of ivory' as his art is of resolved limitations and conscientious exploration. As K. R. S. Iyenger says,

"Malgudi and Malgudi humanity are the theme of these various fictional essays and each new novel (or a short story) is a jerk of the Kaleidoscope when a new engaging pattern emerges to hold our attention."(Iyenger KRS,1985)⁹

His success lies in individualizing his characters and exposing the unnoticed, subtle possibilities of the average and the unremarkable. His strength of characterization lies in his thorough and close observation of life's little incidents, a healthy sense of humor coupled with irony and satire. He gently pushes the readers right into the midst of life that he is presenting. R. K. Narayan becomes what Raja Rao calls a true 'Upasaka' in having a strong desire to communicate and in achieving a mastery own the language to communicate effectively and forcefully. "Unless the author becomes an 'Upasaka' and enjoys himself in himself (which is Rasa) the eternality of the sound (Sabda) will not manifest itself and so you cannot communicate either and the world is nothing but a cacophony."(Raja Rao,1965)¹⁰

R.K. Narayan's skillful use of language suits to his themes and techniques. As Iyengar puts it, "He wields so difficult and 'alien' a language like English with masterful ease and conveys the subtlest shades of feeling and thought. (Iyenger,385)¹¹

R.K. Narayan has inherited the fascinating volubility proverbially related to a Tamil guy. His questioning procedure is synchronized with the language he uses. He makes use of natural and limpid English, devoid of any suggestive epithets and complex metaphors, easy and herbal in its run and tone. "His remaining achievement is the smart combination of Indian words interspersed with the regular narrative without growing any jarring impact." (Novy Kapadia,1972)¹²

The two pre-necessities of a brief story saturation with the fabric and practice with the theme are observed in his works. Like the astrologer in *An Astrologer's Day*, he has operating evaluation of mankind's problems, hopes and aspirations and marriage, cash and the tangles of human ties. Many of his stories are built spherical the principle of easy irony of instances, leading to surprise of discovery or marvel or reversal at the cease. *An Astrologer's Day*, *Mother and Son*, *Missing Mail*, *Out of Business*, *Father's Help*, *Trial*, *Engine Trouble* are a number of the numerous tales primarily based on the principle of simple irony of occasions. *An Astrologer's Day* ends with the surprise of the invention that the Astrologer was himself the person that stabbed that man after which the irony of both his reading of the beyond and his advice to his consumer Gurunayak, is brought domestic.

His *Gandhiji's Appeal* wherein each the spouse and husband part with their adorns and money, reminds us of O'Henry's tale 'The Gift of Magi'. In 'The Doctor's Word', the lie of a truthful Dr. Ramam saves the life of affected person to the astonishment of the doctor himself. In some of his memories,

ironic implications ensure in a related chain, improving comedian effect. Tragic irony does not appear to enchantment to Narayan as to the equal quantity as comic irony. Even in such memories as Iswaran, *Seventh House* he prefers the gentler avocation of pathos to the sterner outcomes of tragedy. Humor and Pathos move hand in hand in some of his stories.

"It is his sense of humor, his capacity to see the funny side of even the most tragic situation, his essential sanity and moderation which make the great writer he is."(Sundaram,139)¹³

In his collection of quick stories, *A Horse and Two Goats*, R.K. Narayan raise his oft-overwhelmed song. The incredible lifestyle of his higher recognized stories. For some, a number of these testimonies are inexcusably prolonged and discursive. They experience that Narayan has misplaced his grip over success narrative approach he employed in his earlier stories. Variety is the spice of existence and it isn't desirable to discover fault with a tremendous author for no longer being monotonous in his themes and techniques. Even in these memories, we discover a rare and unique form of approach which bewitches the readers and continues them spell-sure. Just like 'Generation hole', 'Communication hole' gives lots scope to an innovative author to spin a stunning tale out of it. This verbal exchange gap relies upon on various factors and exists on one of a kind stages. This 'gap' may be a result of the distinction within the linguistic, bodily, intellectual or religious degrees of the characters involved. R.K. Narayan uses this novel narrative approach in some of his novels and quick testimonies with an exceptional achievement. This collection of quick memories *A Horse and Two Goats* stands on evidence to R.K. Narayan's craftsmanship in exploring this approach to the maximum viable limits. The name tale *A Horse and Two Goats* is primarily based mainly at the communicate hole as a result of the difference inside the language of the Redman and Muni. An uneducated Indian goatherd thinks that the Redman (American tourist) needs to shop for his two goats, whereas the tourist deals for the large clay horse inside the shade of which Muni sits. In Uncle this hole is willfully created first by way of the shrewd aunt, then by way of the boy and with the aid of his situations. In *Annamalai*, this communication hole is based on many factors like linguistic, sociological and intellectual degrees of the servant and the grasp. Once the master comes to the conclusion, the only way to exist in harmony with *Annamalai* changed into to take him as he was to improve or enlighten him could most effective exhaust the reformer and disrupt nature's layout. In *A Breath of Lucifer*, R.K. Narayan achieves a first-rate achievement in exploring the possibilities of utilizing the approach of communicate hole based totally on non-visible belief at a part of the primary man or woman. Here it's far apt to cite William Walsh,

"Maintaining the delicate fabric of human relationship which are strained or tangled byknots of incomprehension, is also the subject of the stories in the quartet." (W. Walsh,1983)¹⁴

In Nitya (below the Banyan Tree and different testimonies) Narayan provides a pleasant story based totally at the principle of 'Generation Gap'. Nitya, a university scholar of 20 years,

shows his unwillingness to offer his exceptional and properly-cared for hair to meet a vow made by his dad and mom, while he became years antique and troubled with whooping cough and convulsions. Nitya half satisfied, goes to the place of worship. When all of the arrangements are made for the tonsure ceremony, he argues along with his dad and mom, and priest and unexpectedly leaves to area and hence avoids a 'rape of his locks'. In this tale, Narayan depicts the sentiments and pious emotions of the vintage mother and father and recklessness and atheistic temperament of students like Nitya. While the old generation respects and desires to grasp to sure custom and values, the young generation pooh-poohs them. Narayan has a wide style of topics from the innocent pranks of harmless children to extreme communal riots. But his issues suffer from sure barriers and fail to present a complete idea of the Indian Social Life.

"At least in his short stories, Narayan seems to have shut himself up against certain disturbing, yet very real elements of life, such as the death of beloved, the loss of honor, or the heart-breaking pangs of infidelity."(Venugopal,81)¹⁵

Being a regional realist, he rarely steps out of his Malgudi. He rarely treats romantic love, politics, religion, struggle for existence and rural life etc. in his short stories. "Thus, they do not cover the entire gamut of human emotions and experience.

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Some drawbacks or limitations are cleverly covered by his delightful sense of comedy, zest for life, artistic beauty, narration and remarkable simplicity. Entertainment and readability are the keynotes of his stories. He resists moralizing which is the bone of many a good fiction writer like Anand and Raja Rao. We can conclude with Dr. C.V.

Venugopal's compliment, "..... and often, his sharply realized character more than compensate for his other defects."(Venugopal,89)¹⁶

Thus, a unique type of subjectivity is found in R. K. Narayan's short stories too. Quite a few things discussed in R. K. Narayan's short stories have some connections with his personal life. Hence, his short stories also exhibit autobiographical elements profusely.

3. Conclusion

To conclude, R.K. Narayan covered most of the social dimensions in his short stories. He always tried to reflect on human perceptions, sentimentality, gentle irony and humor, warth and sympathy, quite realism and fantasy. The subject matter touches to deeper and darker aspects of human life.