

Roald Dahl's Narration Executive Ability for Fictionalization in His Children's Novels

1. R.Adhithya,

Email: adhirajsachin16@gmail.com,

Research Scholar in English,

AVVM Sri Pushpam College (Autonomous), Thanjavur, India.

*2. Dr. N.Latha,

lathaabala@gmail.com,

Assistant Professor of English,

AVVM Sri Pushpam College (Autonomous), Thanjavur, India.

Abstract:

This paper tends to make a study on the narrative technique which is an indivisible part of the novel which has been employed by Roald Dahl in his children's novel. As the value of narrative technique lies in its appropriate usage as per the need, Dahl employed the right technique at the right place which conveyed his wonderful ideas to the readers and make them feel magical. Though there are various narrative devices applied by the novelists to explain, explore and objectify their themes or ideology. Dahl perfectly familiar with these narrative devices is essential for the creation, imagination as well as better understanding of fiction. Roald Dahl, being the world's number one story teller of 20th century children's literature used the techniques which pulls the reader attention into his novels.

Keywords: Narrative voice, Children literature, ideology, instructive, attention.

The narrative technique tends to be an inseparable part of the novel. The study of 'Narrative' is named 'Narratology' and its value lies in its application. Whatever may be the structure of narrative it doesn't matter, as Ronald Barthes observes: "It is through narrative we make sense of

our world”(Stuart Sim,p. 275). As the technique is a very important weapon for the writer to jot down his written material or work of art with success, the narrative technique is being considered as the means of producing a selected impact of a novel. With the utilization of appropriate technique only the author would be ready to convey his ideas to the readers. Technique acts as the intermediary between life and art which helps the novelist in interpreting and transforming reality. This creation involves employment of many devices. It helps the readers to discover and travel among other selves, other identities and other variety of human adventures.

The novelists employ various narrative devices to elucidate, explore and objectify their themes and ideology. The narrators apprise with these narrative devices which they require for creation, examination as well as understanding of fiction. Relying upon the ideology, theme, the author and the amount of utilization of the narrative devices varies according to the works. Literary components embody such things because the setting, plot, theme, style, or structure, characters, and perspective, or voice of the story, since literary techniques are best understood in the context of one of these elements.

Roald Dahl, the great story teller of 20th century was the author of the novel wonderful and fantastic children’s novels such as *Charlie and the Chocolate Factory*, *James and the Giant Peach*, *The Witches* and so on. Roald Dahl’s books for children ignite the imaginations of young and old alike, making spectacular and wondrous worlds crammed with synchronic delight and terror, excitement and dread, as only the foremost profound tales and novels can. In the fabulous imaginary worlds Dahl creates children often interact with fantasy. Dahl’s stories usually become the most philosophical.

In Dahl's children's books the narrative technique is considered to be the vital component. The narrators of the Dahl's children's novels share the subsequent features of narrative such as intrusive, wise and overtly up to the mark being a first-person or a third-person sagacious narrator. Through exacting the reader's attention and participation within the story, Dahl addressed them with questions, pieces of advice and instructions often. These children's literature narrators don't seem to be neutral however take sides and sometimes create comments regarding events narrated and characters portrayed, expressing freely their opinions. What follows is a quest of those characteristics.

Dahl's narrators tend to be meddlesome for some adults while revealing some realistic events. In *Matilda*, for example, in the first chapter it could be witnessed. It instigates with a comment about parents: "Some parents go further. They become so blinded by adoration they manage to convince themselves their child has qualities of genius." (MA, P.1)

And two pages later, the narrator continues:

Occasionally one come across parents who take the opposite line, who show no interest at all in their children, and these were of course are far worse than the dotting ones." (MA, P.4)

The storyteller tends to be extremely vital and not solely has he got his own views however he conjointly shares them with the indirect or silent reader. In Dahl's children's books, the narrators continuously specify their conceptual position. They show themselves in favor or against particular attitudes and habits. Within the example above, it is the surplus or lack of parental care that meets the narrator's disapproval. These narrators act as witnesses and judges of

character and behavior. They have already formed a fashioned associate degree opinion of the story and, therefore, what the reader gets may be a story filtered through them. This suggests that readers cannot decide for themselves. The narrator tells us who the good and the bad characters are and which attitudes and habits ought to be applauded or condemned. Positive and negative adjectives and linguistic devices like irony which inform the reader about the narrator's philosophical position within the story who never stays neutral. The narrator's specific preferences and objections become easy to identify in the novel *The Matilda* who creates ideas of good and bad parenting and establishes contrasts between disgusting and ordinary children and extraordinary and sensitive children.

While criticizing the non-existence of Matilda's parents' interest in literature, the narrator says that "'Daddy,' she said, 'do you think you could buy me a book?'he said...We've got a lovely telly with a twelve inch screen and now you come asking for a book!'"(MA,P.6). TV dinners at Matilda's served in floppy metal containers associates Mrs Wormwood's obsession with bingo additionally is an ironic touch on the narrator's part. The characters of Matilda and Mr and Mrs Wormwood are created in antagonism to doted-upon children and loving parents. Matilda is an intelligent and sensitive child of an uncaring mother and father. It is simple to understand whenever the narrator's sympathies lie on victim. Dahl's narrators are always establishing contrasts: book reading vs. TV observing, good parents vs. bad parents, and good children vs. bad children. Thus the narrator always sides with the victim

.

In *James and the giant peach*, an opposition is established between the boy protagonist to whom qualifiers such as 'poor' and 'little' are attached and his aunts who are described by the

narrator as “I am sorry to say that they were both really horrible people”. (JJP,P.1) The speaker is partial because it may as it can be appreciated. Additionally he offers the item of recommendation to the reader. In *The Witches*, the whole first chapter is a series of endorsements and safety measures that the tacit reader should adopt to avoid being tricked by the apparent ordinary appearance of witches who the narrator says “...spends all her time plotting to get rid of children...Even if she is working as a cashier in a supermarket or typing letter for a business man or driving round in a fancy car”.(W,P.1)

The interaction between the narrator and therefore the illustrations in Dahl’s children’s books is probably the most extreme example of the narrator demanding participation from the reader. Here words and illustrations interact as in a picture-book. The text refers directly to the picture in question so that the reader has to take both text and illustration into account to reach an overall interpretation. For example, the opening chapter of *Charlie and the Chocolate Factory* the narrator narrates about poverty state of the family through the narration about the grandparents’ bed, wooden house and so on. “The house wasn’t nearly large enough for so many people and life was extremely uncomfortable...there was only one bed. The bed was given to the four old grandparents”.(CCF,p.5) Thus the narrator exposes the readers the poor condition of the family explicitly to the readers through his pretty narration, obviously the credit moves to hands of Dahl the great man of magic ever.

Conclusion:

In Dahl’s children books we find an authoritative, all-knowing voice that inclines the reader for or against certain characters and attitudes. The narrator’s voice frequently addresses the readers and tries to establish a bonding with them, demanding their attention and

participation in the story. With the employment of right technique only the Dahl would be able to convey his ideas to the readers. His narrative voice acts as the intermediary between life and art which helps Dahl in interpreting and transforming reality very interestingly to the readers.

WORK CITED

Sim, Stuart, ed. *The Routledge Companion to Postmodernism*. London and New York: Routledge, 1999.

Matilda, London: Jonathan Cape; New York: Viking Kestrel, 1988.

James and the Giant Peach, New York: Knopf; London: Allen and Unwin, 1967.

Charlie and the Chocolate Factory, New York: Knopf (rev. ed., 1973); London: Allen and Unwin, 1967.

The Witches, London: Jonathan Cape, 1983; New York: Farrar, Straus and Giroux, 1983.