Chapter VI

CONCLUSION

While summing up it is worth to mention that in the first chapter of the study attempts are made to throw light on R. K. Narayan as a novelist in general and to explain the concept of Subaltern in particular. Certain other concepts and terms such as hegemony, elite, non-elite, domination, dominant group, culture, ideology, rich, poor, defiance and submissiveness are explored and interpreted in the course of discussion. Attempts are made to listen to the suppressed voices of the subaltern protagonists, females, children, poor and minor characters in each successive chapter from second to fifth.

Greatness of a man lies in his simplicity. More the great a man, more the simple he is. But sometimes people fail to judge the real worth of a great man due to this simplicity. The same thing happens with R. K. Narayan. For some people his simplicity and naiveté becomes a great problem in assessing his achievements. Narayan is the master of artless art and one of the greatest story tellers of India. His novels do not strain or surprise a reader, but create a right effect after reading them. He limits himself to the middle class people of his imaginary town Malgudi. He has made an investment of all his originality and philosophy in the small but all inclusive ever growing town. In this connection it is worth to quote what Horace, a great Roman poet and critic says. Horace advises the poets that: “You writers must choose material equal to your powers. Consider long what your shoulders will bear and what they will refuse. The man who chooses his subject with full control will not be abandoned by eloquence or lucidity of arrangement” (CLC 99). In fact, Horace said it about poets and poetry, but it very much applicable to R. K. Narayan and his novels. Really Narayan has chosen only that area and the subject matter which suits him the best. That is why; he remained as one of the best seller authors of Indian.
The effect of Narayan’s writing finds deep into the reader’s sensibility. After reading Narayan’s novels the reader becomes aware of his inner enrichment. Such is the magic of Narayan’s novels; and it is only due to his art of concealing art. The moment one finishes a novel of Narayan; one feels that art should be brought to such simplicity. The real dancer does not depend on any kind of prop to perform his art. More the perfect and experienced the dancer, more the perfect and simple is the art of dancing; it is equally applicable to any artist and here to R. K. Narayan.

The cosmic nature of his works is the outstanding achievement of R. K. Narayan as a writer. He is a master of irony and humour. As a writer, he is noted for the objectivity and detachment of his stand, which is one of the essential qualities of a writer. He is free from a desire to preach, to advise something to the readers. While reading his novels a reader does not get such type of sense. The reader feels, while reading the novel, that he gets pleasure, which is the real function of art, as mentioned by Aristotle in his *Poetics.* (Prasad 12-13) The novels of Narayan teach, but it is incidental. Malgudi, the characters and the plots of Narayan’s novels are really wonderful creations, but they have roots in the real world. It seems that the advice given by Horace to the poets is followed by Narayan. Horace in his work *The Art of Poetry* says that:

Poets aim either to do good or to give pleasure—or, thirdly, to say things which are both pleasing and serviceable for life. Whatever advice you give, be brief, so that the teachable mind can take in your words quickly and retain them faithfully. Anything superfluous overflows from the full mind. Whatever you invent for pleasure, let it be near truth. (Horace 106-107)

His plots are built of material and incidents that are neither extraordinary nor heroic, but on very common situation and incidents which are found easily in the day-to-day life of common people. The language of the works of Narayan is very precise, easy and metaphorical. Conciseness and expressiveness are integral traits of his writing style.
Whatever may the art form, behind all the works of art, there lies the artist’s irresistible urge of creating something. He wants to put forth the best of him in his work. This creative urge of the novelist, takes the form of different motives. These motives may vary from writer to writer. Certainly every novelist has his own theory about the art. These novelists think and write for different reasons. Some write to reform the morals of the age like Fielding, to expose current social evils like Dickens; to make money like Balzac. Of course, they are the great reformers or deep thinkers. But primarily they are the creators of the characters and a story which can be easily separated from the real life; and their reform and philosophy are the incidental byproducts of their art.

Thus these created characters of a novelist appear and play the role assigned to them by their creator within the framework of a story made for them. The question arises now is that how and with what point of view these characters are to be created? There are two options, the first, whether the creation of characters as an end in itself? The second, whether these characters should be made fit in the general scheme of life which the novelist wants to emphasize in his work? These two alternative views have exercised the minds of a number of writers. Some writers have preferred the first alternative i.e. the creation of character as an end-in-itself. The another school of writers have preferred the second alternative i.e. these characters fit in the general scheme of life which the novelist wants to emphasize in his work. They believe that characters though very important, are not an end in themselves. On the contrary writers like R. K. Narayan have different views. It is found that Narayan’s chief aim lies in creating characters that play their respective roles in a certain region of the country called Malgudi. So painting vividly the landscape of Malgudi and creating a good number of unforgettable characters is the main concern of Narayan. Beyond this limit he has little interest in so far as the problems are concerned.

Narayan always focuses on the central character of his novels. His unheroic protagonists are average men without any extraordinary quality. Swaminathan is the protagonist of *Swami and Friends*. He is the average
school boy, who wins the attention and admiration of the readers with his unheroic qualities. He is the cord between bold and courageous Mani and Rajam. The happy union of these two mighty pleases him. There are some occasions on which he tries to rebel but being a subaltern late on instead of controlling events and situations he prefers to show his back to all difficult situations in his life and surrenders himself to them. He feels safe at home, under the protection of his parents and at school in the company of Mani and Rajam.

Chandran, the protagonist of *The Bachelor of Arts*, is not a different breed. It seems that the grown up Swami is Chandran. Like Swaminathan, he is also an average college going boy. Like any other average young boy he falls in love, tries to set an example by marrying Malathi. So he rebels against the custom of tallying horoscope but gets disappointment in love, but being a man of subaltern mentality finally surrenders to customs and society and settles in life, by marrying Susila, a destined girl. A boy expected to be on some higher post after studying abroad remains contented as a news paper agent of Malgudi.

Krishna is the only protagonist who breaks the shell of subaltern mentality and resigns from the post of Assistant Professor of English at Albert Mission College, Malgudi. But he takes very long time to do so. The feeling of subalternity and thereby restlessness in Krishna, which a reader notices on the very beginning of the novel comes to an end by the end of the novel. He stands very firmly against the custom of the second marriage of a man. Instead of following the old custom and bringing home a step-mother for his daughter Leela, he decides to become both mother and father for his daughter. It is worth to note what Krishna thinks after the death of his wife. He thinks that: “It kept me very much alive to play both father and mother to her at the same time. My one aim in life now was to see that she did not feel the absence of her mother” (ET 97).

There is an under-current of humanism enlivening even the darker facts of life. Narayan’s heroes are not free from human vices and weaknesses of greed, avarice and covetousness. In fact, Sampath, Margayya and Raju, these three great creations of Narayan are morally flawed men. Swaminathan and
Chandran are *unheroic heroes*; and Sampath, Margayya and Raju are *anti-heroes*. Raju, the protagonist of *The Guide*, is mysterious and unpredictable in his ways. He is not considerate and selfish in his plans and actions. In the pursuit of his objective (Rosie), he sacrifices his shop, occupation of tourist guide, old friend Gaffur and his mother. He harms others but without any intention. The moment he recognizes it, he repents for his misdeeds. Before tempting Rosie, his conscience guides him like this: “A part of my mind went on saying, ‘No, no. It is not right. Marco is her husband, remember. It’s not to be thought of’” (Guide 77 ch. 5). But the other part of conscience is strong that says him that: “But it is impossible to pull the thoughts back. ‘He may shoot you,’ said my wary conscience” (Guide 77 ch. 5). It is certain that he is not unredeemable villain; he has much good in him. He is a dynamic man, intelligent but shrewd, who make determined effort to get his objective.

Swaminathan, Chandran, Krishna, Sriram, Jagan Nagaraj all are the ordinary men with human eccentricities, incongruities, oddities. They are taken by Narayan from the real life. They are not abstractions of good or evil, virtue or vice. They are not *heroes* in the conventional sense, but men with average feelings and aspirations. Neither they are at the top nor at the bottom, but they remain dangling in between these two extreme points; sometimes asserting, rebelling and revolting against some persons or society or some customs, but most of the time surrendering themselves to them being the subalterns.

Originally, the term *subaltern* was used by Antonio Gramsci for the proletariat whose voice was not heard. The term is derived from the world of military. As per *Concise Oxford Dictionary* subaltern means ‘of inferior rank’. Gramsci was a multi-faceted Italian scholar. He was a journalist, activist, and social and political theorist whose writings are heavily concerned with the analysis of elite culture and political theory. He is one of the most original thinkers of the world. He has influenced many thinkers and scholars of the world. The impact of his deep influence is easily seen among the scholars of subaltern studies. He is very famous for his theorization of the importance of cultural hegemony as an unforced means of maintaining bourgeois dominance in the capitalist societies.
It is true that the term *hegemony* is coined by Lenin, but the credit of giving the term wide currency and different shades of meaning really goes to Gramsci. Chambers’s Twentieth Century Dictionary defines the term *hegemony* as “preponderant influence, especially of one state over other.” Guha the leader of Subaltern Studies defines hegemony as “a condition of dominance in which the moment of persuasion outweighs that of coercion” (Peyman 105). The analysis of the definition of the term hegemony shows that it involves domination and dominance brings with it subordination. It is a forceful act. When there is domination on a subordinate, then there is definitely suppression. Nobody likes to be suppressed; it means the dominant group suppresses the subordinate forcefully, against his will. It is the violation of human rights which restricts the freedom of person. He further says, “*Hegemony* refers to a state of affairs that involves governance…” (Peyman 107). It involves the perception of guiding, directing and controlling the others; and all these things bring with them restriction, suppression and lack of freedom.

The beginning of civilization brought people together. This cohabitation brought with it some other things like communication, appreciation, acceptance, rejections, misunderstanding, which further gave birth to different complex feelings like love, hate, jealous, guilt, and insult and so on. Slowly two groups created in the society one is the ruling and the other group is ruled. The second group is called as the subaltern group. As both the groups live in the same society, transactions take place between them. Both the parties generally did not get satisfied in a transaction and hence one or the other party of the transaction has to compromise. In this connection Steve Jones says that: “*Hegemony*: the process of transaction, negotiation and compromise that takes place between ruling and subaltern groups” (AG 10). A long practice of certain things in the society becomes the customs of that society. In this way not only the dominant group, but also the customs dominate the subalterns.

The study shows that the concept of *subaltern* is dynamic and not static. Subalterns are those; whose human rights are violated, and the infringement on their rights is made either by some nations like England or by society, or by the rich class, or by the male. Gautam Bhadra says that *defiance* and
submissiveness to authority these two are the essential elements that go
together in making a person a subaltern. In fact, these two essential elements
are psychic or mental, or to be more simple a way of thinking or a way of
reacting in a given situation. Here it is important to note that these two essential
elements which make a person subaltern are artificial, manmade rather
situational and not natural. Such type of mentality is the offspring of the
colonialism, society, history, economy, customs and religion, race, caste,
authority and power, in short elite mentality. Defiance and submissiveness to
authority these two are the essential elements which form a subaltern mentality
and make a person oppressed, weak. (SSR 63)

The two groups i.e. elite and subaltern form different mentality. If
defiance and submissiveness to authority are the parts of subaltern mentality
then to impose something or to order and to dominate are the parts of elite
mentality. If there is a close connection between the elite and the subaltern,
then there must be some connection between their mentalities. Neither elite nor
subaltern has any existence in isolation; similarly neither domination nor
subordination has any existence in isolation. There is a close link between the
elite and the subaltern; and there is some close link between their mentalities.

Subalternity is a state of mind where a person thinks or forced to think
that he or she is a subaltern. It is a way of thinking, society, culture, history,
economy, education all go hand in hand in paving the way for this kind of
thinking. One accepts subalternity unwillingly by force or willingly because of
ignorance and burden of customs. The moment one realizes this, he or she
ceases to be a subaltern and raises the voice as Krishna realizes it. The moment
he realizes it he ceases to be a subaltern. He makes up his mind to resign. He is
against the British Education System. He says that it is a system “which makes
us morons, cultural morons, but efficient clerks for all your business and
administrative offices” (ET 179 ch. 8). He feels that it is fraud that he is
practising for a consideration of a hundred rupees a month. It does not please
his innermost self. The moment he resigns he feels very peaceful. For him it is
the moment of getting rid of the subaltern mentality. In his farewell speech at
the Albert Missions College he says that he is seeks a great inner peace. And he cannot attain it unless he starts working into the world of children.

It is also found that some people are subalterns at some place and elite at other places. Power is not static; so the subaltern groups. The role of people as elite is not static, but dynamic. The person turns out to be suppressed today rebels on another day and tries to exert his power on some or other day. The study shows that some characters in the novels of Narayan are elite by virtue of political or economic or bureaucratic power like that of the Collector who censors the welcome speech of Mr. Natesh in Waiting for the Mahatma or Police Superintendent like that of Rajam’s father in Swami and Friends. Mr. Natesh is subaltern for the British, but he is one of the local elites of Malgudi. As Mr. Natesh to the Collector and the British government so the untouchable boy and his whole community to Mr. Natesh and all the people of upper caste of Malgudi. When Chandran’s father was the District Judge, he might have passed so many judgements. His subordinates and the clamants might have only listened to him. But after retirement, at home his wife decides every thing and passes her domestic judgements. Jagan who is a kinglet for the cook and the captain at his shop, is a subaltern at his home.

According to Gayatri Spivak there are three dominant groups of elite, they are: dominant foreign groups; dominant indigenous groups on the all-India level; dominant indigenous groups at the regional and local levels. The fourth group is of subalterns and to which Guha used the term people as synonymous term for subaltern classes. To the third item in the above group Derrida has described as an antre, says Spivak. The social groups and elements included in this category represent the demographic difference between the total Indian population and all those who are described as the elite. (CSS 27)

In any social structure where there is hierarchy there is struggle and tension. In the process of domination, subordination, revolt and finally surrender there is struggle which gives rise to the tension. The person at the apex of the hierarchy being chief tries to control, dominate the subordinate. It is the hierarchy that creates the big gulf between the two i.e. a person at higher rank and the person of the lower rank. In fact, the term ‘subaltern’ is borrowed
from the military world. Where the upper officer orders the subordinate and he has no option other than following the order without any question. Not only people, but customs also become the dominant groups. As the large section of the society follow them, no individual can easily stand against it. If he tries to do so he has to face problems. The society will outcast such people like that of Rosie and Raju in *The Guide* and Mali and Gracy’s living together becomes problem for Jagan in *The Vendor of Sweets*. Sometimes the customs become the barrier between the emotional understandings of one’s own family members as it is found in *The Bachelor of Arts*. In an attempt to follow the customs Chandran’s mother do not care for his feelings.

R.K. Narayan concentrates largely and mainly on Hindu middle class family life. Politics, war, crime, sex, are some of the topical problems and such other themes which a novelist generally exploits to keep pace with the moving times fail to tempt him. Narayan’s *Waiting for Mahatma* is only novel with a political background; and primarily it is a love-story of Sriram and Bharati. Of course, there are some references to War and freedom struggle in his novels like *Swami and Friends, Waiting for Mahatma*. Sex is only incidental, and if it acquires thematic significance Narayan uses it as in *The Painter of Signs, The Guide* and *The Bachelor of Arts*. But the treatment is essentially ironical and mocking and never serious.

Indians were neither animals nor savages, to be civilized by the Europeans; they are the human beings like the British people. On the contrary, Indians have the history of long tradition and rich culture, but it is spiritual as opposed to that of the materialistic culture of the Europe. The Britishers considered Indians as the uncivilized, and they came here to civilize them. In *Swami and Friends* the speaker in *khaddar* makes it clear in his speech on the bank of the river Sarayu. He says that India is the land of gods and poets with a glorious history. India has the long history of civilization even then the Britishers consider themselves as the civilized and Indians as the savage and uncivilized; and unfortunately the Indians too consider themselves as slaves. He tries to awaken the people gathered to listen him. He tries to make them realize them that they are not the slaves, but they are most civilized and the
great people. By virtue of colonial rule Britishers felt that they are the elite and Indians as the subalterns. As a result of it they try to control all most all political acts of the Indians. They arrest Gauri Sankar. They suppress the protest of the Malgudi people against the arrest of Gauri Sankar in *Swami and Friends*. They arrest Bharati and Sriram for working against the British government. Even they put check on the small things like the welcome speech of Mr. Natesh in *Waiting for the Mahatma*.

There are a number of characters in the novels of R. K. Narayan who are either subalterns or experience a state of subalternity at some place or at a certain stage in life. They are protagonists, women, children and the poor and minor characters. Jagan in *The Vender of Sweets* experiences subalternity in childhood and even as a grown up young married man. The elder people do not give freedom to him there and in old age his son Mali makes him to experience the same. But he remains elite like a kinglet at in shop and for his servants at the shop. Rosie remains a subaltern even after marriage, and her separation from Marco makes her free. The conservative attitude of society and Raju’s mother makes her suffer a lot, but the art and the artist within her helps her in getting rid of from the suppression.

The study shows that not only people but some places and things are also subalterns. The place where Gandhiji liked to stay; the place where the untouchables live as it is seen in *Waiting for the Mahatma*; in *The English Teacher* the place where the headmaster lives and his school are also subalterns. In *Swami and Friends* the place where the coachman lives is called as hovel. When Swaminathan and Mani go there all the people of the locality gather there. The description of the people and their houses shows that they are neglected. A village school that the readers come across in *The World of Nagaraj*, where Tim is admitted is a neglected school. On the contrary, in *The English Teacher* the college like Albert Missions College, where Krishna teaches, in *Waiting for the Mahatma* the Circuit house where only the British people can stay and the palatial house of Mr. Natesh are some of the elite places. It gives some another shades of meaning to the term *subaltern*, i.e. neglected, not liked or not preferred by the elites.
The study will remain incomplete unless one compares the two great Indian novelists R.K. Narayan and Mulk Raj Anand. Their protagonists belong to different categories. For Narayan character painting is main aim. To Anand both characters and the plot of the story have to subservient the general aim of exposing a relentlessly the around exploitation to which the weaker section of Indian society have been mercilessly subjected. For this reason, he sometimes allows even the artistic side of his novels to suffer here and there.

Almost all the heroes and heroines of Mulk Raj Anand are backward, dispossessed, unprivileged and exploited people of Indian society. On the other hand, Narayan’s Malgudi is a flourishing town which does not face these evils, social, economical or religious and in it there is neither the exploiter nor the exploited in the extreme sense of the term. But at a deeper level, it is observed that his protagonists and some other characters are suppressed of course, the suppressive elements are not largely British people and Brahmins directly, they are there, but often indirectly. The names of British officers given to the roads and the areas of Malgudi also indicate the impact of the British. The presence of Missionary school and college and its staff; presences of Circuit House in Malgudi; denying the permission to the Mahatma to stay in the Circuit House; protest against the arrest of Gauri Sankar, a prominent political worker of Bombay; and the Mahatma’s visit to the place where the untouchables live are some of the sound evidences of it. The supremacy of Brahmins in marriage matters and tallying of horoscopes is also seen in his novels. The customs and traditions also play the role of Raj to suppress the Praja, non-elite.

The difference between the protagonists of R.K. Narayan and Mulk Raj Anand is found in their birth, family and social surroundings. Narayan was born and brought up in an orthodox family of a headmaster in the heart of conservative South Indian. Narayan’s early training of his life under the orthodox supervision of his grandmother, gave him very little scope to have an independent line of thinking. Under such circumstances, how it was possible for Narayan to mix freely with people other than his own caste brethren. It is but natural that a person whose mind so shaped right from his childhood should develop a conservative outlook; and one easily finds the same is consciously or
subconsciously expressed in his novels. As a result of it there are frequent reference to the Hindu gods and goddesses and myths in his novels. So naturally there are astrologers, *devdasis* or temple prostitutes, *sanyasis* in many of his novels.

As a result of it one can very rarely come across a labour or a coolie or an untouchable in Narayan’s novels. No doubt they are there in Malgudi like the coachman and his son in *Swami and Friends* and Gafur, the taxi driver in *The Guide*; the cousin, captain and cook in *The Vendor of Sweets* but they are all good innocent people trying to earn an honest livelihood. There is no mention of the exploited or the exploiter. Mulk Raj Anand, on the other hand, is the son of a coppersmith turned soldier. He moved with his father as his father’s regiment was transferred from one place to another, which gave him an opportunity to play with the low caste sweepers attached to his father’s regiment. He could see the villagers groaning under poverty. This exposure which Anand got helped him a lot in his writing. On the contrary Narayan did not get it.

The study shows that the sufferings and the problems of some of the subalterns are physical and some are psychological in nature. The sufferings of the subalterns are largely psychological in nature and less in physical in nature. The protagonists of Narayan’s novels suffer a lot mentally. Of course they do suffer physically; but as compared to their mental suffering physical sufferings are less severe. Among the female characters only Savitri suffer both mentally and physically, but the sufferings of the rest of the female characters are largely psychological in nature. The same is the case of the children in his novels. The sufferings of some of the local poor characters like cook, policeman, driver, workers and the untouchables are more physical in nature and less psychological, but except on certain occasion and that to general in nature, Narayan throws very dim light on it.

The subalterns raise their voices occasionally. Not always, but certainly on certain occasions the subalterns raise their voices against the elite dominant groups. For example Indians raise their voices against the British, Swaminathan raises his voice against the teacher; Chandran raises his voice against the
customs; Rosie and Savitri against the conservative husband. Sometimes their voices are suppressed either by some system, institution, customs and society or by some elite person(s) or dominant group. Most of the times the dominant elite groups become successful in suppressing the voices, but on certain occasions the subalterns escape from the domination and live free life like that of Rosie, Shantabai and Krishna.

The subalterns adjust and compromise with the situations and with the elites. Those subalterns who are very weak and meek either could not raise their voices or if try to rise due to the strength of the dominant groups, they surrender and make some compromise with the situations and the dominant group. Swaminathan, Chandran, Savitri, Jagan, the shopman, the headmaster, and etc. are some of the examples.

The elites are people, but it is their mentality that makes the difference. As it is already discussed and proved that it is the mentality of a man that makes him feel that he is elite. Customs, gender, economy, power, religion, race and caste all these factors are responsible in shaping the elite mentality. No elite can live in isolation, and he has no existence in isolation. He needs someone for dominate, which gives birth to a subaltern. Unless and until there is no one to dislike or to challenge and to surrender one cannot become elite.

Factors like social, cultural, religious, racial, national etc. are responsible to suppress the voices of subalterns other than the elites. Nobody is either elite or subaltern by birth. When a person lives and grows in a society; social, political, cultural, economic, religious and other factors shape and prepare the mindset of a person as elite or a subaltern. It is the mentality that separates a person from other person. A person born in the elite family or group feels that the others are subalterns. Rajam from Swami and Friends is the best example of it. He considers himself superior like his father than his friends Swaminathan, Mani and his cook. The British considered themselves far superior and well cultured by virtue of race and religion than Indians. They considered Indians as non-civilized. Marco considers himself as the elite and far better because he is a man who belongs to rich and so called cultured family and Rosie is a woman, who belongs to the family of temple dancers. On the
other hand, people like Chandran, Savitri and Jagan think that the customs are very strong and powerful so they have to surrender to them.

Subalterns are static as well as dynamic. As no one is either subaltern or elite by birth, all this is a matter of mindset or mentality. As they are manmade classes in the psyche of the people, they are dynamic in nature. It is true that the mentality of certain people remains unchanged. But the mentality of certain people change as per the situation in the course of time due to various factors like education, desire, own thinking, over suffering and because of certain other reasons. The poor characters like the cook, driver, untouchables and the poor woman who comes to the shop of kanni remain static. On the contrary subaltern characters like Krishna, Savitri, Rosie, Shantabai and Daisy are dynamic.

Causes like caste, gender, religion, and nation are found responsible to make the people subalterns. As it is already discussed that there are certain causes that make someone feel that he or she is elite and the other is non-elite. By virtue of religion Christian people feel that they are the elite and the most civilized and Indian Hindu people are the subalterns. Its example is there in Swami and Friends. The Scripture master, Mr. Ebenezar teaches the same in the period in Albert Mission School and Swaminathan opposes it. Hindu Brahmin and the people of upper-caste consider themselves as elite and the untouchables as the subalterns. Its best example is there in Waiting for the Mahatma. The untouchables and the sweepers of Malgudi live the worst life than the life of the slaves. There is dirt, darkness, hunger and ignorance on the bank of the river away from the town where they live.

Gender is also a main cause of subalternity. Age old customs, religion, ignorance and fear go hand in hand in making a woman a subaltern and by virtue of it a man an elite dominant. But one thing is to be noted here that it is not equally applicable to all the women. Here women can be divided into three categories: subaltern from birth to death, women revolting and raising their voices against dominance and free women elevated to the height of elite. Women like Chandran’s mother, Malathi, Susila, Swaminathan’s mother, Granny, Krishna’s mother, Jagan’s mother etc come in the first category of
women. These subaltern women will remain subalters forever. In the second category there are women like Savitri, Ambika and Krishna’s sister-in-law who revolt and raise their voice against the suppression, but finally surrender themselves. In the third category there are women like Rosie, Shantabai, Daisy and above all Bharati being strong and educated they raise their voice and elevate themselves to the height of elite.

Nobody is a subaltern by birth. Every subaltern is made and not born. It is another thing that somebody takes birth as a female and non Christian in the global context and untouchable in the Indian context and becomes a subaltern from birth and not by birth. Since subalternity is manmade state of mind and not natural. Every subaltern is made, either by religion, race, caste, gender, customs, economy, official hierarchy and politics. In other words, these factors are responsible for making a person a subaltern.

The concept of subaltern is recent and dynamic one. Researchers can find new shades of meaning of the concept. As its concern is human rights, it has a wide scope. As the twenty first century is the century of information and technology in the scientific sense, similarly it the century of human rights in the socio-political sense. With the scientific progress man has been becoming aware of the human rights not at the local level, but at the global level. Hence the future of the concept of subaltern is bright. The novels of Indian and foreign writers can be studied in the light of the concept. Much work is done on the thematic and artistic aspects of Narayan’s novels, but the study from subaltern point of view definitely gives a new understanding of his works. Apart from Narayan’s novels his short stories and other works can be studied in the light of the concept.
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