



WHAT IS BEYOND ENDING: A CLOSE READING OF *MATILDA* AND *CHARLIE AND THE CHOCOLATE FACTORY*

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ABSTRACT

In contemporary theories, the topic of narrative has been the explicit subject of outstanding debate. This paper intends to review narrative approaches and theories in an effort to assess their potential as suitable models for questioning of ending in contemporary fictions by looking at "*Matilda*" and "*Charlie and the Chocolate Factory*". It is observed that narrative theory is an essentially different tool for conveying opinions and feelings. Modes of narration enable readers to choose different paths depending on their own backgrounds and interests. As a matter of fact, the narration is the mode of verbal representation of characters. Here my attempt is to question what makes a good ending to a story. Thomas Williams as novelist argues that "Don't write endings, find them." Nevertheless, endings cultivate from beginnings and show themselves through clues within the story and characters. Alongside, Marianne Williamson believes "Every ending is a new beginning." Therefore to learn about endings is essential to study the different paths authors end a story. Moreover, a mysterious ending expands reader's imagination a lot. Depending on the stories, I've chosen the author whose stories may seem to have applied ending but they are identified as multiple dimension of the conventional ideology of narration. I explore such issues in the selected works mainly pertaining to delve into the notion of ending to depict the joy of being liberated from ending. In this mode, the ending allows us to experience a sense of hope into invented worlds in an imaginative way readers interact with the characters, partly through other characters we identify with.

KEYWORDS : Contemporary Fictions, Ending, Narration, Narrative Theory

Introduction:

Literature is potentially able to portray different meanings and interpretations. It's an invaluable tool that enables us to understand dramatic changes over years. It conveys what we must be conscious about, not only of cultural traditions but also of interpersonal relations; the way of communications, the social construction of meanings and the way cultures are represented in back of the contents and messages of the numerous books. Therefore, literature represents the narrator's voice. By utilizing books to expose readers to different understanding writers help readers to enhance interconnections with imagination, which promote the crucial framework to move to understanding other imagination as well.

The storytelling pushes us into its imaginary world by letting us see the characters from a distinguished distance so to enable us in peeping into their lives that is laid out before us. In this mode, Fiction is defined as any imaginative recreation of phenomena in prose narrative form. However, writers seek to illustrate meaningful insights into the human condition. Therefore, analysis of any work of literature requires a thorough investigation of the cause and effect of the work. Alongside, to determine narrative, it's significant to identify what is the pattern of narration?

The narrative is truly one of the most problematic terms in contemporary cultural debates. Particularly, discussion of narrative implies knowledge of the story. It also determines the assumptions about the role, abilities, the sequence of the events and frequent conversational exchanges. Moreover, it accurately represents what is taken place and what is spoken about. Most importantly, the way we enter the realm of events, it poses challenges to the sequences. Notwithstanding, it is always interesting to take up and find critical points in the works of extremely well-known authors. However, the author in question is Roald Dahl, who has already presented himself as one of the most well-known authors for children in the world today.

Roald Dahl is considered as a writer of both children's fiction and short stories for adults. He is best known as the author of *Charlie and the Chocolate Factory* published in 1964. He has been ascribed to as one of the greatest storytellers for children of the 20th century. In 1943, he wrote his first children's book "Gremlins". His other books involve "James and the Giant Peach", "Matilda", "The Witches", "Fantastic Mr. Fox", "The Twits", "George's Marvelous Medicine" and "The BFG". His children's books have been glorified as skillfully

crafted with fast-paced plots, captivating details, and onomatopoeic words. Dahl has been heightening and relegated as a master of story construction with a striking ability to interlace a tale.

According to Dahl, children hate descriptive passages, flowery prose; many of them are sensitive to good writing and can spot a clumsy sentence. Then, he wrote *Charlie and the Chocolate Factory*, the adventure story of a poor Charlie Bucket who wins a ticket to tour the eccentric factory selected by the new owner, Willy Wonka who runs the chocolate factory by the help of eccentric candy makers. It's obvious at the beginning of the story, nobody is more eager to win the prize rather than Charlie. Unfortunately, his family is so poor that buying even one bar of chocolate is a treat, but childhood is full of booby traps, the allure of the forbidden and fictional world is full of golden magic that can happen. However, Charlie along with four odious children called Augustus, Veruca, Violet, and Mike gets the chance of a tour of the factory. Along the way, disasters befall on each of the odious children. The choices, freedom, and danger are entwined. The book is a deeply imaginative, funny and vicious. The author combines the elements of fantasy and science fiction. Characters are all greedy in a way and act like fools; we're eager for some good ending for the Buckets. The greedy Augustus falls into a pool of chocolate and has to be extracted from the pool filter. Violet, is addicted to chewing gum and turns blue with Wonka's new chewing gum. Mike Teavee, a very rude TV addict, is shrunk to TV size and the nasty, demanding Veruca Salt is thrown into the garbage chute to be incinerated. Charlie, our hero, it turns out his behavior pays off not just for him but also for his entire family and in the ending he truly gets what he deserves.

Therefore, the concept of ending in fiction is essentially decidable. Impasses of closure in the narrative are obviously presented through the narration. For Aristotle, to every tragedy, there pertain a complication and an unraveling. The portrayal of these incidents in contemporary fiction reveals that ending is always complicated; while authors make effort to unravel it, the authors strike the right emotional note to evoke meaning and, narrative illuminate the human condition but obviously, they are a failure. Dahl applies surprise at the end, suddenly turns the end into the fantastic, wheeling, and fast-moving ending along with harsh treatment of characters for revenge. As Michael Wood states "His stories are not only unflinchingly clever, they are, many of them, about cleverness."(13)

Dahl delighted to take vicious revenge on cruel characters that had harmed children, as in *Matilda*. Similarly in Dahl's fictions wicked and odious characters are frequently the victims of vicious revenge. Conversely, some critics object to the rough treatment of characters particular in children's fiction. Besides, Dahl demonstrates in the New York Times Book Review that his "nastiness" was payback. "Beastly people must be punished." Notwithstanding, *Matilda* is basically a child prodigy and a whimsical story. Remarkably in *Matilda*, we are dealing with a little avid reader girl who loved by her classmates even though she's a super-nerd and the teacher's pupil. *Matilda* is not merely a character, but also a superhero who finally banishes Miss. Trunchbull.

The work of fiction induces us to identify ourselves with the characters with the sense of observing them from the outside, and our compassionate concern for their fate. Thus, it enhances our emotion of altruistic self-love and evokes the happy ending. It may happen as the ending is still in question, having an ending is out of the question. The descriptions of character's fate, imaginative interactions with them, and observing all the characters in a fictional world, draws us into a different combination of urges to provoke our passion to trace their destiny. In doing all of these, *Matilda* is offering us an escape from routine oppression and revenge is suggested. In addition, going through ending evokes in us a resolution to never allow the kind of evil character that is depicted to happen again in reality.

Dahl draws us into invented worlds through constant shifts in which we identify with characters; relate to them directly as other people who can perceive our responses and respond to us, and observe them from a perspective outside the fiction. As we engage in these events, our emotions, fears, and desires also intermingle, so giving us such experiences as a desire for revenge. *Matilda* does all these and she reacts, while her parents pack their belonging to avoid police who have discovered her father's stolen goods, *Matilda* refuses to leave the country with her parents and asks to allow her to live with her teacher Miss. Honey instead. Her parents leave her without even turning back their heads, suddenly the car disappears. Miss Honey was still hugging the tiny girl in her arms and neither of them said a word as they stood there watching the big black car tearing round the corner at the end of the road and disappearing forever into the distance.(199)

The story is stopped here but it seems it's a new beginning for Dahl's characters. Miss. Trunchbull was so shocked that she faints. No one ever sees Miss. Trunchbull again, so it doesn't mean that her story is over or Miss. Honey may get her house and so what? Again and again ending is in question. However, everything is in total chaos, thus the ending is getting away.

Dahl manipulation creates a sort of symphony in which the different parts play in unison, interact, and seem to work against each other, to create its aesthetic effects. It does so in order to fulfill its basic function, but in the transformation of adversity into ending, the ending is forever being converted into the beginning.

Looking back on *Chocolate Factory*, Willy Wonka's history with his father is an acute mystery till Charlie asks him to meet his father Wilbur Wonka. As they arrive at his childhood house, Willy tried to convince Charlie that the house might be wrong, but the sign determines they are in the right place Wilbur Wonka.; Charlie learns Willy's father had a large number of newspapers about the factory. However, after the time there, Charlie finally grabs the brass ring. But the ending is complicated as usual. However, Dahl mostly focuses on one single perspective or view. Writing as a third person gives him an ability to describe the physical appearances of the characters and give specific details about them. In spite of using his creativity, talent, and excellence, the ending can't seem to flourish through using unique words and play with the sentence structure. The reader is dealing with the story which is built upon, and to be prepared to determine the premises of ending for characters such as four odious children, Willy's father, Charlie's parents and

grandparents and even Charles's house. Thereby, the ending is an overwhelming concept that creates fragmented states of being in the stories that are written. Indeed, the reader is looking forward to seeing greater improvements in the status of characters.

The stories create a sense of doubt in the mind of the reader as to whether the story is truly over, thus a sequel endings question the end of the story, and a question is created in the mind of the reader as if it hasn't even begun. Besides the tension of beginning is evoked, so the reader decides what has happened in the endings and leaves the reader to make their own mind up as to exactly what has happened. Ultimately, the end is the beginning and we conclude the ending opens the conclusion that events lead us to the starting pointing.

We human always try to search for absolute meaning in this meaningless world which compels us to look for a perfect beginning, middle and a comprehensive ending in everything. It is human nature to look for a particular pattern in every aspect of life. However, even in search of perfect pattern our culture, age, class, creed, geographical area, daily habits and upbringing and other such numerous factors play a significant role in shaping our psyche which works differently, hence every reader comes up with their different understanding and therefore with different endings. Once we read a story we re-read it to find our own sense of understanding so as ending. Therefore, at the end we can say that the topic of ending is highly problematic, it's something beyond any concrete conclusion, open for multiple endings, free, and ever-changing.

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