



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

WOMEN PERSPECTIVE AND THEIR RELATIONSHIP IN R.K NARAYAN'S NOVEL

BHUKYA RAJ KUMAR

MA in English

Hanamkonda, Telangana 506009

ABSTRACT

*Narayan is one of those intellectuals who is obsessed with glorifying Indian culture; however, in his later novels, he appears to mock orthodoxy conservatism. As in *The Dark Room*, *The English Teacher*, *Mr. Sampath*, *The Guide*, and *The Painter of Sign*, Narayan was aware of the repression and segregation that women faced in their families on a daily basis; they couldn't decide for themselves, and they couldn't protest their oppressor. Narayan's characters defy social conventions and traditions. However, because they were raised with traditional religious values, they eventually return to their original station, accepting defeat and futility of action. The current paper focuses on the problem of gender-based violence, which goes beyond mental torture, and on the problem of violence as it affects Indian women. In this paper, I will look at R. K. Narayan's approach to women's emancipation in his writings. Women in India are either glorified or despised; on the one hand, they are worshipped, but on the other, they are treated as little better than slaves. Narayan was sensitive to women's problems. The writer's perception of women in Indian society and their relationship is revealed in this paper.*

Key words: - Relationship, Exploitation, Male-Domination, Identity, Compromise

Introduction:

When viewed as a whole, Narayan's books—including *The Dark Room*, *The English Teacher*, *Mr. Sampath*, *The Guide*, and *The Painter of Sign*—may be seen as the story of man's spiritual development from boyhood naivety through the second stage of education and his entry into married life.

A husband and a wife's sexual relationship is organised through marriage. Marriage ensures freedom from parental control. It is true that a few characters in Narayan's works do not hold the institution of marriage in high regard and view it as a hindrance to happiness. In a Hindu household, the husband and wife connection is largely one-sided because the guy predominates in the home. In actuality, a wife plays a crucial role in maintaining harmony and unity within the family. Her standing and role in the traditional Hindu household have been completely erased. In *The Dark Room*, Savitri experiences homelessness. She is required to welcome the unexpected visitors Ramani brings. Ponna, a member of a low caste who appears in *The Dark Room*, neither appears to endure abuse at the hands of her husband nor exhibits a negative attitude on life. Nonetheless, this connection is portrayed as ideal in *The English Teacher*. Mr. Sampath by Narayan also depicts the typical state of a wife in a family. One of the book's main protagonists, Srinivas, starts out as a sensible young man working as *The Banner's* editor. He joins the film project as a script writer but eventually needs to go back to his day job as a journalist. Because of his work and philosophical beliefs, Srinivas has little interest in his family life. Once more, we have a vulnerable woman whose daily survival depends entirely on her husband. Here, the author's major goal is to convey to his readers that "Family responsibilities come before any other duty." Narayan(179) Nevertheless, Mr. Sampath, a movie star, has abandoned all of his relationships in order to be with Shanti, his true love. He neglected to think of his devoted wife and kids. In

The Guide, the pitiful situation of a wife in an Indian society is depicted realistically. He displays how dependent on Man Woman is.

Another important element in Narayan's writings is the relationship between father and son. Swami and Friends, The Bachelor of Arts, The Financial Expert, and The Vendor of Sweets are among the novels where the author primarily presents it. Sons are valued more highly in Hindu families than daughters. In most households, the father-son bond has a profound internal impact. Reading these stories has led us to the conclusion that a son suffers greatly from his father's rigid conservatism and from their lack of interaction. In Swami and Friends, Swami confides all of his problems to his grandmother because he is reluctant to confront his father. In The Bachelor of Arts, Chandran and his parents have different points of view. When he discovers that the horoscopes are preventing him from marrying the girl he loves, he flees. In The Guide, Raju invites Rosie into his home against the wishes of his mother. Due to disagreements with his son Mali, who has imported Grace from America, Jagan in The Vendor of Sweets is forced to go alone in the wilderness. When Raman's aunt discovers that Raman has asked Daisy, a Christian girl, to be his wife in The Painter of Signs, she embarks on a pilgrimage. Every instance seems to have in common the older generation's steadfast adherence to outdated societal norms, which younger generations believe has suffocated them and left them frustrated with life. If we look for father-daughter relationships, The English Teacher is where we will mostly find the sensitive relationship between father and daughter. Leela has lost her mother in this book. Krishna, her father, makes an effort to save his daughter from losing her mother. He shows genuine concern for her happiness, and she shows him plenty of affection in return.

The spouse's sense of betrayal upon discovering the affair is one of the most damaging repercussions. In The Dark Room, Savitri, the silently suffering housewife, endures insults and mistreatment from her husband Ramani. She, however, is unable to tolerate her husband's adultery because of his liaison with a trainee cop who works under him. In Mr. Sampath, Sampath is to blame for the breakdown of his domestic life when he develops an emotional attachment to the actress Shanti. When Marco discovers Rosie's emotional connection to Raju, he disowns her in The Guide. In Narayan's novels, the puritanical and all-encompassing Indian perspective to sex is also depicted. In The Vendor of Sweets, Jagan is surprised to learn that Grace, Mali, his son who was raised in America, and Mali are guilty of cohabitating without getting married. Yet Narayan never lets sex in his writing become into a thrilling commodity. In The Painter of Signs, he mockingly approaches the subject of sex. In Raman's dissatisfaction, the morbidity of sex fixation and its eventual extinction are shown. When Jagan becomes weary of all the sex equipment, The Vendor of Sweets also highlights the carnal part of sex and its futility.

Because of its emphasis on certain enduring feminist concerns, such as the rejection of the patriarchal social structure, the search for identity, violence against women, etc., "The Dark Room" is one of the most socially radical literary works and merits special attention. Although a deeply ingrained patriarchal mentality and a lack of understanding are the driving forces behind such violence, regulations that are not being implemented are also encouraging it. The ongoing crime of violence against women is further made worse by the delay, corruption, and unwillingness of law enforcement organisations to look into or detain those suspected of the crime.

Even though R. K. Narayan may not be considered a feminist author, his empathetic depiction of the suffering of women from all socioeconomic strata in India indirectly helped men and women become more aware of the oppressive and repressed situations that women have been and now are in.

The book under review focuses on the husband-wife connection and domestic life of a middle-class family, and it also explores a crucial aspect of the novelist's overarching theme of love and marriage. It begins and ends with the absence of true love and peace in the domestic world, leading to an increasing incompatibility between husband and wife, which plunges the entire family into fear, disorder, and disaster. In contrast, "The Bachelor of Arts," which comes before it, ends with the initial stage of love in married life. Both the couple and the kids suffer greatly as a result of this status of the marriage. The couple's temperamental disposition and Ramani's tyrannically controlling behaviour as the male head of the family are to blame for the full breakdown of real love and conjugal integrity.

The story of "The Dark Room" centres on the misery of a middle-class housewife who, while not unhappy with her life, is the target of her husband Ramani's oppressive and callous behaviour. The book explores the psychological torment and emotional deprivation of a woman who is trapped between her nagging desire for freedom and her intense commitment to her family and home. After going through a great deal of pain, the former finally succeeds. Yet it is really a false victory for Savitri, who will continue to live a broken and fragmented life long after it.

The debate between Savitri and Ramani that opens the novel concerns their son Babu's sickness and whether or not he should go to school. Savitri is initially seen in a defensive position. She receives constant retorts like, "Mind your own business, do you hear?" and is severely humiliated and rejects her role by saying: "Go and do any work you like in the kitchen, but leave the training of a grown up boy to me. It is none of a woman's business" (The Dark Room, pg.5).

Before this argument comes to an end, the reader observes Ramani getting angry over the veggies that were provided to him for breakfast. He reprimands his wife, saying she should make the food herself if the cook can't make it properly because there can be nothing more essential for a woman than this. He works hard all day for such disgusting food, he spends a lot of money and yet isn't given a good dinner, and he works hard for this. In fact, as the book claims, he is wildly strange and unimaginable:

".....for Ramani was eccentric and lawless in his taste. Why do you torment me with this cucumber for the dozeneth time? Do you think I live on it?" Or he would say, if there was the slightest delay. "Ah, ah! I suppose I'll have to apply to my office for leave and wait for this salted cucumber! A fine thing. Never knew people could be so niggardly with cucumber, the cheapest trash in the market. Why not cut up a few more, instead of trying to feed the whole household on a quarter of it? Fine economy. Wish you'd show the same economy in other matters." (2)

Ramani and his wife Savitri don't talk to one other very often. The latter is passively brazen and haughty, showing her outrage and anger by her silence, angry outbursts, and moping in the dark room, in contrast to the former who is incredibly irritable and domineering.

Savitri quickly comes to terms with her position of complete helplessness in the household. This book is about a woman's fruitless desire for independence and for identity, which she views in terms of ingrained tradition. From the very beginning of the book, Savitri aspires to self-realization. But she is hampered by a lack of motivation when it comes to her responsibilities as a wife and mother.

With his creative treatment of women's marginalisation, R. K. Narayan exposes the harmful effects of gender discrimination, which, when combined with a woman's inability to support herself because of a lack of adequate education, widens the gap between husband and wife. This inevitably causes her to become obnoxiously aware of the evils of patriarchy, and she desperately tries to combat them in order to gain freedom, genuine identity, and independence. Due to their ignorance, economic servitude to males, lack of assertiveness, tolerable modesty, self-abnegation, and humility, traditional women are constantly exploited in male-dominated societies.

Adjustments, acceptance, surrender, and compromise are viewed as signs of weakness among women. Women would rather be treated with regular servitude than choose something novel with which they are unfamiliar and hence unsure of its implications.

REFERENCES

1. Iyengar, K.R. Shrinivas. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd. 1983. 384. Print.
2. Narayan, R. K. *My Dateless Dairy*. Delhi : Hind Pocket Books Ltd. 1960. 164. Print.
3. Narayan, R. K. *Mr. Sampath*. Delhi: Hind Pocket Books. 1979. 179. Print.
4. Narayan, R.K. *The Dark Room*. New Delhi: Orient Paperbacks. 1981. 123. Print.
5. Narayan, R.K. *The Guide*. Mysore: Indian Thought Publication. 1958. 223. Print.
6. Narayan, R.K. *The Financial Expert*. Mysore: Indian Thought Publications. 1981. 22. Print.
7. Som Dev. *The Guide: A Critical Appreciation*. Bareilly: Prakash Book Depot. 1982. 115. Print.
8. Sundaram, P.S. *R. K. Narayan As a Novelist*. New Delhi : Arnold Heinemann. 1973. 139. Print.

