



R. K. Narayan's Perspective is Presented in the Guide, "NO MORE OF NUNNERY"

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ABSTRACT:

Women's infidelity is a recurring theme in fiction. The manner a woman reacts to this adultery always brings serious charges against her. In human history, it has been banned to take a position for yourself against your partner's behavior or to hunt for affection or comfort elsewhere when it is missing from your own house. Consider what happened to Ophelia after she returned all of Hamlet's favours in an effort to end their relationship: she was ordered to depart for a "nunnery." She was referred to be an immoral and heartless beast. Readers began to speculate wildly as a result. This essay explores how R.K. Narayan used his portrayal of Rosie in *The Guide* to alter women's roles in society throughout the 1960s. It illustrates how helpless or devalued women feel when living in a patriarchal culture. Narayan held Rosie responsible for her behaviour throughout his novel. He opposed the socially accepted practice of denying women autonomy, dignity, pride, and self-esteem in order to subjugate them.

Key words: Index Terms - Infidelity, feminism, Indian women, marriage

I. INTRODUCTION

Go thee to a nunnery is a saying that has plagued literary experts for all of their lives. In Shakespeare's play *Hamlet*, Ophelia received this remark thrown in her face. Hamlet's sudden feeling of betrayal was the evident source of his rage. "Be thou as chaste as ice, as pure as snow," he cries, or else "marry a fool" who wouldn't be intelligent enough to comprehend "what monsters you make of them." Women's betrayal, whether deliberate or accidental, permeates literary history like a deep stain. However, they all had the same result—women were labelled as immoral parasites. Ophelia was told to avoid interacting with Hamlet by her father Polonius. All he offered her were his empty promises, and she rejected his affections. She gave back Hamlet's mementos and gifts while feeling sad about all the memories she shared with him. Just to be killed by his savage words.

The majority of us have been troubled by Ophelia's 'nunnery' fate. Ophelia didn't deserve this, it seemed a bit hasty and uncalled for, and her death only served to highlight how weak a character she was. Through his portrayal of Rosie in *The Guide*, R.K. Narayan was able to soothe all of these anxious thoughts.

R.K. Narayan has the authority to visualise the speed of the race around. His era demanded that women's household, social, and geographic duties be expressed. He stepped up to redefine the role of women in a society that has historically limited their ability to think freely as feminism swept across India. Through his works, he raised the banner of the "Women's Liberty Movement." Shakespeare calls the character a "piece of work" while also sending Ophelia to a "nunnery" in the play *Hamlet*. In the 1960s, this latter manifestation reaches an unbounded and eternal apex. Breaking through the viewpoint, R.K. Narayan comes to the conclusion that there should not be any nunneries for women.

II. THE CHARACTER OF ROSIE IN THE NOVEL

The metamorphosis of Raju from a tourist guide to a spiritual guide is frequently regarded as the focal point of *The Guide*. It also describes Rosie's journey, a devadasi woman who completes her M.A. in Economics and leaves the temple area to pursue dance on a larger stage. She still has her creative side and creates in previously unseen realms. Born and raised in a traditional family, Rosie's first duty (according to social expectations) was to find marital bliss through her union with Marco, a historian who is extremely passionate about his study work. Together, they travel to Malgudi, the well-known, constantly evolving fictional town of R.K. Narayan. Malgudi also features a discotheque, which is a feature of society. Malgudi has new colonies, much like the rest of society. Young people are drawn to the Bombay film industry, thus Malgudian Balu, a young boy and financial expert, leaves his home region and travels to the city of films, only to come home empty-handed. In *The Guide*, Rosie chooses to carve a zone for herself in Malgudi before choosing Bombay. Later, colour spreads from her landscape outside. Marco requested Raju, the railway guide, after entering the Malgudi train station. All those who boarded the train towards Malgudi had one thing in common: Raju was a well-known figure in the region. His passion was in being a guide despite inheriting a built-in government canteen on the platform. He made a convincing case for his position by effectively guiding Rosie and Marco. Marco's visit was driven by an investigation to learn more about what caused the Mempi hills. He was accompanied by his wife Rosie for obvious reasons.

Marco remained in the caves the entire day. He was obviously ignoring Rosie, who declared her desire to follow him around. The taxi driver transported her to numerous locations with Raju and Gaffur. One day, Rosie insisted on watching a snake's motions so she could choreograph her dance moves deftly. Later, she became very well-known for her dance. Raju, popularly known as "Railway Raju," has finally found a place to call home and is adjusting to everyday life with the help of friends and family, magazines, and newspapers that are always nearby. By chance, he meets Rosie and draws her in with the allure of his vibrant existence. His allure convinced Marco to welcome him as a member of the family. Marco was a blatantly dull and ignorant individual. He was limited to making copies of historic objects and writing about them. Even purchasing a train ticket was 'monumental' to him. "Perhaps he married out of a desire to have someone care for his practical life, but unfortunately his choice was wrong – this girl was herself a dreamer," writes R.K. Narayan of his tendency to protect Rosie from any approach to her. (The Guide, 113) Rosie required a supportive husband for her profession. While Marco sneered at her for not being a flawless dancer. As soon as Rosie and Raju started having sexual relations, Rosie started fighting with Marco. In contrast, Kamala Das' autobiography *My Story* reveals that she lacked agency when she was married off at age 15 and that she had no choice in the matter. The man that was chosen for her did not provide her with the affection and sexual fulfilment she desired. So she made the decision to look elsewhere. She did at least find agency in the act of "seeking" or "looking" for love elsewhere, even though her extramarital affairs frequently repeated the structural violence and indignity of her marriage.

We learn that infidelity is neither a social issue nor a criminal in the article "Women And Infidelity: Perspectives On Cheating In A Rigged Game" by Debabratee Dhar. It can be a sign that a connection is no longer strong. By using this as evidence, it is evident that Rosie and Marco's marriage was no longer healthy. Maybe Rosie's feeling of powerlessness stems from the fact that her spouse disregarded her. Rosie is certainly not more important to Marco than his historical quest. He said, "That Joseph is a wonderful man. I don't see him, I don't hear him, but he does everything for me at the right time." He yearned for someone like Joseph. You see, that's how I want things to be. (127) Narayan He obviously had no respect for Rosie's right to an open discussion.

No woman in the 1960s who was interested in learning and the arts would be well-suited for such a role. "A chaste woman is proud of her faithful spouse in addition to herself. The two have a strong, lasting relationship built on respect for one another. A man who harbours jealousy will lose his wife's admiration and damage his reputation. (Of Bacon, Married) Francis Bacon used the example of Ulysses, who put his wife above an endless life, to further his argument. In a similar spirit, the lady values virginity and practises it.

III. NO NUNNERY FOR ROSIE

'No nunnery' for Rosie, according to Richik Banerjee, is justified because having Marco as her spouse makes it difficult for her to make the decision. She suffers greatly within while experiencing a severe setback in her theatre of the will. Although the offender is truly a victim of his gaze, both spiritually and mentally, Marco's yearning for Rosie epitomises the societal logic of the time, where male-infested agencies had a phallic role to play in the decision of familial unity. Similar to how he treats Rosie, Marco says of his aide Joseph, "I don't see him, I don't hear him, but he does everything for me at the proper moment. I want things to be like that (Narayan 127)"

She naturally permitted me to make love to her, but Raju admits that she was also starting to show an inordinate amount of concern about her husband up in the hills. (The Guide, 119) Raju considers this statement humorously. Second, when she says, "I have to respect," her holiness has questionable validity. As a result, forced acceptance is made apparent. Additionally, she breaks down in tears as she realises that Marco is her husband, asking, "What husband in this world would let his wife go and live in a hotel room by herself, a husband miles away?" (120) Gaffur says this to make his point: "Oh, modern gals are quite daring. I wouldn't permit my wife to live alone in a motel room. (The Guide, 115)

She keeps asking if it is not the responsibility of the wife to care for her husband. Her marriage and her art could not coexist in her thoughts at the same time; one drove the other out, says Raju in his conclusion. (122) She receives dance books since she is a perfectionist. She feels as though a new stage of her life is beginning. Once more, R.K. Narayan shields Rosie from any unfavourable consequences. If we examine the events in the book attentively, we will discover that Marco's fixation and unnatural trust bear a far greater share of the blame than Rosie's culpability. Young and attractive Rosie has a husband who doesn't give a damn about his wife's feelings.

This is the remarkable aspect of R.K. Narayan's portrayal. Rosie is correct in her own way, but many people do not agree with her. Many are in favour of Narayan defending all of her sexual indiscretions despite the numerous accusations. "If Rosie is driven to the arms of a stranger, it is partly not her fault," Som Dev observes with justification. Had he given thought to the woman he intended to marry's fundamental needs? He had insulted womanhood, and in response, Rosie's womanhood raises her hood to leave "fangs scars" on him"

In Narayan's early novels, there is also a gap regarding men harassing women. The third book by R.K. Narayan is titled *The Dark Room*. R.K. Narayan also included a skillful research on women in that area. The main character, Savitri, is married to a wealthy, illiterate man who works for an insurance company. She attracts everyone's attention when she dresses nicely, and her husband takes pride in it. His complexions sometimes prevent him from understanding her love for her family. Being easily irritated, he always finds a reason to argue. In spite of everything, she attempts suicide one day but is unsuccessful. Some farmers who were placed in a temple to worship God intervened to save her. A good parallel is also drawn between a weak and strong woman. The local women assist her on her return. The author is unsure whether she would "sulk" after fighting with her spouse or not, or whether she would visit a nunnery or not. Savitri is deemed to be humble and religious here as well. Her husband also has an adulterous affair.

R.K. Narayan argues that women should be self-defiant in order to combat 'nunnery' for no apparent cause. The definition of self-defiant in *The Guide* includes a strong sense of independence. Rosie arrives at that point in her life. Raju, Rosie, and Marco were described by another reviewer, Bhagwat S.

Goyal, as "temporal symbols of cultural ethos." He continued, "While Rosie's longing seeks completion in the creative channels of classical art in the presence of an ever-present live audience, Marco's aspirations seek their fruition in uncovering the hidden riches of India's rich cultural component... Raju is a cultural prophet of the future, and Rosie is a cultural ambassador of the here and now. The critic asserts that these are contributing greatly to their aspirations or passions. They have a remarkable regard for passion, leaving behind the pragmatic, mass-oriented approach.

In the post-independence Indian society, C.P. Sharma claims that Narayan "seems to offer an example of a newly liberated woman through Rosie. She is the sole representative of a new class of women who have been freed from the traditional constraints of the home to enrol in colleges and universities to further their formal education. Sharma (108).

Here, the critic draws attention to Narayan's reasoning. Rosie is an exemplary figure as a result. To demonstrate his humanitarian attitude on life, Marco marries a devadasi girl. This is not a timid move. Only a dedicated individual acting alone would do that. According to his results, C.P. Sharma also identifies Rosie as a career-focused individual who frequently struggles between her responsibilities and her passions.

Comments by Harish Raizada Rosie, a loving young woman who has an innate love of dance, leads a passionate, gay, and exciting existence...(130 Raizada) She nevertheless enters a different dimension when her passion is sated because her husband is so focused on his research. The Dark Room also shows this fervour of educated women.

'When Rosie expresses her heart's desire to become famous via dancing, her mother warns her that with a background like hers, she would find it impossible to survive respectfully,' says Anup C. Nair in his analysis of Rosie's attitude as a matter of practical necessities. If she marries a respected person and leaves this environment, she will be able to live the life of her dreams. (Nair 70)

The only critic who acknowledges that Marco has been used as a scapegoat is Anup C. Nair. Raju as a result, too. In India, where the nuptial tie is one of the avenues to achieve the desired aims, this is not untrustworthy. Marriage serves as a safety valve, but problems can occur when it becomes a bottleneck and sufferers suffocate. Her wonderful and dignified conduct actually makes us feel sorry for her. She projects her ideal woman-lord concept and exemplifies the Feminine concept of perfect womanhood, but she struggles with life's challenges anyway. She deteriorates so terribly that she interferes with the lives of two guys, one mother, and herself. Two families are affected in a certain way, without a doubt. She has succeeded in achieving her life's objectives.

CONCLUSION

Rosie is portrayed by R.K. Narayan as a typical Indian wife who loves her husband despite all of his faults and constantly feels proud of him. Although she loves her spouse, she is more concerned with her personal demands. As a result, the settlement ceases to exist.

The female characters have a sympathetic tone throughout R.K. Narayan's writings. He is the contemporary India's "Mr. Sympath." Bala is the picture of suffering at its worst in his final book, *Grandmother's Tale*. Man is caught up in irrational impulses. There is autobiographical material in the book. R.K. Narayan visited another country. He spoke with Graham Greene frequently. He believes that Bala's many hours of thought have had a significant influence on him. He believes that neither man nor woman are always good or wicked. Rosie wants to develop, and the conditions allow for unrestricted circumferential movement.

On the basis of compassion, R.K. Narayana has a kind opinion of Rosie and lets her get away with being a fool. This is unquestionably a protection for her that the author has put in place. The fundamental characteristic of R.K. Narayan is that he does not give a character's flaws exclusively negative connotations. They are carried to the shore by a wave that is made up of both their psychology and their environment. Rosie will not only have to deal with arguments; she will also have a colourful environment to live in thanks to the dancing beads. The epithet "Nunnery" is an insult to all women.

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