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## Analysis of love and marriage with special reference to R.K. Narayan's philosophy

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### Abstract

The difficulty of leading a meaningful life is the main issue of Narayan's works, even though he is neither a teacher nor a preacher. The novelist realistically depicts the issues against the backdrop of a typical patriarchal social structure. In addition, Narayan has written about marriage. When it comes to love, it is the foundation of existence, sweetening the dynamic between the sexes and adding to the joy and significance of life. A man and a woman are bound together by a natural human passion. It may discover love without marriage, or marriage without love. Without individual feelings, there can be no love. Love always seeks for greater ideals, which are different to acquire and more difficult to keep. Sex and love are not the same. Although it is not vital for survival, it gives existence a unique significance.

**Keywords:** Love, marriage, philosophy

### Introduction

The women in his life exhibit some stereotypically feminine traits. He has noted typical feminine flaws and strengths. We discover the virtues of love, selflessness, loyalty, and bravery. In R.K.'s world, there is a man-woman hierarchy, Narayan. They don't soar beyond man, leaving some behind, and ultimately, under duress, they concede defeat despite their valiant efforts to the very end. They enjoy experiencing pain and adversity, but ultimately concede defeat. They put up with all of the hardships that came their way. Instead of denying life, they confront it by accepting it. The Philosophy of R.K. Narayan's philosophy is based on acceptance of life rather than denial of it. He represents a strong, optimistic message. He has an optimistic outlook. He doesn't always offer solutions to the issues, but he does wish for a better future.

### Money and Marriage

According to R.K. Narayan marriage is magnetically determined by money, one of the recurrent and dominant themes. In our traditional society, the dowry preoccupation has evolved into a dominant desire. More people view it as a status symbol. It is also tied to our flaws and strengths, in addition to conventional wisdom and societal norms. Its presence has occasionally brought us great joy, but other times, its demands have us running for our lives. In his book, Narayan paints a diverse portrait of humans who approach money from various perspectives. Through the depiction of money, he illuminates various facets of society through his paintings. In his work, he elaborates on his perspective on money, love, and marriage. In his writings, money has continued to play a significant role in establishing what constitutes true love and marriage. Money can both strengthen and sever a connection in any form. It can be beautiful and delicious at times, or it can be disgusting and repulsive. It causes both pleasure and suffering. Numerous forms of money exist. It occasionally performs miracles, but other times it plunges us into a pit of suffering, anguish, and mistrust. The characters in Narayan's work are consistently shown as being neither more nor less than typical in comparison to their dreams and aspirations. It represents the social mores and traditions of the time around marriage, romance, and wealth. His characters are neither rich nor impoverished; rather, he shows a Hindu middle-class society. They work hard to become great, but unidentified forces always stand in their way, keeping the scales balanced.

The consistency of Narayan's character representations is what makes him such a wonderful writer.

Everything changed when modernism arrived. In his books, Narayan shows how his characters respond to the passage of time, particularly in terms of love, wealth, and marriage. Old customs and traditions are going through an uncertain time. The teenagers act indifferently. They question accepted values and lifestyles. Their ideas and ideologies immediately pose a threat to long-standing customs. Parents' consent is never wanted, and as a result, they lose their honor and dignity. Marriage and the erroneous sense of love are more accurately quantified. The topic of outdated customs dominates dinner conversation, and for them, the significance of traditional marriage loses all meaning. They treat sex like a cup of coffee. Their alter ego's philosophy continues to be sexual adventure combined with aggression. Their unconventional approach to marriage is similar to Vasu's; they believe that if they have money, they can change the woman to suit their preferences and schedule. Vasu, who thinks marriage is superfluous, says: "If you like a woman, have her by all means. If you marry, I truly do not know why people get married at all."

Even Narayan's female characters adhere to the epicurean worldview. Their unfitness fits the scientific idea of youth. Maybe money has anything to do with their unfitness? It energizes their contemporary intellect. They occasionally succeed in their objectives, but most of the time they fall short of the goal of false perception. In his novels, Narayan demonstrates the intricacy of the human mind by fusing love and marriage with money. In the pages that follow, we'll examine how the societal norms of love and marriage diverge from the social awareness at large, where money has a significant impact on his fiction.

The tone of Narayan's article on Bridegroom Bangains is particularly distinct. The bride's father experiences anxiety over the dowry issue. He becomes restless when his daughter reaches marriageable age. His main objective is still to find a potential bride for his daughter. His anxiety is real because a dowry is a requirement for marriage. He deals with irritating circumstances like: "We don't want dowry, but since you are insisting on it, if you can offer us something to cover our costs, that will be plenty." This "something" ought to be appropriate for the potential groom's status.

Narayan is a traditional sort of storyteller. He creates characters that reflect middle-class culture. Their restrictions are set by the community's collective forces and their established norms. They frequently find themselves attracted to unusual things. They want to try every concept that comes to them, but because they lack experience, their quest for knowledge runs into roadblocks. The ideal and noble kind are represented in Narayan's works. Narayan explains each stage of life in chronological order, starting with the Swami from Swami and Friends and ending with the Granny from The Grand Mother's Tale.

### **The Bachelor of Arts**

Practically, the issues of love, money, and marriage take up the entire section of the book. A marriage is planned by the elders in a nation like India, particularly in the middle-class society Narayan symbolises. Newlyweds typically fall in love after being married rather than before. However, it might be argued that the idea of this connection—falling in

love after marriage—does not guarantee that the relationship itself will endure.

### **Analysis of Love and Marriage**

The novelist exhibits a thorough understanding of human nature. His main characters have a wide range of both tragic and humorous life experiences. They are regular, imperfect people with strengths and weaknesses. They represent the author's conception of life as a struggle in which success or failure is equally important. The battle that is endured is what counts most. Life is neither a tragicomic nor a comical story. It combines comedy and tragedy. Through his characters, he expresses this realistic view of reality in his writings. The vision of life, values, conventions, and rituals that have been and are currently actively influencing Indian society are faithfully depicted by Narayan via the range of Malgudi books. The materialistic culture of the West has had a big effect on him, and people can see the changes.

There is little doubt that R.K. Prior to Rushdie, Narayan was the most well-known Indian English author. Western critics have a sort of bias towards his novels because of how easily readable they are. Myth, social implications, and political events certainly form part of his writing style, but they are always kept to the subtext of the literary work.

An analysis of this distinctive viewpoint in the South Indian author's literature is based in large part on the Sahitya Academi Award-winning book "The Guide." The novel, which is rightfully regarded as one of Narayan's masterpieces, is distinguished by an extremely intricate and convoluted plot and represents a significant experiment in literary style. The entire narrative is actually the result of the blending of two stories. The first one is told in the third person by an omniscient, impersonal narrator in the historical present. The second one refers directly to the protagonist's confessions to Velan, who is the implied reader.

I was just aware of her motions, the guide has to admit, but the female protagonist embodies the stereotype of the seductive guy; she communicates with an instinctual body language and that, let alone her professional vocation, makes her tempting in Raju's eyes. Marco, on the other hand, is an archaeologist who is equally devoted to his study endeavours and cold and distant from the manners of his attractive wife. He is actually not a really terrible character: he was a good man. He remembers Raju, and says to the extremely perplexed narrator, "If a man has to have peace of mind, it is best that he forgets the fair sex." In addition, the example of Marco and Rosie is an adaptation of the Sankhya concept.

It is a stereotype of the Indian couple composed of a marked intellectual man, if not an academic, and a brilliant, vivacious girl. Exemplifications of this aspect also find representation in Krishnaswami's comment, which may also be a possible explanation for the reader's poor consideration of Marco. The body of evidence that supports the idea that R.K. Narayan is the inheritor of a very conservative world and that, as previously stated, he always strongly opposed any agent that might possibly reverse an acquired balance. This is not insignificant. In other words, disagreeing with the set of values that were based on men and ruled everyday life in India does not mean that you agree with feminism.

The women's liberation movement still seems far off in a traditional society where mythology is rife with the heroic tales of self-sacrificing women; where women are

constantly viewed as sexual objects or in their relations with men; where women are generally deprived of education and economic independence; and where the structure is still patriarchal. This is why Narayan, inspired by the social reality of man-woman relationships in contemporary Indian society, portrays Ishwara Devi as an independent woman. But it would be incorrect to consider Narayan a feminist in terms of Western feminism; his attitude is shaped by a strong Indian sensibility independent of any foreign cultural influences. Narayan voices the emancipation of women in the orthodox Hindu society of India, where men hold a superior position and women are confined to the home and hearth with all sorts of taboos and traditions clamped on them.

There is a "dark room" in their home where Savitri retires whenever her husband's cruel treatment becomes intolerable to her. Savitri is the main character in the novel *The Dark Room*. She is a submissive housewife who is married to Ramani, an employee of the Insurance company. They have three children together: Kamala, Sumati, and Babu. Savitri is a typical Indian housewife who is dominated and neglected by her husband. In Indian society, a woman has a very peculiar position; she is revered for being sati and, at the same time, is despised for being a widow or for not bringing dowry. However, with the passage of time, women's roles in Indian society have changed, and today's women are beginning to stand out by exploring all areas that were previously the domain of men. The role of woman was also given a distinct distinction in literature.

The three main characters in the book *The Dark Room* are Ramani, the branch manager of the Insurance Company, his wife Savitri, and Shanta Bai Ramani's secretary and cum-mistress. While life is generally going along without too many agitations or outbursts, Savitri occasionally becomes upset by Ramani's behaviour and withdraws into the dark room, a musty room next to the kitchen. In the relationship between Savitri and Ramani, the author paints a picture of a patriarchal society where the father or husband dominates and exploits the woman who becomes helpless, or what is known as an "abala" with no voice of her own. This is the pitiable condition of contemporary society, which is shameful and can't be acceptable. In the relationship between Shanta Bai and Ramani, the author reveals the double standard. Marriage is, of course, a sacred bond of trust and mutual respect and has no meaning outside the values that bind them together, so what is more important for a true relationship is the feeling of love and sacrifice, mutual trust and mutual respect, which is revealed by his protagonists in his novels. A happy and cordial relationship does not necessarily require marriage. There can be marriage with love or without love. In spite of her husband's rudeness, Savitri performs the duties of a mother and wife without complaint; she accepts the frequent harshness with indifference; and she acts or speaks only after gauging his mood. Narayan's novels have a large cast of female characters, but the majority of them are traditional Indian women who live a life within the walls of their home.

How ironic a woman's life is! She never enjoys freedom. She was under the control of her father during her childhood. She is under the control of her husband when she gets married. Things do not stop here. Even when she becomes a mother, she is guided and governed by her son. Savitri says: "I don't possess anything in this world. What possession. What posse. Savitri muses, "If I had gone to

college and studied, I might have become a teacher of something," and adds, "I wonder if I had gone to college and studied, I might have become a teacher of something." Narayan has a lot to say about matters such as love and marriage, but he suggests that relationships based on good values, truth, honesty, sincerity, mutual love, and faithfulness would last a long time. and not rely on getting married for their salvation.

For the simple reason that in such moments of crisis, she derives strength from her innermost resources, she becomes stronger than a man. This is precisely the case with Rosie, after she feels betrayed and cheated by Marco and Raju. She emerges as a new woman, more confident and independent. She feels that it is her inner strength that matters, and it is her inner strength that will get her through this. The rich, though immoral in their private lives, become influential in society and their display of social service gains importance; there is a clash of caste and class in society; and Narayan has taken a radical stance about marriage in this novel. The novel presents the strange transformation of the protagonist from a tourist guide into a jailbird and then a fake Sadhu. *The Painter of Sign*, by Narayan, depicts the relationship between Daisy, the novel's heroine, a family planning officer who works with a visionary zeal, and Raman, a young rationalist sign-painter working with his old aunt in Malgudi. Daisy is an educated woman who does not believe in western culture, and as a pure Indian woman, she persuades Raman that she is a pure Indian woman, and they have a relationship<sup>[11]</sup>. The urbanization and transformation that are permeating Malgudi are personified by *The Painter of Signs*. By dominating her male counterpart, Raman, Daisy embodies the idea of emancipation. She is the only female character in all of Narayan's Malgudi novels, and her energy directs every action that takes place. She has a very contemporary sense of freedom. Women of the traditional kind, like Savitri and Rosie, are dependent on males and cannot imagine living alone. Daisy is the new lady who works tirelessly to advance gender equality. She has an anti-family outlook. Daisy, a proponent of family planning, is somehow cut off from the institution of the family. She feels trapped because she was raised in a blended family. She rejects the institution of marriage and, as a result, she is inherently hostile to conception. She recognizes and frankly declares: "Marriage is not for me. I can only exist by myself. In *The Painter of Signs*, Raman, a sign painter in Malgudi, and Daisy, a career-savvy woman seeking to make family planning accessible to all Indians, engage in a unique courtship. Raman is hired by her to paint murals and signs for several clinics scattered throughout the region. Raman fell in love with Daisy while they were on a business trip because she was determined to be successful in her own business before they got married. She insults the groom directly, insulting the entire orthodox tradition in the process. She runs away from her family, and never again in her life is she able to come to terms with the concept of a family. She only withdraws physically, but she continues to be active and everywhere in these activities, which have the potential to develop into a social movement in the future and act in the manner she chooses.

Daisy's independence is further demonstrated by the fact that she tries to educate the locals as well as plan families, which shows just how limited her goals are. They could discriminate between right and wrong with the aid of education. Daisy has a unique ritual that she effectively

adheres to in order to accomplish her goal. She does not give up; instead, she continues to spread the word about her purpose to advance human welfare. The familiar Malgudi backdrop serves as the setting for *The World of Nagaraj*. It details the unwelcome disruptions in Nagaraj, the protagonist's peaceful and comfortable life. Tim's persona has made the tension between tradition and modernity clear. Tim finds the destructive effects of modernity fascinating.

Along with his wife Charu, he departs from his uncle's home, but like many disobedient characters in Narayan's writings, he ultimately realizes his error and returns to the fold of tradition and family life. All of the male and female characters in the book battle for their identities and for their freedom at different points in time. Like other Malgudi stories, this one has a happy ending and shows how people make mistakes. The actions of the major characters in *Talkative Man* and *The Grandmother's Tale* also convey the author's perspective. A real, personal issue is addressed in almost every piece of work. The imaginative artist has skillfully and creatively attempted to address the mystery or issue that he raised in the beginning. The novelist first states the issue before providing a solution through his enlightened perspective. The main tenet of Indian philosophy and ideas, the ethical and moral framework, is upheld or violated by Narayan's characters. His philosophical characters follow Manu-moral Smriti's and ethical rules; Srinivas and Natraj are moralists who uphold Indian society's moral standards. Characters that breach the morality and ethics of the Malgudian world are ultimately punished for their immoral and unethical behavior. While Vasu somehow brings about his demise, Mr. Sampath ends up a lonely man. The critics of philosophy simultaneously pursue their own ethics.

### Conclusion

It's important to note how Narayan attempted to advance women's rights. He advances the women's liberation cause slowly and steadily, starting in *The Dark Room* and concluding with success in *The Painter of Sings*. He covers a considerable distance from Savitri to Daisy, via Roise, Shanti, and Bharti. The fundamental cause of it continues to be Narayan's status as a post-colonial author. Although he observes changes in the social fabric as a result of colonial authority, he does not support the western wave in the process. He portrays Malgudi's modernization and supports its decaying society. He frequently challenges the stifling taboos and conventional wisdom that treat women as a man's plaything. In order to grow the movement within Malgudi society's traditions, Narayan portrays women as upholders of traditional norms. As a result, Shanta Bai is represented as a destroyer of the home; Rosie adopts the traditional name Nalini; and Daisy departs Malgudi. In Indian civilization, women have long had a particularly peculiar position. She has received both respect for being a "Sati" and hatred and contempt for being a widow or failing to bring a dowry. The writings of ancient literature are replete with tales about women. However, the role of women in Indian society evolved over time, and she began to stand out by exploring all fields that had previously been the domain of men. The role of women was treated differently in literature as well. R.K. is in this league. In "The Dark Room," Narayan discusses figures like Savitri and Shanta Bai and demonstrates the many viewpoints of the Indian lady. The research above reveals Narayan to be a conventional storyteller. He spontaneously shapes and

creates stories; he does not think about it. His narrator frequently acts as an amused, distant witness of the action. The narrator of his works doesn't express any emotion. His first and third-person narrators are remarkably similar to one another and clearly bear the author's signature. People respond and react to the events and circumstances in other people's lives. The Personalities of R.K. Clearly, the novels of Narayan are more significant than the circumstances. One of the constant factors has been how he has portrayed the female characters. Even though all of his female characters are from Malgudi, they are very distinct from one another. These female characters are all unique personalities with both positive and negative character traits. Narayan has so brilliantly portrayed the entirety of middle-class Indian society.

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