

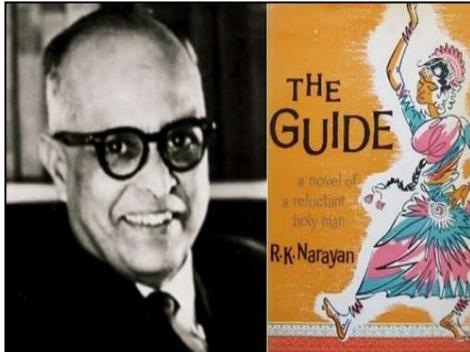
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**ASSERTION OF INDIAN TRADITIONS: A CASE OF R.K. NARAYAN'S 'THE GUIDE'**

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**ABSTRACT-**



*The Guide* shows the Indian way of life as well as Indian culture and customs. R. K. Narayan has employed traditional Indian characters and an Indian setting to depict Indian culture. Raju, Rosie, and Marco are the novel's primary characters. Through the novel, R.K. Narayan has provided a true socio-economic portrait of India. This novel also incorporates aspects of Indian manners and culture. Indian hospitality is well known throughout the world. Narayan painted a comprehensive picture of India during the narration without idealising or condemning the country.

**KEY WORDS-** Indian culture and customs , socio-economic portrait , Indian manners and culture.

**INTRODUCTION**

R. K. Narayan's *The Guide* published in 1958 may be considered as a magnum opus and can be taken into consideration as an interesting case. The present analysis offers to consider Narayan's new angle of fictional art which has been receiving in recent times. As it discusses the human presence as *The Guide*, this narrative may be claimed to be the most interpretative and bespeaking Narayan's profound knowledge of the human problem. The prevailing reality of the account technique is the separation of the story into two parallel stories, one delivered in the third person by the impersonal storyteller in the present and the other in the first person, past tense, by the principal figure. Raju, the hero, tells his story to no one in particular, in a series of portrayals of his early life beginning with his childhood days. Later, in a predicament, he confesses to Velan how he got to be a tourist guide, Rosie's admirer, her business supervisor, and a detainee.

"The narrative, *The Guide* starts with the authorial portrayal when he ventures out of prison, going to accept the last job. The progressive scenes in the story switch back and forth between Raju's present and past. Both the first individual and the third individual narration embellish numerous settings in the tale taking the novel further and further. It has been noted that"

Passages that fill in facts about past are often named exposition. Flashbacks in memory, may be explained as a device to round out our picture of the character But the most significant use of exposition, as Culler implies, involves the search for the origins of meaning in the past. In itself, the past consists of an enormous amount of information that we might better do without. It contains everything we want to know about how the present came to be (Wallace 128).

"It cannot be replaced by the third individual wise storyteller. The feelings could be imparted to the readers just through this centralization. Likewise, when he achieves development and holiness, he cannot record it, as it would be esteemed self-acclaim."

"Furthermore, it has been established that a focalizer has the opinion of concealing or exposing the contents of consciousness in all three capacities - as perceiver, self-perceiver, and self-reflector. As a result, the concept of focalization allows for the reintegration of consciousness and conversation in the description of narrative structure. It may be noticed that the earlier periods in Raju's life do not show

any discerning improvement in the transformation of his character, although, actually he moves toward becoming cleverer in misusing the ambience to further his potential benefit with no profundity of understanding either about living or life. Yet, when he wears the robe of a sanyasi, which again in an adopted role to deceive, as any other previously, he is compelled to experience a transformation from a fake sadhu to a real one."

Raju is found saying that he would "chase away all thoughts of food. For the next ten days I shall eradicate all thoughts of tongue and stomach from my mind." (Narayan, *The Guide* 237) Raju, who was born in a middle-class household in a town like Malgudi could easily mix up with people around him. He was smart enough to mould himself to the needs of the people around him. Therefore, from a small shop owner, he could also become a tourist guide, though he was not professional in the later field. Like any conservative father, Raju's father had as well acquired the old customs and traditions and because of this he was a strict martinet and monitored Raju's each and every movement.

At this point, it may be remarked that Narayan delineates and projects the socio-cultural awareness of a father and his ethical obligation. In addition, when there was a small dispute amid Raju and his friends, Raju's father like any other father scolded Raju and he was likewise strict actions. Moreover, his father took incredible care about Raju's education and monitored the activities of Raju. Raju's father had profound feelings for the aspect of religion and he trusted in the orthodox feelings. Raju is found saying that he has frequently heard from his father declaring

I don't want to send my boy there; it seems they try to convert our boys into Christians and are all the time insulting our gods'. I don't know how he got the notion; anyway, he was firmly convinced that the school where I was sent was the best under the sun (*The Guide* 152).

Subsequently, it may be spotted in the novel that Raju's father was so orthodox – this is displayed through his unwillingness in Raju joining the Albert Mission School for the reason that the precepts of this institution do not match with the Hindu principles.

"It may be observed that the character, Raju is a remarkable, genuine, committed, self-serving, savior, healer and a delinquent fake sadhu. In addition, finally as a holy person who transforms in accordance to the needs of the circumstance. His profession is set apart by a progression of role-play. He is a guide, seller, friend of Marco, and admirer of Rosie, tutor and chief and business supervisor of Rosie in her profession as a dancer, swindler, prison bird, fake sanyasi and a genuine sadhu."

Like any other common man, Raju with his progressed and progressive thoughts, fresh plans and daring nature grows up to be an ingenious, venturesome, unconventional, modern young fellow and turns into a guide for tourists. This activity suits his demeanor since he has an intrinsic interest to think about individuals and spots. Raju, philosopher in mask at this phase of his life guides the tourist attractions and other locations that are nearby to Malgudi, giving information about the old topography and magnificent events that took place in Malgudi. Because of his fame and ability, tourists favor Raju as a channel. Similar to a specialized personality, Raju remarks before the tourists that "It must be the source of Saryu mentioned in the mythical stories of goddess Parvathi jumping into the fire; the carving on one of the pillars of the shrine actually shows the goddess plunging into the fire and water arising from the spot etc." (57)

It may be emphasized that many a trait in his character is presented for the most part by his own opinions on himself, by the infinitely wise storyteller moreover besides by a few other personas in the novel. Raju admits that he "to talk to people. I liked to hear people talk. I liked customers who would not open their mouths merely to put a plantain in, and would say something on any subject except the state of crops, price of commodities." (48) He further mentions "I gave statistics out of my head. I mentioned a relic as belonging to the thirteenth century before Christ or the thirteenth century after Christ, according to the mood of the hour." (58)

The central character in the novel, Raju starts his profession as any other youngster of normal skills by appropriating into any factor that emerges along his path. He manages the small store of his father furthermore when the Malgudi railway station is setup, he starts a bookshop selling old books, being inquired by the people travelling on different aspects concerning the nearby locations, Raju adopts

the task of a guide for the tourists. Raju's unexpected meeting with the character Marco-Rosie brings about a transformation in his character as a supporter of Rosie's yearning to become a professional dancer.

"The protagonist gradually undertakes the duty of a manager and moreover as a promoter of Rosie's professional dance. Rosie's marital life and her husband's indifferent attitude make her fall in love with Raju. His outside look and articulateness take him this far. Nevertheless, naturally, he is the same old Raju shamming his path throughout all the functions. Raju, may be observed becomes easily afflicted to misconduct and deception due to limited schooling and not being disciplined. At a particular stage of life, he gets caught forging the signature of Rosie and experiences jail. It is subsequent to his release from the prison, he wanders aimlessly for a livelihood."

Consequently, it may be noticed that Raju's draping of the shawl, saffron in color prompts the character, Velan to accept him as a religio-spiritual personality – a sadhu. Following this, it may be noticed in the narration that Raju's life assumes a distinct direction to his dismay. The central character, Raju appears to be a persona from the romantic comedies of Shakespeare where the protagonists begin to experience feelings of love towards the heroines exceptionally at-first-sight. Furthermore, it may be remarked that the author depicts the persona of Rosie as a normal indigenous female who adores her spouse in spite of his complete negligence and constantly is shown feeling proud of her spouse.

Despite the fact that Rosie is affiliated to a dancer family unit, she is well learned and is swayed by her spouse and her backdrop. Rosie is depicted in the narrative as a stunning dancer, of the 'Devadasi' community of temple-dance performers. The character, Rosie is a pretty young companion of 'Marco'. Her betrothal has been reminiscent of an affliction in mask to her as Marco is entirely occupied in his profession and is entirely unconcerned and unresponsive to her. Rosie is akin to the other indigenous spouses – who are found devoting their entire life to their husbands. She is incredibly zealous regarding dancing. However, her husband is spotted not permitting her to dance further calling her abilities as acrobatics performed on the street and relates it to monkey-dance.

Subsequently, as Marco becomes aware regarding the closeness amid his wife and Raju, he becomes extremely disturbed, does not speak to her, and totally ignores Rosie being there. She earnestly apologizes to Marco. Furthermore, she tells to Raju, 'I followed him, day after day, like a dog-waiting on his grace'. She strives to convince Marco and takes over all the humiliations. It may be noticed that the character, Rosie is illustrated as a dreamer and a personality full of humanness. She is projected as a personality – temperamentally and habitually humble. As her husband is more fascinated with lifeless objects and does not care for her, she goes away with Raju leaving the place, Malgudi. Rosie is constantly keen about discussing on the aspect of dance and even attempts to instruct to Raju a few ideas of it.

In the last part of the novel, although she loses her lover and her husband, she carries on with her dancing. The aspect of dance is her career no matter what gets along to her path. It may be noticed that in accordance to Raju, neither "Marco nor I had any place in her life, which had its own sustaining utility and which she herself had underestimated all along" (127). Rosie devoted her entire life for practicing dance and dance alone becomes everything to her. Even after being a successful dancer, she is a down to earth personality.

In one of the occasions, the central character is shown as being awfully distressed for the reason that Rosie spends a great deal of time with various artists rather than spending time with him. She personifies the "Feminine Principle" of perfect womanhood revealing her compassion upon Raju regardless of his unfaithful act, as she was honest towards her husband although he ignored her. Rosie belongs to a socially despised caste of temple dancers. She is educated and obtains a postgraduate degree in Economics. Her mother, who is a dancer, wants her to lead a life of social respectability. She is married to a rich bachelor who hardly shows any interest in his wife.

Rosie's fondness to the time-honored Indian traditional dance indicates her respect and affection for the established socio-cultural furnishings of the Indian social order. It has been affirmed that it is

in fact when she attempts to move outside her caste and into respectable society that Rosie's position becomes ambiguous. The things pull against her role as a wife: her need for passion and her need to dance, both symbolized in the snake, the snake dance (Lakshmi 68).

Though Rosie is physically not impressive, she leaves a lasting impression on any body's mind. Raju describes Rosie to Velan in these words,

Don't imagine on hearing her name that she wore a short skirt or cropped her hair, she looked just the orthodox dancer she wore sarees of bright hues and gold lace, had curly hair which she braided and be flowered, wore diamond ear rings and heavy gold necklace (Narayan, *The Guide* 128).

Raju, upon first seeing her at the Malgudi train station, feels self-conscious and uncomfortable as she exits the railway compartment. He describes her graceful demeanour as

She was not very glamorous, if that is what you expect but she did have a figure, a slight and slender one, beautifully fashioned, eyes that sparkled, the complexion not white but dusky, which made her one half visible – as if you saw her through a film of tender coconut juice (139).

At first glance, it's difficult to identify Rosie's perplexing purpose. She appears to be both conventional and assertive at the same time. She is child-like in her pursuit of her heart's wishes without regard for the consequences, and a lady of the world in the way she conducts her job after her separation from Raju. She devotes her entire life to her work. Whereas Marco, her spouse, ignores her and seems unconcerned about her desires. Rosie is bored in his presence because he is always occupied silently writing, analysing, or deciphering murals and carvings on cave and temple walls. She despises his sick fascination for dead, cold objects.

While responding to Raju's question about her intimate desire, Rosie makes an indirect reference to her husband's passion. When Raju's mother interrogates her, she is unable to provide her father's name or determine her social identity. However, she mentions 'I come from a family that has historically been dedicated to the temples as dancers.' (156). Everything has changed. Today, there are no castes or classes. Raju's deft maneuverings cost Rosie her life. The events that follow result in the disastrous breakdown of Rosie and Marco's wife-husband relationship. Marco stays at the hill house while she stays in a hotel. Because she avoids her spouse and is dissatisfied with her marriage, she comes in handy for smart, cunning, and dishonest Raju. On one of her visits, she confesses to Marco about her illicit relation with Raju and seeks forgiveness. Her husband does not pardon her.

The last rupture undertakes – the moment when they were leaving for Madras from the Malgudi station; Marco leaves Rosie there, disclosing to her that he has just one ticket for himself. This is under such conditions; she is compelled to go to Raju. Raju always encourages her to dance to kindle her aspiration and ensures his wholehearted partaking in making her one-day a matchless dancer. Being enraptured by these assurances, she exclaims to him, "What a darling! You are giving me a new lease of life".

However, after this, it may be noticed that Rosie is not taken into consideration regularly for Raju turns into a victim to the bad practices of gambling and drinking and begins utilizing her skills, fame and name regardless of his adoration for her. He says, "She was my property. This idea was beginning to take root in my mind. I liked her to be happy, but only in my company." (160) Keeping the comments in view, it has been affirmed that

Raju's relationship with Rosie alters from being personal to functional or official. With the changes of her name to Nalini. Raju is now less the lover and more the manager, trainer and agent of Rosie. Rosie's interest declines once commercialization starts (Beatina 133).

The shades in Raju's character are presented to us with numerous striking examples of Narayan's ironic awareness of the fundamental and irresolvable opposites which are unalienable from human life and situations.

When Raju finds it impossible to escape, he decides to make a clean breast of everything about himself. He at that point tells his main devotee, Velan, the entire reality about himself, his association with Rosie, his punishment for the crime that he had committed. The time in prison re-establishes his feeling of parity, which he had plentifully in early phase for his progression in life. The village community,

nurtured on the traditional culture, welcomes his arrival and treats him like a *Yogi*. Raju, on his part, reads the community's religious psychology as the letters on the wall and decides to play the new role of a saint with through preparation.

It has been opined that "Raju is a curious combination of disparate qualities, a romantic and a realist, a lover and a cheat, a clever manipulator and a drifter" (Covasjee 115). He determines, "to look as brilliant as he could manage, let drop gems of thoughts from his lips, assume all the radiance available" (Narayan, *The Guide* 30). This change in Raju's perception explains his emotional attachment for the prison at the time of his release after two years' imprisonment, "I felt choked with tears when I had to go out after two years... I'd have been happy to stay in this prison permanently" (228).

What, one may ask at this juncture is the role of this prison? It seems that the prison here is not the 'panopticism' discussed by Foucault, a state apparatus devised as a mode of surveillance. It is in fact largely notional, a 'vale of soul-making' that brings about Raju's regeneration and slowly brings him closer to his own cultural roots. Hence, it is this Raju (who has changed a lot from his earlier existence; no matter how far this change issues from choice or circumstances), that Velan meets near a broken shrine. Narayan, in the novel, describes

He is mistaken as a sanyasi, which enables him with an easy life, his common sense helps him to fit into this role. Raju soon realized that his spiritual status would be enhanced. If he grew a beard and long hair to raft on his nape, a clean-shaven close-haired saint was an anomaly. (47)

However, the prevalent criticism more or less exalts the transformation in Raju as a miracle of faith and this transformation as if comes – uniquely – as it happens in the case of the Valmiki.

Return to his former cultural space (Malgudi) with the inevitable experiences of 'giggles and stares for a few days' seems to be an unedifying prospect to Raju. Inability to 'make a living out of hard work' due to the lack of training, is another handicap for Raju. At that particular moment, none of the above mentioned prospects would provide him with his foremost necessity - food, which is claimed to be like God to an empty stomach. Raju never wishes to be swamiji but it comes to him automatically by circumstances.

Hence, it is clear that much forethought and speculation precede Raju's decision to meet the demands of the situation faced by him. It may be observed that Raju's realizes "that he had no alternative: he must play the role that Velan had given him" (33). Raju's self-introspection and analysis have been duly textualised by Narayan as a mark of Raju's evolving self-consciousness, a trait, which strangely has not been adequately explained by the critics. The point is that, this evolving consciousness of the 'self' has been accompanying him since his imprisonment and does not come – uniquely – only at the last stage of the story when Raju obliges willfully to undertake the fast.

It is true that Raju's identification of the self with community becomes perfect at that stage, yet we notice at every stage of Raju's experience, the continuity of a process of transcendence that ultimately leads to the climax. This continuity or the process has to be perceived of course, under the superficial veneer of actions, which are ostensibly prompted by Raju's instinctive urge for offering guidance and help in the garb of a showman's self-esteem. Raju's determination to play his new role to perfection betrays a dramatic objectivity in him so as to re-organize his acts and moves to help and guide the dependent villagers whatever their expectation be.

In fact, Raju's unstinted display of showmanship at this stage is a logical sequel to his deliberate choice of an existence – that he can stay nowhere other than in this temple in the midst of the villagers – and his re-definition of roles necessitated by a cultural appropriation. He gradually tries to prove himself as an ingenious promoter of the cause of enlightenment. Following this, it may be noted that Raju enters into a subsequent phase. It is in prison that Raju begins regretting for the bad deeds that he done before. As per Hindu philosophy, the aspect of *Moksha* can certainly be attained if a human being becomes conscious of his terrible actions and tries to pristine his soul and mind from all the evil notions.

"Subsequently, the act of detachment from the material world and true endeavors to rectify the misconducts could win him the spiritual stature. Raju too understands this and similar to a genuine searcher detaches himself from every single material bondage and pushes himself towards the actual

way of self-realization. It is during the prison phase that Raju understands the void and hopelessness of material relationships. All his social semblances, wild ambitions and physical relations vanish because of the fresh exceptional transformation of the location confronting him with the notional constraints of life."

"Furthermore, Raju transforms and keeps away from material bonds. This nature of isolation, a fundamental principle of Indian philosophy, evolves during his jail life. The jail of Malgudi almost turns out to be for Raju a self-development agency, a sanctum where Raju could retrospect his delusions and illusions. Moreover, preferring for the religio-spiritual life after his tenure in jail may be stated is an involuntary decision that relates to the sensitiveness of the protagonist. Raju is found to have detached himself from social relations and the social gathering of urban Malgudi. At this point, it may be stated that Raju's dream is of a higher order, for instance, the semblance related with the wheel of birth and death."

Raju at last accomplishes to obtain a state of tranquility and serenity and is not overly annoyed by the reminiscences of his past. His suggestion to the locals is to give everything to the Almighty. Raju solemnly places the fruit basket in front of the deity's image. He says, "It's His first. Let the offering go to Him, first; and we will eat the remnant. By giving to God, do you know how it multiplies, rather that divides?" (18). It is hence, understood the changed character of Raju who was after possession and love of a woman which ultimately led him into jail. He seems to understand the real essence of life and not bothered anymore about the worldly issues.

"The status of Raju changes in the village to such a level that his abode becomes a holy place for the villagers. Raju wears a beard and contemplates over *The Bhagavad Gita*, which enriches his religio-spiritual standing both privately and publicly. His sway in the village is unrestrained. He recites sacred verses and talks on philosophy. Moreover, he even attains the level of recommending medication to the locals. Indeed, the locals summon their quarrels and arguments over the partition of inherited land. Raju is portrayed as a religio-spiritual patron saint."

"It is on account of the misapprehension of a dim-witted fellow, Raju had to turn into a religious teacher although soon after adheres himself to the status and that is how he turns out to be a religio-spiritual persona which transformed his entire predicament. At this point, it may be asserted that Raju has gone miles away from semblance. He tells to Velan the uncontrived tale of his life in a distressed attempt to blast the myth with reference to himself. This action of revealing his past supports the viewpoint that Raju has grasped the essence of the Indian philosophy and religio-spirituality. There are no fragments of dualism or inconstant heartedness in his thinking; the only aspect left is the feeling of serving for the contentment and betterment humankind."

Raju is considered as a pseudo saint by some critiques like Ramteke. Ramteke holds Raju's activities as deceptive. He asserts that the "crocodile, an archetypal symbol of hypocrisy, provides a fitting parallel of the fake saint in Raju" (Ramteke 58). The character, Raju is furthermore found inviting similarity with Kalo, the central character *He Who Rides A Tiger* authored by Bhabani Bhattacharya. Both Kalo and Raju at the outset betray the social order and are misled by their cheating awaiting a position that arrives – when it is hard to unwrap the huge deceptions. It has been opined that

In Bhattacharya's book Kalo's deception is a deliberate act of revenge against society. Raju in *The Guide*, on the other hand, drifts into the role of a *sadhu* willy-nilly, and once he finds himself cast in the role of an ascetic he attempts to perform the act with gusto, partly for the sake of self-preservation, partly because it suits his personality, wonderfully" (Mukherjee, *Twice* 119).

Following this, it may be noted that the critique mentions about the protagonist's deceit as an act that does not appear fitting. Nevertheless, the act is simply an outward examination of Raju's deed.

Furthermore, the critique may be stated pays no attention to Raju's emotional and religio-spiritual change. Even though Raju renders the duty of a *sadhu* at the outset, he is subsequently to a great extent trapped and is engrossed in the duty that he achieves the stage of a proper *sadhu* in the last part. He is exhausted of running. At last, it is the absolute trust of the locals that provides him the religio-spiritual intensity to bow to the Almighty's wishes. The protagonist attains fineness in action and

contemplation in connection to the trajectory of *Moksha* – an achievement that totally controls the mind and is within one’s reach.

Furthermore, gaining control over the five senses is the most difficult aspect of human life on the path to *Moksha*. However, it is an impossible goal to achieve. Raju, nearing the end of his life, has perfect control over his senses and lives not for himself, but for the people of Mangla. Furthermore, the Almighty rewards real prayers, genuine convictions, honest devotion, and true reflection. Near the end of the tale, Narayan appears to chronicle this content of Indian philosophy. Raju's sacrifice is commemorated by the rain in Mangla and Malgudi, as he needed to remain on fast for a stipulated period.

Mangla residents are more committed, innocent, and truthful. They believed in festivals and miracles. Malgudi's rural and urban societies are deeply religious. It does not believe in a philosophical or dry religion, but rather in a live, strong religion. These people regard Raju as a holy person or a profound ace. The Malgudians do not accept the notion that once sinned, once sinned forever. Actually, they amass sufficient opportunity for the profound survival of all.

In fact, Raju’s confession strengthened Velan’s faith in his saintliness. It rather gave the simple-hearted peasant a sense of satisfaction arising out of the thought that of all the inhabitants of Mangala he alone was granted the privilege of being the confident of the Swami as is evinced by his reaction to Raju’s confession: ‘Why all this, Swami? It is very kind of you to address, at such length, your humble servant’ (Narayan, *The Guide* 208) The character of Raju’s mother is also very important as she’s very traditional and worried always about Raju and especially, his relation with Rosie the professional and a married woman. In *The Guide*, Raju’s mother’s perception was a woman’s place is at the foot of her husband. So she grumbles to send away the dancing girl back to her husband. Rosie surely stands for a change and Raju’s mother stands for resistance to change.

Most likely, a wounded woman, Rosie would have fought her husband Marco's physical desire if he had been at least nice and attentive, but his inhuman scholarly coldness damages and crushes her guiltless love and steadfast devotion to him. Rosie makes every effort to be a nice wife, but her efforts are frustrated by Marco's arrogance and hardness of heart. She is willing to make amends with her spouse. She is even willing to leave and give up her dance career to please him. Rosie makes sincere efforts to regain his trust and love, yet she undoubtedly offends him on occasion. A woman in evolution cannot uphold tradition and contribute to the old ethical and moral worth framework, nor is she powerful enough to disregard tradition.

Narayan's portrayal of Rosie is of a modern-liberated Indian woman. Narayan has certainly provided a new worldview of Indian moral code in much the same way as he has provided another yogi component in the persona of Raju. Rosie is given an energetic, self-assured, determined, and polished character by Narayan. Before giving birth to the character, the author took considerable care in the preliminary stages. He demonstrates Rosie's determination when she was entirely focused with her dance practise and earning a living, whereas Raju was only interested in her physical beauty. It is her intelligence, courage, humanism, and kindness that stand in stark contrast to the sexual energy that animates her soul, body, and mind.

Consequently, it may be observed that Rosie remarks, “Is this right what I am doing? After all, he has been so good to me, given me comfort and freedom... is it not a wife’s duty to guard and help her husband, whatever the way in which he deals with her?” (106). When a woman is respected she remains silent and surrenders to the family. If she is questioned she simply ignores the family. If she is ignored she walks out of the family. A woman remains quiescent until she is aware of her own self. Once she starts thinking of her individual concerns, she starts analysing and questioning her whereabouts.

As Morgan says, it is true that

the culturally valued model [for women] was sweetly reasonable and complaint, not free thinking and rebellious. Moreover, Rosies’s highest aim would be, not only to please the men in her life with her attentive devoted ways, but also to keep herself in constant preparation for a husband (Morgan 157).

Narayan truly dreamt of redefining the existing position of women in the society and he transformed Rosie into a 'new woman'. Rosie is one of the chief characters of the novel *The Guide* by Narayan who projected in this point of direction. She is a kind of women who does not want to work under the subjugation male dominance. She comes out of the clutches of four walls and craves for her own identity. She works in the direction of proving her identity. As Rosie is religious by nature, she believes in the Goddess Saraswathi and has the bronze picture of Nataraja in her office. Her prosperity 'does not get into her head' as the reader finds her remaining a 'down to earth' individual even in the wake of becoming a very successful dancer.

At a particular juncture, in the novel, Raju turned out to be disturbed in light of the fact that Rosie spent lot of time with various artists and not with him. He goes to her and says that the artists coming for her are subservient in comparison to go to her. To this, Rosie is found replying that she does not have faith in the aspects, viz., superiority and inferiority. She does not separate individuals based on their financial conditions. On one hand when Raju wants to meet individuals who are exceptionally rich and compelling in the public, Rosie does not care much about these individuals.

Being herself a dancer, she regards art and likes to be in the company of artists and other music lovers. Rosie is likewise true to her sweetheart. When Rosie was starved of emotional fulfillment, she turns to Raju for survival and sustenance. For Marco, Rosie is nothing more than a convenience. He likes her to be like the butler Joseph-serve him without intruding him. Rosie's passion for art and her longing for recognition all go ignored by him. It is then that she takes refuse in the friendship of Raju who she mistakably believes will provide sustenance for her emotional and intellectual self. It has been opined that "Marco's indifference and Raju's sympathetic flattery bring Raju and Rosie closer" (Saxena 118).

"As a result, the Indian philosophy and religion are examined in the narrative from a contemporary context. The author has creatively inseminated the Indian philosophical thoughts in this novel by discussing in particular about the Vedantic theory of self-fulfillment and the yearning for re-association. Life, a four-lettered word has thousands of definitions according to the individual's perceptions and emotions. For one life may be a bed of roses for some it may be a bush of thorns. Whatever it is one has to bear the emotions and lead life. Though there are commonly two superior races in human beings, one race is always honoured the most and the other is ignored.

Based on the biological distinction, the male race gained supremacy and the female race subordination. Years have passed without much change in the status of both men and women. One cannot merely lead their life with an inferior state. This brings about a rebellious nature in the status of the person who is humiliated. However, would the society accept this? Everyone blames with a new tag rebellion.

Many writers, socialists, humanists have fought for the rights of the weak gender but of no use. The uncouth custom of burning a woman with life alongside her dead husband demonstrates the unfortunate state of woman in the social order. Marrying girls at a young age to a man of old-age shows the plight of woman who had no choice of their own to lead a life of their own. Being a human being, every individual lives with emotions which make them to lead an independent life. The mind says act and live according to your wish, society says live according to the established norms of the society.

Nevertheless, here one thing was completely ignored that she is a human being with emotions and cannot be mechanical like a machine. The changes in the family systems and education brought about much change in her position. Though the things may not be more amusing and exciting in life, they seem to be more realistic and stimulating in the art form. The author strolls around the complexities covered up in the nooks and corners of people to transmute them. There is no doubt that the author has the ability to change a dull-life into a rich experience. His pen makes the normal people into amazing people. Narayan is a good storyteller, where he narrates the events and characters that one imagines and looks into his self.

Even though the novel abruptly ends with Raju's ostensible collapse, a note of assurance, normalcy and order gains prominence with a strong suggestiveness of rains. The transcendence in Raju becomes emblematic of the extent of his psychic maturity as well as a miraculous possibility. It must be

admitted that despite these overt Hindu elements in the transformation of Raju, Narayan's *The Guide* is not a religious fable, but an essentially culture-text.

The theme of transcendence in Raju's role of a saint no doubt evokes an impression of a spiritual, mystic phenomenon, but this element is only a major part of that part of Indian culture which continues to exist. The transcendent, eternal element of culture as embodied in Raju's maturity comes, though in an oblique way, in the counter-text so as to question the validity of the normative appellation of Indian culture which is sought to be expressed in Raju's past. However, this height of maturity is reached at a halting pace in accordance with a cardinal concept of Indian spiritualism that true knowledge or enlightenment comes to the human soul only after thousands of ordeals, the lures of the *maya*. Raju's passage to illumination thus displays a journey of the human self from the darkness of illusion objectified by his acts of self-esteem, to the light of discovery.

At every stage of this novel, the novelist depicts in a wonderful manner the bonds that each character carries with each other at different stages. Rather than Raju's character, Rosie plays an important role, as she becomes the central character throughout the novel. She confesses herself to her husband and though, he neglects her does not give her repentance, she longs for the love of her. She falls in love with Raju, the rail Raju, *The Guide*, as he encourages her in what she adored. Among the novels of Narayan *The Guide* is a outstanding and circulated work. He was granted the Sahitya Akademi Award in 1960 for this novel. It is his magnum opus and one of the eternal works of art of the world literature.

It has been opined that after "a series of half successes and near successes, Narayan has reached in *The Guide* the full maturity of his powers" (Naik 176). Return of Rosie to her husband is the return of Tradition. Although, Marco is not a pleasing husband, the wickedness of Raju compels to reach husband who has become an unavoidable destiny which being unpalatable. In the modern times, the protagonist does not want to adjust with unpalatable destiny. They liberate themselves from it.

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