

PG-16 Gr- 4016 'The Guide'

- Feminism in R.K. Narayan's 'The Guide'
- Thrown light on the element of feminism in 'The Guide'
- What is the role of feminism in R.K. Narayan's 'The Guide'?
- Introduction :-

R.K. Narayan is among the best known and most widely read Indian novelists who write in English. Although Narayan never accepted the fact that he was a feminist, but we find such traits in some of his novels which appeal to feminism.

Feminism is a serious attempt to talk about marginalized status of women are not given equality whether it is socio-political or economical. They are exploited outside as well as inside the home.

- Feminism in R.K. Narayan's novels is "A thing holding in the light" Narayan himself in his memoir has said, "I was somehow obsessed with a philosophy of woman as apposed to man, her constant oppressor... In Economics, Rosie the quintessential heroine of Narayan's novels is M.A. in Economics. So here Rosie is a career oriented woman.

Rosie is a dancer: she is born to fly with an ease and poise that only dancers can have. I think, Narayan has given Rosie her name because design - a girl from a Devdasi tribe could called "Dasi, Meena, Lalitha are any of the thousand names we have in our country". A girl from a dauntrodalen community has been given a western face lift



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- The Concept of new Women as revealed through Rosie's character in R.K. Novel The Guide.
- Feminist Sensibility in R.K. Narayan's Novel 'The Guide'
- Rosie's revolution against the male dominated society in R.K. Narayan's 'The Guide'

Rosie, like Raju, is a multi-faceted personality, who moves from being a Dedasi, to a highly educated girl, then to a housewife rejected by her husband and finally establishes herself as an independent professional dancer.

Rosie was a difficult girl to understand. First she would allow Raju to make love to her, but suddenly think of her husband and would at once like to go to the hills and see him.

She challenges orthodox Hindu society even after being a dedasi. She also manages to be out of dedasi system by breaking the chain of cast system. In the middle of the novel she is presented as an unfaithful wife. Raju's uncle insults her in such words—

"You should not be seducing young fool, deserting your husband."

Mauro also uses such words for her—

"You are a woman who will go to bed with anyone that flatters your antics."

The fact is that she lives anti husband because he takes no interest in her art as:— "Dead and decaying things seemed to loosen his tongue and fire his imagination rather than things that lived and moved and swing their limbs"



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He regards her art as 'monkey tricks' or 'street acrobatics'.

She falls for Raju because he appreciates and admires her art.

"The way you danced, your form and figure haunted me all night."

When we analyze the text, we find that Rosie is a good and gentle lady by heart. It is not Rosie but Raju who manipulates the situation. Raju seduces Rosie. The first step towards their intimacy is always taken by Raju. For instance, when Rosie becomes sad due to Marco, he finds the opportunity to be more close to Rosie.

"I sighed deeply, overcome with the sadness of her life, I placed my hand on her shoulder and gently stroked it."

"I am very unhappy to think of you, such a gem lost to the world. In his place, I would have made you a queen of the world."

If Rosie deviates from her path is only due to Marco and Raju. Marco never treated her as living being. He paid only lip service to Rosie as a husband, he marries her only to beautify his home. He never cared for Rosie's feelings.

Som Dev remarks, — "If Rosie is driven to the arms of a stranger, it is partly not her fault. Had he considered the basic need of the woman whom he took for a wife? He had offered insect to the womanhood and in turn womanhood in Rosie raises its head to leave 'fangs marks' on him!"

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At the end of the novel, she is presented as a rising star. Rosie is exploited by both Raju and Marco, but she remains firm towards her goal. Thus Rosie succeeds to make her own identity as a dancer. In the end

Tammoy says for Rosie that she is "Purified by a self-imposed penance and free from the patriarchal descriptions of mythical Sitas, Savitris that have fettered women of centuries."