

Theme of Live- in- Relationship in The Guide: A Critical Study

Dr. Yameen Khan
Assistant Professor of English
SRM University, NCR Campus Modinagar

Rasipuram Krishnaswami Narayanaswami (R. K. Narayan) 10 October, 1906 – 13 May, 2001- was born in Madras now known as Chennai. His grandmother gave him the nickname of Kunjappa. He was an Indian writer whose literary creations contain a series of books about public and their relations in an imagined township in India named Malgudi. He is one of the three famous figures in the early Indian literature in English; Mulk Raj Anand and Raja Rao. He is considered as one of supreme English language writers in India. He created many literary works during his life as: Swami and Friends 1935, The Bachelor of Arts (1937), The English Teacher (1945), Mr. Sampath (1948), The Financial Expert (1952), Waiting for the Mahatma (1955), The Guide (1958), The Man-Eater of Malgudi (1961), The Vendor of Sweets (1967), The Painter of Signs (1977), A Tiger for Malgudi (1983), Talkative Man (1986), The World of Nagaraj (1990) and Grandmother's Tale (1992).

R. K. Narayan won several awards and honored during his literary career. He got his first award in 1958, the Sahitya Akademi Award for his famous novel The Guide. And received the Film fare Award for the best story of The Guide when a Hindi movie was made on the book directed by Vijay Anand. He received the Padma Bhushan during the Republic Day honours in 1964. In 1980, he was awarded the AC Benson Medal by the (British) Royal Society of Literature, of which he was an honorary member. In 1982 he was elected an honorary member of the American Academy of Arts and Letters. He was nominated for the Nobel Prize in Literature many times, but never won the honour. Honorary doctorate awarded to him by the University of Leeds in 1967, the University of Mysore in 1976 and Delhi University in 1973. Narayan was also nominated to the Indian Parliament for a period of six-year in 1989, for his contributions to Indian literature. In 2001, a year before his passing away, he was awarded with the Padma Vibhushan, the second-highest civilian honour in India.

R. K. Narayan's ability of creative writing presents a mixture of comic genius, humorous touch, realistic, vivid and remarkable characterization, regionalism and a command over words. He is one of the most artistic creators of Indian writers. His sole aim is being to give aesthetic fulfillment, and not to use his talent as a medium of misinformation or to serve some social reason only. He is a simple writer with no pretention to be known as a champion scholar. He describes number of theme in his literary works and also in The Guide. There is a concept of Live-in-Relationship in The Guide, so sharply explained by the author that no one could apposed the situation. This is not a new point in society. We can see through history that such kind of relations not long live. Even today also you can see so many issues in society as well as in The Guide.

“A living arrangement in which an unmarried couple lives together in a long-term relationship that resembles a marriage. Couples cohabits, rather than marry, for a variety of reasons. They may want to test their compatibility before they commit to a legal union. They may want to

maintain their single status for financial reasons. In some cases, such as those involving gay or lesbian couples, or individuals already married to another person, the law does not allow them to marry. In other cases, the partners may feel that marriage is unnecessary. Whatever the reasons, between 1970 and 1990, the number of couples living together outside of marriage quadrupled, from 523,000 to nearly 3 million. These couples face some of the same legal issues as married couples, as well as some issues that their married friends need never consider.”

The regulation usually has influenced in support of marriage. Communal policy supports wedding is essential to the stability of a good family. To protect and encourage marriage, the law assets many social rights and constitutional rights to married persons. Cohabitation carries none of those constitutional rights and civil liberties. And have all of the problems of marriage without any of the benefits. Cohabiting couples have less direction as to their constitutional rights in such areas as property ownership, accountability for debts, guardianship, access to health care and other profit, and survivorship. According to law experts there is a solution for this problem.

“Family Law experts advise cohabiting couples to address these and other issues in a written cohabitation agreement, similar to a Premarital Agreement. The contract should outline how the couple will divide expenses and own property, whether they will maintain joint or separate bank accounts, and how their assets will be distributed if one partner dies or leaves the relationship. Property acquired during cohabitation, such as real estate, home furnishings, antiques, artwork, china, silver, tools, and sports equipment, may be contested if partners separate or if one of them dies. To avoid this, the agreement should clearly outline who is entitled to what.”² After lot’s of solutions the problem are same, because there is no permanent rule or constitutional law for these kinds of relations in society. Not today, even from ancient time, this kind of critical situation arises for society in the world time to time but not accepted anyhow.

The subject of individual relationship has always been very dominant in R. K. Nrayan’s novels. He has exposed the relationships between friends and classmates, father and son, husband and wife in a radiant method. In his novels, these associations generally rotate out money and sex. In the same way, in *The Guide* the association between Raju and Rosie revolves approximately sex and money. There are lots of points to prove that concept of Live-in-Relationship stretch out in *The Guide*. Both the central character of the novel Raju and Rosie deeply engaged in Live-in-Relationship. We know very well that Rosie get married with Marco, but she is not happy with him. He could not satisfy to Rosie emotionally and physically. There is something strongly sensuous about Rosie. She radiates sensuality since she has been involved in a married life that does not satisfy her physical desires. There is sufficient confirmation in the novel to recommend that there is no sexual relationship between the married couple.

“Next morning I found the atmosphere once again black and tense - all the vivacity of the previous evening was gone. When their room opened, only he came out, fully dressed and ready . . . I poured him a cup of coffee.

'Joseph has brought tiffin. Will you not taste it?'

'No; let us be going. I'm keen on reaching the caves.'

'What about the lady?' I asked.

'Leave her alone,' he said petulantly. 'I can't afford to be fooling around, wasting my time.' In the same condition as yesterday! This seemed to be the spirit of their morning every day. How cordially he had come over and sat beside her last night on the veranda! How cordially they had gone into the hotel on that night! What exactly happened at night that made them want to tear at

each other in the morning? . . . I wanted to cry out, 'Oh, monster, what do you do to her that makes her sulk like this on rising?'" (62- R. K. Narayan)

He always busy in his study of rocks and caves. He doesn't feel and take any interest in her physical beauty. 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, a complexion, not white but dusky, which made her only half visible as if you saw her through a film of tender coconut juice. Rosie is so charming that Raju guide fall in love with her at the very first sight. She is also entangled with Raju as a result of love at first sight. When she first set her feel at Malgudi Railway Platform, she asks Raju. "Can you show me a cobra, a king cobra it must be, which can dance to the music of a flute?" (62- R. K. Narayan)

Raju knows very well the art of attracting women. He pays tribute to her voice for its sweet harmony. He takes interest in her; while her husband does not do so. He wins her heart and seduces her that he is a true lover of dancing culture. Raju takes her to a place where a live dancing cobra could be seen. She is thrilled to see the dance. He throws flattering compliments at her and pays her bold compliments that Marco is busy in his studies, thus leaving Raju to take care of his wife. Both Raju as well as Rosie are romantic by temperament. They want to enjoy the life fully. Now they are completely involved Live-in-Relationship. She takes it no wrong even sexual relationship with Raju, while she was staying in room No. 28 at the Peak House. After her separation from Marco, she lived freely in the house of Raju as a mistress and a dancer in the making. After that he was the sole controller of her ever increasing earning and related financial matters, and above all her youthful and passionate bed-mate.

Like a characteristic Indian spouse Rosie believes that Marco is her husband and she should be faithful to him and to no one else. But she loves Raju, and suffers from a common sense of right and wrong. On the other hand, she is smitten with fault and tries to compensate for sexual disloyalty by being over-careful in her awareness to her husband so that even the notice her efforts and shows his appreciation for them. When Marco cross-examines her about her relations with Raju, she tells him truly each and every thing. According to the rule of society that's not fair that married with a person and sexual relation with another person.

"Now Rosie's behaviour towards Raju makes a change? Although she allows Raju to do love-making with her but she starts to pay good attention to her husband Marco. Soon Rosie starts practicing dance. She studies Bharata Muni's Natya Shastra. Although Raju wasn't interested in music and dance but he keeps himself happy only because of Rosie." (256-57- Dr Vikas Sharma)

There is very important role of money in each and every kind of relationship as well as in the relationship of Raju and Rosie. Very soon she becomes a well known dancer and he as the theater manager. Till now they couldn't get marriage. They don't pay any kind of attention related to the marriage because both have no need such kind of relationship. They are taking enjoy of life and have each and every thing. This was the period when the place of love and sex is taken up by money in their relationship. Raju leads a luxurious life on her money. They are using to each other. Rosie is using him physically for sexual satisfaction only and Raju using her sexually and economically both. After all being very popular as a dancer, Nalini or Rosie forms a feeling of disillusionment. As Rosie gets captivated in her own globe, Raju is gradually pushed out since he is primarily unable of being a component of that sphere of pure creativity. The growing tension in their relationship is seen, in these lines:

“Whenever I watched her sway her figure, if there was no one about I constantly interrupted her performance although I was supposed to watch her from an art critic's point of view. She pushed me away with, 'What has come over you?’ (132- R. K. Narayan)

She was a devoted dancer; her excitement for physical love was falling into place and had ceased to be a primary fascination with her. He made love to her constantly and was unexpected in an all-absorbing romanticism, until he understood the reality she was truly getting tired of it all. She is an artist and a devotee of art but now is performing only for the sake of money, even money only for her temporary life partner. Now the result of Live-in-Relationship starts come out as well as in real society. Rosie-Nalini the dancer is the creation of Raju but the created object here transcends her creator. Raju had more or less created Nalini, the dancer, and his motivation was not exactly an artist for Bharat Natyam. But Nalini does not remain a doll in Raju’s hands. For her, dance is not a profession, a means of making money, but a cause, a devotion, and as Raju gets more deeply involved in the forgery case, Nalini begins to lead an independent life of her own. Finally, she goes out of Raju’s influence altogether to become an illustrious artist on her own strength and lead a fuller life devoted to her art.

Raju and Rosie in the beginning start living like a married couple. After sometime he did not like Nalini spending a lot of time with her co-artists. Soon Raju arrested by the police for forging the signature of Rosie on some documents sent by Marco, Rosie releases him after three days imprisonment on a bail of ten thousand rupees. Now she asks Raju to forget her. She never comes back for Raju and settled in Madras. We can say that both the central character of the novel live with each other only to fulfill their physical and economical desires. This is the result of Live-in-Relationship as well as turn out in society today. Although, Rosie and Raju relationship acquires a very little space in the novel yet it serves as the central point of the whole story of the book. R. K. Narayan has treated this relationship with enormous skill and excellence.

References

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