

A THEMATIC ANALYSIS TREATMENT OF LOVE, MARRIAGE, AND FAMILY IN THE SELECT NOVELS OF R. K. NARAYAN

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Abstract- This paper explores the vast corpus of R.K.Narayan's writings and his treatment of love, marriage and family. His novels are characterized by simplicity and gentle humour. His fiction forms a wide canvas with a multi – faceted projection of marriage as the focal point of life. This article aims at portraying Narayan's treatment of love with it's beauty and sordidness of human nature and behavior and has delved deep into the psyche of man-woman relationship.

Keywords – Treatment of love, Relationship, love marriage and Indian family.

I. INTRODUCTION

Narayana has developed for over a half-century a common person imaginative literature, a persona known as the author from Malgudi, and has maintained the identity of his imaginary universe both in body and mind. Narayan is an Indian who seldom uses topicality or contemporaneity as a thematic board as a simple quality of life representation. His view of life is comedic, typically satirically free from the moral outlook of general. His contribution to Indian literature is solely indigenous to him. His massive body of art is nothing more than a testimony to his Indian consciousness, firmly embedded in ancient traditions and susceptible to compulsive western influences. He knows the boundaries of the representation of his life very well, but "contentious as Jane Austen, with his little ivory, only too many inches high" (Iyengar 360).

He sees a representation of all the origins of life and family as a necessary prerequisite for good fiction. He says, "It must have its origins to be a good writer everywhere, in faith and family I have three things, I'm rooted in Madras, Mysore, and Coimbatore right triangle, both of whom are a few hundred miles away from each other"(Mehta).

Chekhovian simplicity and gentle satire characterize Narayan's novels. He shares tales of ordinary people struggling to live in a changing world their ordinary lives. In his books, the characters are very average, Indians from earth to earth who want to merge tradition and modernity. The human partnership in different colors-sexual, matrimonial, fatherly, and brotherly-is a complex way of life, which provides the backdrop of this universe. This is the outcome. The family is in its immediate context, and His novels are noteworthy for the sensitivity and reassurance that the family relationships among the son, parents, and brother in *The Bachelor of Arts* are handled with at *The English teacher*, husband, and wife, father, and daughter, father, and son in *The Financial Professional* *The Mahatma Waiting*. Rarely did he strive on a broad canvas with an innovative theme.

Waiting for the Mahatma, for example, can be thematically represented as a Gandhian novel; Narayan also focuses on the love tale of Bharati and Sriram, a youthful couple. The visually circumscribed depiction of life by Narayan acquires a common element partly because of its intrinsic metaphysical depth of vision. It is detailed and constructive without space for refusal or refusal of life. "Malgudi and its people and their ideas

for us are the greatest Attraction of Narayan. No social pathologist and no social reformist are Narayan. He embraces life as a whole. The core of his projection is the middle-class family life.

He also limits himself to dwelling on the concepts of love and marriage in this sense. The key thematic plank has stayed from his first 'adult' work, the Bachelor of Literature, to the present. The Bachelor of Arts, The Dark Room, Mr. Sampath, The Financial Expert, The English Teacher, The Mahatma Waiting, The Guide, and The ManEater of Malgudi, The Nice Vendor, and The Signs-all provide the rundown of these ever-critical themes projected on a photography canvas. The treatment of love and marriage by Narayan includes multiple colors and tones, light and gloomy, shiny, and black. It is packed with excitement and euphoria with the feeling of affection, the enthusiastic zeal of a young heart that longs, and the warmth of married love. In its way, Sriram, Raju, Ravi, Chandran, Krishnan, and Raman are all lovers.

This primordial impulse and impetus flow through Raju's entire love for Rosie. It begins with a burnt passion for the body and slowly becomes a joy forever. The most lyrical therapy for the delight and sorrows of life is Krishn 's affection for his wife Susila. The appalling death of Susila concludes with the happy ecstasy of marriage. The idea of marriage is also portrayed in Narayan's novels. Narayan is a wide-ranging fiction with the Multi-faceted marriage projection as a family focus, from the bachelor of Arts to the painter of signs. His novels treat joys and marriage problems correctly, particularly in the sense of the Hindu middle-class family.

The Dark Room focuses on the dark side, with a typical Indian viewpoint that The protagonist's Savitri is shown as a mute helpless woman almost the object of patriarchal chauvinism, reflecting a strong reflection of the gloom, depression, and disappointment of marriage. The Bachelor of Arts discusses the love desire and anticipated euphoria partner satisfaction. Waiting for the Mahatma reflects the scent of a passionate child's love. The Guide is an important piece of literature of Narayan, in which the topics of love and marriage have been viewed oddly. For all its zeal and ardor, Raju and Rosie's love partnership is morally flawed as it bears Rosie's reputation of cheating and unfaithfulness and Raju's seduction. Rosie and Marco's married marriage is a mental examination of marital incompatibility.

While R. K. Narayan has dealt with a range of themes, the most significant and persistent themes portrayed in his novels are undeniably love and marriage. The topic primarily studied by the Bachelor of Arts, considering the lessons gained from rough experience in life, is the romantic fantasies of young people and their persistence. The protagonist is Chandran; the entire guy is almost overwhelmed by the youthful hysteria of a love passion, A young man's final college year (bachelor of arts), and his first year of liberty. It is not passion that overwhelms him, but the excitement for affection, the misconception.

The motif of love brings fresh colors due to the treatment of Narayan in her young rainbow colors. Chandran's creativity gets much more vivid with his delusions. He begins to think about Malathi's internal workings and finds her mind's inner depths. " He cannot think that She'd marry Chandran and nothing else, the girl told her parents. But maybe now she knows his or her name? Girls had some form of sixth sense to learn this stuff. How magnificent she is to convey such a courageous girl's spirit!

Chandran's love of Malathi is simply an insane desire to fall into love's madness. In Part II of the novel, the atmosphere of infatuation and sensation of affection increasingly grows and intensifies. Love passion knows no hurdles to reason and power. But in Chandran, the thematic importance of this section of the novel is not so much the passion of love as its distortion. Love that was an all-consuming desire, in the beginning, became a hollow unreality. He goes back to the extreme and recapitulates his encounter before his friend Mohan, "And he describes his new theory, which follows the shocking revelation that love and friendship are the real deceit. He clarified why people got married because they had to satisfy their sexual appetite and someone had to run the home. In every relationship between men and women, there was nothing greater than that. The girl Susila is divine in a sweetly delectable way with all the elegance, elegance, and humor of irony.

The sorrowful transition that Narayan's novel *The Dark Room* marks is from the rainbow colors of passionate Love to the dark shades of marital inconsistency. From the Indian perspective, this novel deals with the subject of marital discord. He deepened the psyche of conjugal strife and misery in *The Bachelor of Arts* Narayan Delva from the realm of romantic inspiration and delusion of young people. Narayan seeks to say a serious tale of secret reality and fleeting in *The Dark Room* resistance that ends in subjective defeat. The plight of the typical Hindu women is the central focus here. (Naik 18).

The key thematic focus of the writer is a realistic and poignant portrait of a conventional Hindu woman. On the very first page of the book is a discordant note of marital incompatibility. Ramani, the bullying husband, and parent is responsible for vitiating the environment of a peaceful, understanding, and caring family otherwise. It's a mistake of inveterate – find the player. "Ramani was excentricious and lawful in his taste" he struggles in all that he wants, including home food

II. BASED ON LOVE MARRIAGE

Here we present the twin subject of love and marriage. This pair successfully establishes the theme of marital incompatibility. They're not built for each other. The topic of matrimonial in compactness was skillfully created by Narayan. The two functions, The temperamental poles of Marco and Rosie are apart. "My mum, mom, and in her earlier life, her mum. I have danced as a little kid "Rose holds an Economics degree from our village temple but she is a part of a family that has historically been ordained as performers. (The Guide 75).

Marco, a socially distinguished man Who doesn't have any family, lived in his books and records. As a man, he's an utter disappointment. The story of Rosie-Marco is the screening of Narayan's marriage failure treatment. The subject of love through the Raju and Rosie pairs in the context of human complex processes. A spectrum of human emotions and differences is present in the love relationship between Raju and Rosie. It is passion and enthusiasm that recollects Mahatma Bachelor of Arts and Waiting's identical beginnings. Raju starts with a seduction of a woman as a skillful intriguer. Raju's and Rosie's love affairs are They're doomed to fail, so no morale penalty. In conclusion, Narayan is a true kaleidoscope of human relationships when it comes to love and wedding. The goodness and the sordidness of human existence and actions are predicted.

As a fiction writer, the family is Narayan's environment. He has deeply examined the psyche of in his novels, the relation between man and woman, and all mankind.

III. CONCLUSION

RK Narayan depicts a broad variety of modern Indian people, reflecting today's typical urban Indian. His fiction reveals the diverse characters of women. In the increasing canon of his works, he demonstrates steady and persistent growth. His works demonstrate the middle class of the South Indian. This is an effort to focus women's images from a feminine viewpoint on the novels of RK Narayan. The archetypal tension between custom and modernity is portrayed by Narayan, profoundly embedded in the Hindu tradition. Narayan's interactions between Savitri and Ramani are portrayed in the darkroom. Savitri is a simple, humble, sweet, caring, obedient. She's an insecure lady. When she learns how her husband is pleased with his colleague Shanta Bar, she communicates her rage and leaves the building. She would not want to be handled like an animal dog or a slave. Her education is rather limited, or her hands are powerless by the dictatorial husband.

The presence of active women players represents India's changing scenario. However, he has great regard for conservative women. Each woman has a character of her own. Some people exist in solitude, while others have difficulty trying to redefine themselves as women in their families.

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