The status of man has been superior to that of the woman in Indian thought and traditions. The woman was required only to look after the needs of the household and look after the children, husband and the other family members. She had no say in the household matters and it was only the man, the elder in the family who was the sole responsible authority in the family and he was required to look after the property and finances of the family. He reserved the right to do anything as per his own sweet will and he was not inclined to accept the suggestions offered by the female counterparts. Though, the elderly women were respected in the family and they had the right to see that the children in the family are properly looked after. The only role, which the elderly women were supposed to play was that they looked after the grand children and they used to tell the stories to their grand children about the kings and their tales of bravery. They also used to impart moral teaching to their grand children.

Thus the status of woman was much below the status of the male counterparts in traditional Hindu society. The Hindu society was dominated by the male has been the conclusion reached in a number of studies of the Indian social set up. R.C.Majumdar says;
The wife, though subject to her husband, was the mistress of the household and had the authority over farm labourers and slaves.¹

She was only required to look after the children and husband and she was treated as a mistress in the household. She had no intervention regarding the family property and the finances and it was only the sole duty of a husband or an elder male member of the family to look after the household matters. In Vedic period too, there is mention that though the woman was regarded as having a high position, yet she was not considered equal to her male counterpart in any sense and her status even got worsened during the Vedic period. Many scholars have concluded and have expressed their views that though the woman was earlier assigned with some duties yet she had no authority in the family.

In the later Vedic period too, it has been said that theoretically the wife was still accorded a very high position and she was only considered as a half and her husband completed her.² It depicts that the society in the later Vedic period was dominated by the man and a woman had no identity without a male counterpart. She had no meaning in the society without the male counterpart, whereas the domestic role of the male was to maintain the household matters and he used to run the house according to his own sweet will. Moreover, he was not inclined to accept the suggestion or the advice.
given by the female. She was supposed to look after the children and the needs of her husband and she had no interference in the decision making and was treated as a kind of house-keeper merely on some respects. During the later Vedic period, she was not even allowed to attend the political assemblies. A submissive wife who would keep her mouth shut and dine after her husband was considered as an ideal bride. The birth of a daughter was most unwelcome; because she was regarded as a source of misery and on the other hand a son alone was the saviour of the family. The women were considered as a source of amusement and they were taught to dance and to sing. But some of the women were highly learned. But in the Upanishads, we find that the position of a woman improved to some extent. Regarding the status of man and woman, it can certainly be said that society was dominated by man and he was the sole owner of the house and the wife was only required to look after the household duties and obey the orders of her husband during the early years of the Twentieth Century in the Indian social set up.

R.K.Narayan has projected such type of dominance of the man over woman in his novels. In all his novels, we come across the high status of man and the woman was given a status which was much below to that of the male counterpart.
In *Swami and Friends* which is one of the early novels of R.K. Narayan, we get a clear position of the society during the thirties. Since the novelist is a product of that society, resultantly he brings forward the happenings of that period to intimate the readers through his novels and short stories about the way of life of the middle class people with whose psychology and manners he is most familiar. Through these intimate relationships with the class and his personal involvement in the situation or milieu he creates. Through his consciousness towards the social happenings, he creates characters that move within the municipal limits of Malgudi which is an imaginary town in South India. We also notice that the characters are common man with a marked potential for uncommon, trying to win attention to themselves; how do such men struggle towards maturity, such maturity as they can achieve within the accepted religious and the social frame work. *Swami and Friends* is a fine sociological study of the Indian milieu during the early Thirties of the Twentieth Century. In this novel too, we get a clear picture about the status of men vis-a-vis the status of women. Swami is at the centre of *Swami and Friends*. His parents take special care of him;

It was his father’s definite orders that Swaminathan should not start loafing in the afternoon and that he should stay at home and do school work.³
Every care was taken in the education of Swaminathan, he being the sole male heir of the family. Everybody was very particular that he should get proper education and advance in his life. The novelist here presents an authentic picture of the social reality of reception and bringing up of a child in Indian society dependent on the fact of its being a male or a female. On the other hand, we notice that the female characters were not given their due regard. In the case of granny of Swaminathan, we notice that she has also not been treated properly in the household irrespective of the fact that she was the eldest female member in the family although she took every care for the betterment of the family members especially of Swami. She lived in a room which was not properly ventilated:

In the ill ventilated dark passage between the front hall and the dining room, Swaminathan’s grandmother lived with all her belongings, which consisted of an elaborate bed made of five carpets, three bed sheets, and five pillows, a square box made of jute fibre, and a small wooden box containing copper coins, cardamoms, cloves, and areca nut.

Inspite of the fact that she was the eldest member of the family yet she could not receive the desired treatment. This shows that she was put into the ill ventilated dark passage and she was given disregard inspite of the fact that she was the mother of Swami’s father who was the sole owner of the household being a female, who was considered her as a housekeeper.
and nothing else. The women in the house, however old and respectable, had a lower status in the family and hence they had no say in the house, they could not even speak a word about their condition in the household. Some other minor details in the novel throw interesting light on the sociological position of women in Indian society. The granny does not know even the names of important cricketers reveals that she has cut herself off from the outside world completely. She has limited herself to the four walls of her house. Even when Swami tries to educate her, she would not learn. This indicates that she just cannot come out of the mind set of a recluse and she finds herself a helpless creature in her house being traditionally bound and perform duties as per her status assigned by the society.

As per traditions of the Hindu family, Swaminathan’s mother was required to look after the children and the husband in the family. As a traditional mother in the Hindu family the mother was required to properly bring up the children and Swami’s mother has not left any efforts on this account. She complains to her husband regarding the outside activities of Swami;

"There is no limit to his loafing in the sun. He will die of sun-stroke, if he keeps on like this."
Here we feel that Swami’s mother is shouldering the responsibility of a traditional mother and she wants that her son should become a good man after attaining proper education and acquiring good manners. The dominance of man in the family is found in the social set up presented in the novel. Even the children were scared of the presence of their father. In the Coachman’s son incident in which Swami needed a hoop and for this he came into the contact of a Coachman, who required six annas for a hoop in the first instance. Again he demanded six annas and he did not fulfil the promise of giving a hoop to Swami instead the son of Coachman made faces at Swami and thus the money was arranged by Swami without any information to parents. He did not disclose the incident to his parents for fear of punishment. Swami is full of fear and he is hesitant to tell all the happenings to his father.

A close study of Swami and Friends, reflects that there is dominance of Swami’s father in the house and he is the sole owner of the house. He runs the house according to his own sweet will. On the other hand, we notice that Swami’s mother is in charge of the day-to-day running of the house. She has greater grip over the household affairs. The granny has since retired from the domestic age and is away from the worldly affairs. In Swami’s granny, we notice that there is a kind of Vanaprastha existence in
her character and hence she does not interfere in the household matters and resultantly there is no clash of authority in the house and no 'generation gap' either in the older generation by attending to the young opt out of competition with the matured son and his family. Thus R.K.Narayan has depicted an authentic representation of harmonious living of a traditional Hindu joint family.

The Bachelor of Arts (1937) depicts the simple story charmingly told of the every day incidents of a Hindu household in South India. The central figure is Chandran and his college life and his relationships with the college teachers and his attitude towards others has been depicted by R.K.Narayan in this novel. The love story of Chandran is also projected in this novel. He falls in love with Malathi and by going beyond the traditional norms of society, he wants to get himself married.

In The Bachelor of Arts R.K.Narayan presents generation-conflict. Chandran who has just passed his graduation degree and having adolescent affiliation, he tries to discontinue with the set traditions of the society and is on the verge of manhood and crosses swords with his father over the question of marriage, which is an unexpected scenario. In the father and mother of Chandran, we notice that they are tradition abiding people and they had deep faith in the conventions and traditions in the society, whereas
Chandran is a sort of person who has no belief in the old traditions and falls in love with Malathi and makes every effort to get himself married to Malathi. But when he is not successful in getting married to Malathi, he feels frustrated and resultantly leaves the home in a disgust. In Chandran, we feel that he does not understand value of the traditional customs and conventions. Chandran’s father is a retired District Judge at Malgudi. His father Venkatachela Iyre is a true representative of a traditional father in the household in a Hindu family. Chandran is like any young man, who is having a University Degree yet he is still unemployed. Chandran’s mother represents the traditional mother, who is keen to get her son married to the best girl possible, who should be having a good physique and she should also bring the best dowry, and she selects the girl Susila, who fulfils all these conditions. Like any graduate, Chandran is feeling frustrated due to the fact that though he is holding the B.A. degree yet he is still unemployed. His plans for future, multitude of counsels, lack of opportunities, failure in love and frustration that changes his mind to the extent of converting himself into a wandering ‘Sanyasi’ - all these challenges are not merely representative of Narayan’s consciousness of the social set up in India at that time. they are also eminently credible.
The Bachelor of Arts also lays bare unequivocally the social reality of
the precedence of the male over the female. Chandran's parents are very
much orthodox and traditional but out of their love for their son, they are
willing to meet him more than half the way. Even if the girl of Chandran's
choice is to be considered, the proper procedure has to be followed.

For his sake they were prepared to compromise to this extent: they
were prepared to consider the proposal if it came from the
other side. Whatever happened they would not take the
initiative in the matter; for they belonged to the bridegroom's
side, and according to time-honored practice it was the bride's
people who proposed first.6

As per the set traditions of society, the proposal for marriage must
come from the bride's side and in any case, the bridegroom's side did not
take any initiative in the matter for the bride-groom's side was considered
superior and the people from the bride's side used to put the proposal of
marriage to the bridegroom's side. In the case of Chandran too, the parents
of Chandran did not compromise. Even Chandran's mother was strict in
this regard and even for the sake of welfare of their son, the parents of
Chandran did not relent and they complied with the set traditions.

Chandran's mother said that;

she at any rate belonged to a generation which was in no way
worse than the present one for all its observances; and as long
as she lived she would insist on respecting the old customs.7
Here it becomes clear that the parents of Chandran adhered to the old traditions of the society. In the case of marriage proposal from D.W.Krishna Iyer’s daughter, they were not in a mood to propose first. The novel is a justification of the traditional norms. The observance of the social conventions leads to happiness in the life of Chandran. Perhaps a compromise on these traditions would have led to a hasty marriage which would not have been a happy one. Hence as per traditions, the screening of all the pros and cons of the bride’s house was a customary so that the marriage so arranged turn into a happy one. Had Chandran married Malathi against the wishes of his parents, perhaps that marriage would not have proved a successful marriage and hence the observance of certain customs was adhered by Chandran’s parents.

The Dark Room is a sociological study of Indian household which demonstrates the typical Indian attitude of life where husband is lord and master and it is a sin for a wife to disobey him. P.S.Sundaram says;

It is a sort of thing that takes place in every society, where the old strands are still valid and the women are economically so helpless that they just have to lump what they do not like. Through this we come to know about the status of a house wife which has been vividly presented by the novelist in this novel. The feelings and emotions of both husband and wife have been projected and we get a clear
idea that the male member dominated in the society. The image of wife, as a victim of domineering and cynical husband, has been depicted by the novelist. Ramani governs the house according to his own sweet will and the wife is supposed to adhere to the instructions of her husband. She is dependent on her husband economically and she has been projected as a helpless woman who has to accept the instructions of her domineering husband helplessly and quietly. Being traditionally bound, she cannot go against the wishes of her husband. Ramani dominates in the house and still he is not satisfied with his wife and he bosses over his wife for spending the money;

"Brinjals, cucumber, radish and greens, all the twelve months in the year and all the thirty days in the month. I do not know when I shall have a little decent food to eat. I slave all day in the office for this mouthful. No lack of expenses, money for this and money for that." 9

He is driving mean makes only to boss over his wife and is boastful of his earning and spending money in the household matters. Not only in this incident, Ramani is dominating in the house at every moment. He not only behaves in a rude manner with the servant in the house but also he is not speaking to his wife Savitri in good terms. For example, when Babu fell ill due to fever, he even did not listen to her;

"Mind your own business, do you hear?".... Go and do any work you like in the kitchen, but leave the training of a grown
up boy to me. It is none of a woman's business". Babu dressed and slunk off to school.  

When Babu was suffering from fever, Savitri asked him to take rest. But at this Ramani's temper was infuriated and he did not agree to the suggestion of Savitri not to send the boy to school on that day. From this, we can easily imagine that Ramani was a kind of person who was not only domineering in the house but he was also insulting towards his wife. Though it was a proper suggestion put forth by Savitri for not sending the boy to school since he was not feeling well yet it was not even listened to properly by Ramani. She was just treated like a servant. Savitri had no say in the household matters. She was deprived of the privileges of a wife by Ramani. She had been assigned only the kitchen work and asked not to interfere even in the matters relating to the children. Since Ramani was a domineering person, he thought that the woman was supposed to work in the house like a servant and she had no role or right what-so-ever in the functioning of the house.

Even in the old traditions in the Hindu society, it has been laid down that the husband is a God, or that they must accept that fate has ordained to them. Perhaps the declaration of the great Manu that a woman is to be guarded by her father in her childhood, by her husband in her youthful days
and by her sons when she is widow—at no time should a woman be free, is followed traditionally in the Hindu society.

Savitri feels that even her children are her husband’s children absolutely. She feels that a woman owns nothing. She is a midwife and a nurse. She feels that she is having some weaknesses in her and she has accepted the defeat;

I cannot go near the water again. This is defeat. I accept it. I am no good for this fight. I am a bamboo pole.11

Through these words, we feel that Savitri has accepted her defeat and she has no courage to fight against the ill treatment by her husband. She has treated herself as a bamboo pole, which requires the support of a wall to stand. Here Savitri is conscious about her role of a traditional woman which provides woman a place much below the status of a man. In The Painter of Signs the cart driver tends to thrash his wife if she disobeys him or Ramani’s cook who nearly broke his wife’s bones. On the other hand, Savitri is a dutiful wife and having her affiliations with the traditional customs, she obeys the orders of her husband. Even Ramani realizes that Savitri is a traditional Indian woman and compares her with the women mentioned in the ancient books;

After undressing and changing, Ramani came very quickly towards the dining-hall and said to Savitri, “Hope you have finished your dinner.” “Not yet”. “What a dutiful wife! Would
rather starve than precede her husband. You are really like some of the women in our ancient books."  

Savitri is a tradition bound woman and like a traditional Indian woman, she even does not take food prior to her husband. Ramani also realizes this fact and compares her to the women mentioned in the ancient books. Inspite of domineering nature, Savitri is so dutiful that she never goes against the traditions inherent in the Indian social milieu. Perhaps this was due to the subservient fact that she was totally dependent economically on her husband and always bowed down against the wishes of her husband. Mahatma Gandhi even had regarded woman as an incarnation of tolerance. According to him, if a servant is ill-treated, he may throw the job, son in the same way may leave the house and a friend may put an end to the friendship for his ill-treatment but if a wife is ill-treated by her husband, she will keep quiet. When Savitri knows all the facts about her husband and Shanti Bai, she is frustrated on this account, yet she does not disobey her husband being a tradition bound woman.  

It can easily be concluded that man dominated in traditional Indian society and Ramani-Savitri relationship is indicative of a marriage gone sour, perhaps both Ramani and Savitri were not fully prepared for the marriage since their way of behaving was totally incompatible. Ramani had
no faith whatsoever in religious matters but Savitri was a traditional Indian woman, who had great faith in the religious matters and she was having her affiliations with the Indian traditional womanhood who had great faith in the traditional conventions and treated her husband as a God. But on the other hand, Ramani maltreated his wife for no fault on her part and dominated in the house like a master and was cynical in his behaviour. This marriage of Ramani and Savitri could have been compared to that of Chandran and Malathi, had they been married, if the parents did not come in their way. In the marriage of Ramani and Savitri, it can easily be concluded that there was an unequal relationship between the two. The husband had no regard for his wife Savitri but on the other hand, Savitri paid due regards to her husband in all matters and treated him like God, as a traditional woman should behave. As per the traditional belief, Ramani had a feeling that his wife deserves the same treatment which he had meted to her. There was no equal warmth and the relationship was unequal between the two. Having her affiliations and faith in the traditional beliefs, the sufferings of Savitri increased manifold. She did not show any courage to thwart the ill-treatment and mis-behaviour, which she was subjected by her domineering husband but she treated her husband as a God and quietly and ungrudgingly decided to undergo all the misbehaviour meted to her. Ramani, is a sort of
husband who is incorrigible and incapable of any reform. Inspite of his wife's leaving the house in disgust, he had no feeling of any sort. Such type of people are beyond improvement in their behaviour. Ramani continued the mal-treatment of the wife as well as children and the atmosphere of the house was turned gloomy by him.

Like thousands of other Indian house-wives, Savitri is also a helpless creature in the hands of her husband. She has no say in the household and the house is totally being run at the instance of the domineering husband. Even when Savitri prevents her son from going to school since he was suffering from fever, Ramani says, "No, he has not. Go and do any work you like" (p.1). Thus it is clear that Savitri, though a dutiful wife, has no interference in the house and she is supposed only to do work like a maid-servant and the husband is land-lord of the house and is solely responsible for the household matters and wife has no right to interfere in any work but they are supposed to work as per the dictates of the husband. Savitri herself is well aware about her position in the house and she says;

How impotent she was, she thought; she had not the slightest power to do anything at home, and that after fifteen years of married life.13

Ramani dominated in the house, each and every family member as well as the servants were under his terror. The servants while preparing the
food, the cook of the house kept in mind the choice of his master (p.5). We notice that Ramani not only dominated in the case of Savitri but even the servant prepared food under the strict instructions of his master. The children were also under the terror of Ramani and when Ramani was at home, the children remained under terror.

Ramani is a cruel man and misbehaves throughout his life with his wife and he is not repentant at all in his life for his misdeeds in the household. This fact is more clear when we see that Savitri returns back home, Ramani does not say any words (p.206) he is neither regretful nor graceful for the return of his wife. This also suggests that R.K.Narayan through his social consciousness towards the social evils which were inherent in the society have been projected in the novels and short stories. Narayan is a minute observer of society and he shows all the minor events which an ordinary eye is not able to catch. It appears to us that Narayan is also critical of the absurd systems of Hindu families where a Hindu wife can not take her food unless her husband does so.

In the case of Shanta Bai, we come across a character who is well educated. She has a bold character. She violates the social conventions and has the least interest in the religious beliefs. She has deserted her husband due to the ill treatment meted out by him. She is a romantic type of lady.
She feels that nobody understood the secret of her soul and that is why she is frustrated in her life. The character sketch of Shanta Bai is an obscure type of character. She is quite different to that of Savitri. She has no faith in the religious beliefs and in customs and hence she deserted her husband. Had she been a representative of the traditional Indian womanhood, she might not have deserted her husband. She is just opposite to Savitri in all matters.

Narayan conveys that the reason behind the male dominated society is that in our society, it is the man who can work and if a woman works, she is considered incapable of being a faithful woman and is looked down upon. This contention led to the fact that the man dominated in the society.

In the case of Raju, the protagonist of The Guide, we notice that the novelist projects a typical person cast in an aesthetic pattern in which the protagonist usually sets out in the quest for identity with some cultural assumptions which form the basis of this socio-religious inheritance. Through this protagonist, the novelist has juxtaposed the tradition and the modernity in the various aspects of the prevalent life. The Guide is an advance over the earlier novels by R.K.Narayan in some respects. It is a lively tale of teeming modern India;
The career of Raju with its fantastic overtone, is reminiscent of Margayya’s, but it has, in addition the exoticism of the Indian scene.\[4\]

Raju marks a departure from the set procedure of the traditional life and responds easily to the blandishments of the hour and pursuing the phantom success. We notice that Raju too is also dominant in character that inspite of the strength of the inherited consciousness of staunch moral values in a powerfully orthodox Indian society. He exhibits the individualistic drive and the initiative to throw aside the despairing burden of these values and he acts as per his inner dictates with the enthusiasm of a man possessed of the desire to become wealthy and famous. The novelist portrays the tremendous significance of the strange transformation of the protagonist from a tourist guide into a guru; from Railway Raju into recluse Raju from a forger into a sadhu and a picario into a pilgrim and from a fake sadhu into a famous martyr. In The Guide as well, the dominant features can be noticed in the various male members projected in the novel. As discussed earlier the elder male member in the house dominated in the family in the traditional Indian society and he possessed every right to decide each and every matter according to his own sweet will. In Raju’s father we notice that he is a true representative of the traditional Indian society, who managed the affairs in entirety in the house and who had strong hold over
all the family members. Being the head of a traditional family, he was supposed to look after the betterment of his family members. He believed in the traditional values. He is devoted to certain rules and notions of social ethics and morality. Raju says:

But my father was a stern disciplinarian perhaps he was a snob who wanted to brag before others that his son was going to school. He kept an eye on my movements.\(^\text{15}\)

Like any traditional father, Raju's father had also inherited the old traditions and customs and as a result of this he was a stern disciplinarian and he kept an eye on each and every movement of Raju. Being a father and the head of the family he was supposed to shoulder the responsibility of a father and Narayan has depicted the social consciousness of a father and his moral duty has been projected. He has been presented as a dominant person in the family entrusted with the betterment of all the family members. Moreover, when there was a little dispute between Raju and his mates, Raju's father like any father took Raju to task and he was also strict in his dealings. His father took great care about the study of Raju as well. He kept an eye on Raju's activities. From this, it can certainly be assessed that Raju's father dominated in the house and he took every care, like a traditional father to ensure that his ward gets good education. Raju's father
had deep feelings for the religion and he believed in the orthodox feelings.

Raju says;

.....I often heard my father declare’, 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.16

Since Raju’s father had deep roots in Hindu gods and he had a feeling that the teachers at the Albert Mission School were trying to convert the students into Christians, and they were insulting the Hindu gods, he decided not to send his son to that school and Raju was got admitted to Pyol School, which was much below of Albert Mission School in status. From this, it can be certainly said that he had great respect for the Hindu religion and for the sake of acquiring good education, he did not compromise with the traditional beliefs and decided to admit his son to a simple school as per his own choice and belief in orthodoxy.

The instincts of dominance of man over woman is also found in Raju when he does not adhere to the warning of his mother. He does not pay any attention towards her warning that Rosie is another man’s wife and she should go back to her husband. One day Raju’s uncle (mother’s brother) came in the village and he noticed that Raju is arranging the show practice
by Rosie at his home. This was not considered by Raju’s uncle as a good gesture especially when Raju’s father was no more and said:

He picked himself up, saying, ‘You tell me to get out. Has it come to this? Who are you, puppy, to ask me to get out? I’ll make you get out. This is my sister’s house. You go out if you want enjoyment with dancing girls.’

We can say that in this case also, we feel that the novelist has projected the reality whereby the brother of Raju’s mother had dominance over his sister. Therefore, he asked Raju to quit the house along with the dancing girl for his living with her was against social norms. Social traditions do not permit extra-marital relations. Raju’s mother’s brother had found that Rosie was living with Raju at his sister’s house and he had become enraged at this. He exclaimed to his sister:

‘She has reached the stage of addressing you as Mother. Next she will be calling me Uncle-in-law. I suppose’... ‘We are not the sort to let down our sisters, remember. That house in the village is always hers to return to; so that she has not got to be at anybody’s mercy.’

Raju’s attachment to Rosie is borne out by the fact of his remaining indifferent to his mother’s leaving. The filial ties prove ineffective. The brother of Raju’s mother had to intervene in the matter, when Raju disobeyed the warning of his mother. Here we notice that Raju even did not bother about his mother’s instructions. The son’s not adhering to the
instructions of the mother is surely an indication of the fact that the males dominated in the traditional Indian social system.

Marco, Rosie's husband has been projected as a dominant man in The Guide. He was interested in the cave paintings and he did not pay any attention towards his wife Rosie. He was not the least considerate towards her. We also notice that Rosie symbolizes a kind of protest by the oppressed Indian woman against male domination. From a wife, who is dedicated to her husband, she has changed herself. She has much attachment to Raju. She does not care for her husband. Now Marco is totally fed up with the doings of his wife. He even tried to forget the idea that he got married once. Marco says;

"... You are a woman who will go to bed with anyone that flatters your antics. That's is all. I don't, don't want you here, but if you are going to be here don't talk. That's all."19

Here we notice that Rosie has gone beyond the limits of a traditional Indian womanhood and being her primary duty to look after her husband, she ignores the traditional conventions of morality and hence Marco felt a great disgust towards her. An incompatibility is suggested in the match - a detached intellectual and a scholar bound in wedlock with a woman in search of full blooded life. Inspite of her formal change from Devdasi to the modern Rosie, her essence does not change. She is still unconsciously
bound to her heritage. She wants to be out in the world to absorb its colour, variety and moment. But in the traditional customs and conventions of the Indian social milieu, a wife is supposed to be interested in all activities of her husband but Rosie ignored this aspect as well;

A good wife ought to be interested in all her husband's activities'. 'True', she said, and merely sighed. This was a thoroughly inexperienced and wrong line for me to take; it led us no-where, but only made her morose.

Rosie too is well aware of the fact that a woman is supposed to be interested in the activities of her husband but Rosie could not do so and as a result of this the relationship between the husband and the wife became worse. On the other hand, Marco, perhaps was not fully interested in the marriage and he only got married to have a wife, who can take care of his personal needs and look after his work. But Rosie did not fulfil any of the desired activities, she violated the set traditions and the sacred bond of marriage was also violated by her which made Marco more aggressive. He always dominated over her and treated her like a maid servant and not as a wife from the core of his heart. Thus the marriage for selfish reasons on both sides could not be a successful one and Marco too had no consideration for his wife Rosie and treated her below his status considering her a mere woman.
The fact of dominance is also found in Marco. Marco simply gets married to Rosie only for the reason that she may look after his personal needs and nothing else. But when he notices that she does not pay any attention towards his personal needs, he deserts her and leaves for Malgudi and even says that he would also like to forget the fact that he had been married to someone at any stage. All this surely suggests that man dominated in the traditional Hindu family.

Having a glimpse of the character of Raju, we notice that Raju’s relationship with Rosie is not merely on the sexual plane but it has deep significance. It affects the inner-feelings of his being and brings to surface the personality of both Raju and Rosie. For Raju, this relationship is the first stage of fulfillment when he traces the boundaries of his self from a base hedonist to a fulfilled and contented individual. From his perspective, it is a gratifying experience for he accomplishes the discovery of and communion with the image of the female he had had in his life since his early days. On the other hand, for Rosie too, it is more than a mere physical indulgence for the relationship with Raju facilitates the discovery of the individual in her. Rosie is undergoing the tension between the life of passion and the need for respectability represented by her own family and Marco, later the ambivalence between her need to dance and the inevitable commercialism
of performance: the pull between the need for life and the call of her art. As Raju himself has instincts of dominance, Rosie becomes a means for Raju to unfold the urges within him which finally become a stepping stone in the journey towards fulfilment of his desires and contentment. As the greed for the status and wealth grows, he becomes increasingly selfish and possessive in his attitude to people especially with Rosie. The dominance of Raju becomes clear when he says;

She was my property. This idea was beginning to take root in any mind. 21

The novelist portrays the fact that the idea of vanity, possessiveness, materialistic obsessions of Raju, contribute to his downfall. Raju has set aside the Hindu traditional conventions to achieve his goal of possessiveness and vanity to attain materialistic gains and fame.

Raju-Rosie relationship was different from a marital relationship because it lacks the security of a traditional marriage. It was against all the traditions of the society. It was for Raju a means to gain wealth and fame and he flattered Rosie in such a way that she came under his spell. Raju was a highly possessive person and treated her like his own property. While on the other hand, the marriage of Marco and Rosie was a traditional marriage though the nature of both the husband and the wife was different.
Marco was interested in the old caves and paintings while Rosie had her affiliations with the traditional art of dancing. Marco did not regard it as a good profession and hence their views were quite different.

Thus we notice in the character of Raju that he had possessive nature and inspite of the warning of his mother, mother's brother, he did not pay any heed and continued his extra-marital bonds with Rosie. Being dominant by nature he pursued her for wealth. This type of attachment found favour neither in the neighbourhood nor with the members of his family and relatives. It was the male prerogative for dominance which he exploited.

From a close examination of the novels of R.K.Narayan, especially Swami and Friends, The Bachelor of Arts, The Dark Room and The Guide, it is clear that man dominated in the Indian social system during pre-independence and post independence years. The sociologists and the historians also mentioned in their different works of art that the male always dominated in Indian society. The female counterparts were treated as maid servants in the family to look after their husbands and children. Even the mother and granny of Swami are dependent upon the male counterparts. Ramani too dominated in the house. Marco and Raju have also been projected as dominant characters in The Guide. We can say that the woman had a disgraced place in the family and they had nothing to interfere in the household matters and it was the male members who run their houses according to their own sweet will. They were not inclined to accept the
views expressed by the females. The fact of dominance of man over woman is also in consonance with the views expressed by the sociologists and historians. Thus through the consciousness of the novelist about the status of man and woman, we get a clear picture of the Indian social set up and the place of man is on the higher side than that of a woman in the Indian context.

Thus we find that R.K.Narayan has successfully projected the social reality of the dominance of men over women in the society. The novelist has covered different aspects and reflected the high priority accorded to the male child, the subordinate position of women vis-a-vis men and has dealt with the prerogatives of being a man in the Indian society. Thus R.K.Narayan has artistically rendered the social consciousness pertaining to these aspects of life.
REFERENCES


2. Ibid., p. 89.


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5. Ibid., p. 83.


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11. Ibid., p. 190.


13. Ibid., p. 6


16. Ibid., p. 25.

17. Ibid., pp. 169, 70.


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20. Ibid., p. 121.

21. Ibid., p. 189.