

TRIBHUVAN UNIVERSITY

Faculty of Humanities and Social Sciences

Changing Social Reality in R. K. Narayan's *The Dark Room* and *The Painter of Signs*

**A Thesis submitted to the Central Department of English
in partial fulfillment of the requirements for the Degree of Master
of Arts in English**

By

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September 2007

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This thesis entitled "**Changing Social Reality in R. K. Narayan's *The Dark Room* and *The Painter of Signs***" submitted to the Central Department of English Tribhuvan University by Mr. Narayan Panta has been approved by the undersigned members of the research committee.

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Acknowledgements

This thesis wouldn't have been completed without constant encouragement and assistance of teachers, friends and well wishers. I am greatly indebted to my respected lecturer Mr. Rajendra Kumar Panthee for his scholarly guidance, regular encouragement and suggestions. His insightful comments have been of great help in bringing this dissertation to conclusion.

I would like to express my deep sense of respect to all my teachers for their help and suggestions during this research work. I am grateful to Dr. Krishna Chandra Sharma, Head of the Central Department of English, Saroj Ghimire, Shankar Subedi and other Lecturers for their cordial support and ideas.

I extend my admiration to my friend Mr. Hari Bahadur Majhi and Arun Gywali for their help and suggestion. Also, I would like to express my thanks to excellent Computer typist and printer Ashok Kumar K.C. of Creative Computer Centre, Kirtipur, Kathmandu.

Finally, I am grateful to my parents for their inspiration, encouragement and economic support to meet upto this level.

September 2007

Narayan Panta

Abstract

This research makes an intensive study of R. K. Narayan's novels *The Dark Room* and *The Painter of Signs*, set in two distinct eras [pre-independence and post-independence] of India. R. K. Narayan faces a peculiar problem of Westernization and Modernization in these novels. The heroic struggle and self-sacrifice of the protagonist to overcome from the prevailing social structure in Indian society creates the vision of change from Pre-independence to Post-independence Indian society. The principal characters in these novels embody the deep-rooted social awareness in the circle of Malgudi. These characters express their love and hate to the respective realities in which they are living. Nevertheless, the same Malgudi appears differently in *The Dark Room* and *The Painter of Signs*. In comparison to *The Dark Room*, Narayan's *The Painter of Signs* expresses his vision of changing social realities around him and maps an enchanting tale of progress of the Malgudi, the fictional projection of India as a nation.

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I: R. K. Narayan and His Writing: An Introduction

R. K. Narayan's full name was Rasipuram Krishnaswami Ayyar Naranarayanswami, who was born in Madras in his grandmother's house on October 10, 1906. Narayan grew up in old sections of Madras with a peacock and monkey for his company. He had passed many years with his grandmother as a child in Madras. When Madras was bombed in 1914, he shifted to Mysore where his father had become the headmaster of a prestigious high school. The scenario of Mysore was very different from Madras with much natural and artificial beauty and Narayan rambled around a good deal and tried writing poetry, which was much appreciated by his friends. In his father's full run school library, Narayan read a number of British and American magazines, which his father had thoughtfully ordered. Reading and spending time with his brothers was his main occupation at the time.

As a student Narayan was a failure. He failed in the examination of his intermediate several times and he graduated only at the age of 24. After Narayan got his B.A. degree, he had spent a short time in teaching. He started writing for a Madras daily 'Justice' as a reporter. He became a sub-editor and leaving all the other activities, he started creative writing to build his literary career. Even as a writer, he was not very successful in the beginning. He started to earn very little from writing. He was disappointed but continued to write. Working with journalism hardly brought much money but enabled him to meet with a wide variety of people, many of whom provided him the characters for his novels. R. K. Narayan was influenced by family life milieu in which he was born and brought up. He had passed most of his life in joint family and so,

we find his love for family and traditional values depicted in many of his novels like *The Dark Room* and *Vender of Sweets*.

Narayan was prolific writer who contributed a lot to the Indo-English literature. He had published eleven novels, more than two hundred stories and a few non-fictional books. He had enjoyed international fame. For his literary contribution, he received many popular awards like national prize of Indian Literary Academy, Sahitya Academy Award, Padma Bhushan, National Association of Independent School Award, etc.

R. K. Narayan was a man with sharp and minute observant. His keen observation had been reflected in his description of character and milieu. He was very simple and gentle. He was so polite and humble that he did not like to speak about his own works. He believed that any work of art should speak for itself. Narayan was Pious and religious by nature.

R. K. Narayan played a very significant role in enriching the Indo-English fiction. In his writing, he had touched many different themes. His powerful imagination was also visible in his writing. He created an imaginary place called 'Malgudi' which he described as locale in his works. He depicted this place in most of his novels and stories. He believed in brevity and so his stories were short and yet effective. He treated his subject humorously. In his fiction, we find the description of human world and Indian sensibility.

After some hand to mouth journalism for a few years, Narayan published his first novel *Swami and Friends* in 1935, the novel describes the life of boys in south Indian schools, and much of his personal experience. We get vivid portrayal of the thoughts, emotional activities of school boys. Two more Narayan's novels *Bachelor of Arts* and *The Dark Room*, appeared in quick succession. Then the war came and Narayan was

apparently obliged to bide his time. After that Narayan edited the short-lived 'Indian Thought', and wrote for journals and papers occasionally. The end of the war meant the return of the spring, and he published his fictional works one after another on the eve of Indian independence and after independence from British colonial rule. He published *The English Teacher* in 1945, which tells the story of a teacher who loses his wife. This is one of the first major novels of Narayan. This novel was followed by *Mr. Sampath* (1949), *The Financial Expert* (1952), and *Waiting for Mahatma* (1955). The Sahitya Academy Award winning *The guide* (1958), *The Man Eater of Malgudi* (1982), *The Vendor of Sweets* (1967), *The Painter of Signs* (1976), *A Tiger for Malgudi* (1983), *Talkative Man* (1986), and *The World of Nagraj* (1990) are his major fictional works.

Apart from these novels, R. K. Narayan has written short stories memoir, essays and travelogue like "A Horse and Two Goats" (1970), "Malgudi Days" (1982), "An Astrologers Day and Other Stories" (1947) "Grand Mother's Tale" (1994), "My Days" etc. Narayan had published two travel books "My Dateless Diary" and "Emerald's Journey", and five collections of essays. Narayan's translations of the Indian Epic and Myths *The Ramayana*, *The Mahabharata*, *Gods Demons* and others were published together. Out of his many travel books his *My Dateless Diary* is the fair indication of Narayan's popularity in America.

Narayan is one of the few writers in Indian who take their craft seriously, constantly striving to improve the instrument, pursuing with a sense of dedication what may often seemed to be the mirage of technical perfection. Narayan came with many problems in his early stages. In those days, it was untenable that an Indian could become a successful writer in English, his father also did not like the idea, not Narayan went

ahead with great confidence, and soon achieved eminent success as a novelist and short story writer.

Narayan is the creator of Southern Indian town Malgudi near Madras where the action of his novels take place. The world of Malgudi as selected in the novels of R. K. Narayan is an imaginary town. It is essentially an Indian in spirit and is made of living presence in all his novels. Malgudi is the microcosm of early 1930 to 1990s society and it is throughout the world of Malgudi Narayan tries to present his view of the world and the vision of life. Narayan weaved human comedy against the background of changing Indian Society as reflected in the imaginary town of Malgudi. Over the years Malgudi experiences swift changes owing to the impact of Westernization and Modernization. According to Srinivasa Iyengar, "Malgudi is Narayan's castor bridge, but the inhabitants of Malgudi although they may have their recognizable local trappings- are essentially human, and hence have their kinship with all humanity. In this sense, Malgudi is everywhere" (42). His long and prolific career is marked by well received novels, novellas, and short stories, almost all of which are set in fictional town of Malgudi, where every sort of human condition not only to India but to life every where is presented. Professor Walsh holds stressed the universal quality of Malgudi, "Whatever happens in India happens in Malgudi and whatever happens in Malgudi happens everywhere" (104).

Narayan: A Novelist

R. K. Narayan is one of the prominent writers writing in English. He is one of big three of the Indo-Anglian fiction the other two being Mulk Raj Anand and Raja Rao. Narayan has made significant contribution in the development novel. The world established in the novels impresses the reader with its coherence, its personal stamp and

idiom. Through the use of imaginary town Malgudi, Narayan had tried to represent traditional ridden Indian sentimentality in almost all his works.

The world of Narayan is the world of comedy where he presents the predicament of the middle class individuals in a growing and changing society. Hence, he is called 'a born storyteller' with the fine sense of tragic-comic mode. As William Walsh observe "Narayan's novel belong to different genre, the serious comedy" (79). Moreover, Narayan not only presents his protagonist's constant struggle with the unfriendly world, but also the oddities and absurdities of other men and women in the various walks of life. So, Malgudi becomes the real town and stands for reality based on certain stable social values. It unfolds all these irregularities, passions, and emotions of life. Narayan's novels are flexible enough to be used in a variety of ways. His fictional work ranges from tragedy to comedy to tragic-comedies. His fictions explore ideas, and ideologies, spread messages, and are simply a mirror of life drifting into fantasy and presents a 'slice of life', or to some extent romantic image. Bulks of Narayan's fictions are domestic comedies rather than tragedies. According to Graham Green, "Narayan's fictional world is a world of comedy that springs from community with markedly traditional mores, standards of behaviours and beliefs" (71).

As a novelist, Narayan is very much interested in human beings and their relationship at home as well as outside. His construction of family, personal relationships and renunciation in relation to every day life and experiences of men women is presented in concrete terms. His imaginary town Malgudi is the locale for all of his novels, and the family provides him manageable and convenient context to study different types of people, human relationship and human behavior.

Narayan's technical experiment and the use of Bharat Brand of English have done a lot for the rise of Indo-English novel. Declaring Narayan as simply "The novelist as novelist" William Walsh appreciates, "His writing is a distinctive blend of western technique and eastern material, and he has accepted it is a remarkable way is expressing an Indian sensibility at home in English in his fictions, Narayan exhibits his interest in a different points of view to suit the stuffs of his novels" (6).

So, Narayan's technique is a blur between eastern materials and western way of writing. As being the novelist of transition era he faces many problems in his writing. Such problems can be seen in the selected novels *The Dark Room* and *The Painter of Signs*.

Narayan tries to present Malgudi as the representative society or micro-cosmos of Indian town and limits himself in the middle class society. Rather than making any concession to any human weakness and follies, we find Narayan implicitly affirming certain values of life. These values are traditionally juxtaposed with modern and Indian in a setting of Malgudi town to represent Indian society as a whole. In his writing, we find modern urban characters are in clash with ancient traditions but ultimately traditional values triumph and normally returns after chaos. These values are traditionally juxtaposed with modern and Indian in a setting of Malgudi town to present Indian society as a whole.

Narayan, in his recent novels, reflects comic gestures and frantic movements, the miracle of faith enacting movements, the miracle of faith enacting its own mysterious sunrise in the minds darkened and deadened by galloping herds of sickness of modern life. In his writing, modern urban characters are in clash with ancient traditions but

ultimately traditional values triumph and normaky returns after chaos. Narayan reflects human relationships and ironies of daily life almost all of his writings.

Malgudi is a dream town and which is not real and it does not exists on the map of India. It remains a dream country in which physical features of various places intimately known to Narayan fused in a single detail, rearranged, and magnified. William Walsh observes:

The physical geography of Malgudi is never dealt with as a set piece but allowed to reveal itself beneath and between the events. One comes to have a strong feeling for the place's identity. The detail suggests surely and economically, the special flavour of Malgudi, a blend of oriental and pre- 1914 British, like an Edwardian mixture of sweet mangoes and malt vinegar. (68)

Thus, Malgudi is a typically Indian town, and it has been presented in Narayan's works vividly and realistically. We see Malgudi growing from a small town into a large city and are also told of its history, customs and traditions. In the beginning it was only a railway station, later it turns in to a town with modern facilities.

Narayan in *The Dark Room*

The Dark Room is Narayan's third novel. It was published in the pre-independent era/colonial period of Indian, presents a candid picture of the awakening of an Indian woman who is a real victim of the oppression caused by her assertive and exigent husband. This novel tells the story of Savitri, a married woman living with her husband Ramani and children, trying to assert her individuality and freedom in vain. She

abandons her attempt and returns home because she can't live without her children nor she ignores the established convention altogether.

The Dark Room presents the kitchen where Savitri, the timid, silent, submissive and sacrificing Indian wife passes her life. Savitri is disturbed but goes on suffering silently. She pities herself when she comes to know about Raman's infidelity. Narayan gives a pathetic picture of Savitri's attempts to win Ramani's love. She feels that all her dreams are shattered. She leaves the house of her husband but comes back as she has neither courage nor the independence of spirit. Savitri becomes a mere puppet in the hands of her husband and follows whatever Ramani orders her. The woman can not be herself in the society, which is exclusively masculine society with laws framed by men and with a judicial system that judge feminize conduct from a masculine point of view. Narayan writes in the novel:

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 Babu did look very ill and she was powerless to keep him in bed; she felt she ought to have asserted herself a little more at the beginning of her married life and then all would have been well. (6)

Here, Savitri represents the position of all the women in Malgudi during colonial period. She however, seems to be bold and brave but in the hands of her husband, who is tyrannical and unkind, becomes weak and powerless.

According to K. R. Srinivasa Iyenger, "*The Dark Room* used to be as indispensable part of an Indian house as the kitchen, and was a place for safe deposit, both a sanctuary and retreat" (16). Narayan himself writes, "*The Dark Room* is within the

house surrounded by the family, it implies a limited privacy, a limited protest" (45).

Narayan further writes with regard to the novel, *The Dark Room*:

I was somehow obsessed with a philosophy of woman as opposed to man, her constant oppressor. This must have been an every testament of the "women's lib" movement. Man assigned her a secondary place and kept her there with such subtlety and cunning that she herself began to lose all notion of her independence her individuality, stature, and strength, a wife in an orthodox milieu of Indian society was an ideal victim of such circumstance. My novel dealt with her, with this philosophy broadly in the background. (12)

Most of the reviews and comments have been directed toward demonstrating Hindu myth and culture S. Krishna observes the first novel thus: "Narayan's third novel *The Dark Room* is quite unusual for him, as a closely concealed anger runs through the book. It is the story of a Hindu woman, who is neglected by her husband because of her infidelity with another, and who decides unsuccessfully to run away from home" (xi).

Thus, *The Dark Room* exposes the pre-independent society of Malgudi which remained unchanged during colonial period. In the novel we find the less account of the scientific and other modern awareness for example, clothing, use of machines, family planning, use of machine etc.

Narayan in *The Painter of Signs*.

The Painter of Signs, the eleventh novel of Narayan, deals with post - independent society of Malgudi (India), exposes the vision of changing social reality, and maps an

enchanted tale of progress of Malgudi, the fictional projection of India as a nation. This novel is the product of Narayan's matured year and tells the story of a young man called Raman and young woman called Daisy who chooses not to be bound by the accepted familial and social conventions. Raman, the younger painter of signs, lives with his old fashioned childless aunt. In the pursuit of business. Raman meets Daisy who is in charge of family planning center at Malgudi. Raman accepts the order to paint a board for her center. Being a romantic fool, his thoughts always dwell on attractive women. But Daisy takes no interest to him. He is assigned to paint family planning slogans at vantage points. Daisy is a progressive lady who subverts the patriarchal (traditional) convention and norm and goes beyond that. She never hesitates to take bath on public well and drying clothes any where.

Daisy, as being the agent of family planning, explains to the villagers, the process of birth control with the aid of chalk and charts. She freely talks about sexuality which is anti-social activity during colonial period. Daisy, on her way to mission, promises to marry Raman but lays down some conditions. First, they should have no children and second, if by mischance one was born she would give the child away and keep herself free to pursue her social work. But at the end she detests marriage and leaves Raman alone. So, male is overpowered by female in post-independence era.

In this way, Daisy symbolizes the western cultural values and attitudes where as Savitri in *The Dark Room* symbolizes the eastern society and culture. Raman is the character who moves according to the demand of time, he compares the changing scene of Malgudi with that the city of New York. It marks the drastic change in the hometown

portraying the attitude of individual people. Moreover, it is a shift in social norms and values from tradition to modern, rural to urbanized life styles.

About *The Painter of Signs*. S. Krishan says:

The Painter of Signs is revolutionary. In this novel, Narayan meets sex-head-on-at least as far as his old fashioned views and gentle humor would allow him. The hero, Raman, is a sign painter who, in the course of his professional work; meets Daisy and falls in love with her. But Daisy is a government employed family planning protagonist, she is not job means more than anything else. (XV)

In *The Painter of Signs*, Narayan has made use of immense variety of changes in Malgudi. The Malgudi world presented in the novel is revolutionary and progressive. The present Malgudi has all the modern amenities such as roads, railways, hotels, hospitals, clubs, educational institutions, printing presses, photo studio, banks and industries. Malgudi has its own railway station. There are hotels like Taj, Anand Bahawan, the beardless and modern lodges in Malgudi. After the political independence of Indian from colonial British Raj, significant changes had taken place in Malgudi. The roads, the parts of the town of Malgudi, the roads, the parts of the town are renamed after national leaders such as Gandhi and Nehru.

In this novel, author describes the spirit of change and urbanization that comes over Malgudi. Daisy represents the spirit of liberty and freedom. Her dynamism controls all the events. She is modern and independent woman. She is anti-family in her attitude, who discards the institution of marriage. At last, Daisy over powers Raman, which is against the old traditional values and norms.

Thus, Narayan's two novels are set in two distinct era deal with the two phases of Malgudi. These novels will help to prove the selected topic changing social reality over Malgudi. About these novel Nagendra Nath Shran says:

The Painter of Signs, Narayan's eleventh novel, is the product of his mature years presents a truthful picture of changing Malgudi in the post independence era. He too has changed with moving wheels of time. Hence, we have different picture of domestic life and social relationship. The difference becomes apparent when we read the two novels *The Dark Room* and *The Painter of Signs* side by side in the light of explanation offered by the novelist. (28)

Hair Parasanna reviews the novel and asserts that the novels of Narayan exposes the "fundamental change" of the Indian society (45). Finally the researcher has attempted in this small research to work upon the changing social reality in the novels: *The Dark Room* and *The Painter of Signs*. These two novels are set in two different eras of Malgudi. In comparision to the first, the second novel exposes the vision of changing social reality and maps an enchanting tale of progress in Malgudi.

II: Transition in Post-colonialism

The emergence of multi-literary theories have provided us with an ample opportunity to read and interpret a text from different angles and perspectives. The present research is a comparative one and tries to present difference between two different novels set in two distinct eras [Pre-independence and Post-independence] of India by the same writer. While talking about Post-colonialism it will be appropriate to talk about colonialism.

Colonial Perspective

The term colonialism is important in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last hundred years. Colonialism is the process of one country controlling to another country with different means and mediums.

Colonialism is a process that started because of most complex and traumatic relationship between the original inhabitants and the victorious settlers in the human history. Colonialism, in a sense, is an act of reforming or forming a 'new community' it is generally believed that colonialism is the conquest and control of other people's land. It is the European expansion of power into Asia, Africa and America. The ancient Roman empire was spread from America to conquer the middle east and China in the time of Genghis Khan in the thirteen century.

Colonialism as a modern category emphasizing in a historic manner of system of serial domination came into widespread use during the 1920s through the resolution of the communist international and the propaganda and agitation of the communist parties of

the world over. Since then it has been almost entirely Marxists who have contributed to a further analysis of the concept of reality of colonialism. Marx and Engels were the first to see the character and impact of colonialism in the colonized society.

According to Marxist critics, the earlier colonialists were pre-capitalists and the modern capitalism was established along with the notion of western Europe. Colonialism restricted the economics of the colonized drawing them into a complex relationship with their own.

In this way, a flow of human and natural resources were controlled by the colonizers on their own. The colonies had to supply raw materials and slaves for colonial consumption. The colonies also had to provide markets for European goods. Elleck Boehner define the term colonialism as: "Colonialism involves the consolidation of imperial power and is manifested in the settlement of territory, the exploitation or development of resources and the attempt to govern the indigenous inhabitants of occupied land's" (2). So, colonialism includes the implanting of settlement in a distant territory by a foreign nation, the colonialist bourgeoisie deeply implanted in the minds of the colonized intellectual.

Colonial discourse produces a kind of stereotype of the orient to have power and authority over the non-west. In this matter Said is completely right because he says, "An in broken arc of knowledge connects the European or the western statesman and the western orientalist; it form the time of stage containing the orient and that the scope of Orientals exactly matched the scope of empire" (Crisis in Orientalism 204). From the very beginning what the colonizers' believed was that civilization and progress emanated from the west and that the natives were primitive and barbaric. So it was the white man's

burden to educate them, to civilize them and to make them human. The European colonizers believed in hierarchy of race and 'we' is the superior than 'them' (the other). It is our duty to rule them and they have to be ruled in any way without any resistance. Said shares with this idea when he says:

When Orientals struggle against colonial occupation, you must say . . . that Orientals have never understood the meaning of self government in the way 'we' do unlike Orientals, they believe, 'we' are true human being; so 'we' have the right to govern to rule and even to possess 'them'. In this connection Said refers to Abdes malek as calling this situation the 'hegemonies of possessing minorities and anthropocentrism allied with Eurocentricism: a white middle class westerners believes it his human prerogative not only to manage the non white world but also to own it, just because by definition, it is not quite as human as 'we' are". (Orientalism 306-7)

From these lines we can see how western discourse about the orient displays west's will to govern the other and how it shares colonial perspective. Through the discourse, they exercise power over the other. What westerners believe and try to make believe that west is the source of life.

Colonial discourses about the Orient, including Orientalism, plays vital role in serving the purpose of European expansion, but along with the coming of white men brought some sort of resistance in almost every where in the non-western world, as manifested is different resistance movements formation of the political parties whose common goal was self - determination and national independence, Elleke Boehmer in her

study of colonial literature and their process of 'othering' remarks:

The Orient, Africa or Latin America is consistently described as mysterious, grotesque, or malign, and in general hostile to European understanding. It is an awful lifelessness, or vast and stupefying, reminding the British observers, as O. Douglas noted, of the uncertainty of all things. In Conrad's east, in his Africa, or in the silver-mines of the South American country of Costaguana in *Nostramo*, the hero is stalked by a brooding nemesis, the threat of moral failure or the loss of rational control. It is a condition which appears to emerge in part out of the radical incongruity between the individual and alien world in which he finds himself. (90)

The colonial discourse, not only creates power to rule the other, but it also contains the possibility of resistance to it from the other. We have seen that the production of otherness is essential for colonialism; yet, it is fraught with internal contradictions, since it produces the possibility of resistance in the other precisely at the moment when it seeks to impose its captivating power over the other. In this sense, it becomes an instrument of power, a means of governing the other, but, the struggle held by the apportion, the other, on the other hand, is the struggle to achieve the power, which in turn, is the struggle to hold the discourse, discourse, in this sense, becomes an object 'the others' are suffering the lack of.

When we talk about the colonial state, it is a basic part of the colonial structure at the same time, the subordination of the colony to the metropolis and other features the colonial structure evolve and are enforced through the colonial state. The colonial state

differs from the capitalist state in important aspects. It does not reflect economic power but creates and enforces it. It is not the superstructure created on the economic base. It helps to create the economic base, it is the part of the economic base of colonialism. It is not only enables the ruling classes to extract surplus, it is itself a major channel for surplus appropriation. Under capitalism, the ruling class is that which, to quote Ralph Miliband, "Owns and controls the means of production and which is able, by virtue of the economic power thus conferred upon it, to use the state as its instrument for the domination of society" (12).

Reverse is the case under colonialism. It is because of its control over the colonial state that the metropolitan ruling class does not control state power and the social surplus in the colony mainly because of its ownership of the means of production in the colony. Rather, because the ruling class controls state power in the colony, it controls its social surplus and is able to subordinate its producers. The metropolitan capitalist class may not own the means of production in the colony to a significant extent.

The colonial state is the organized power of the metropolitan ruling class for dominating the entire colonial society. Also, while in the metropolis, the state is a relation between classes, in the colony, it is a relation between the foreign ruling class and the colonial people as a whole. So, the colonial state does not represent any of the indigenous social classes of the colony. It subordinates all of them to the metropolitan capitalist class. It dominates all of them. None of the indigenous upper classes share state power in the colony, none of them, are the part of the ruling class.

Lastly, it is to be noted that the colonial state is basically a bourgeois state, consequently, in several of its stages, it does introduce bourgeois law and legal

institutions as also bourgeois property relations, the rule of law and bureaucratic administration.

The colonial writing is important for revealing the ways in which that world system could represent the degradation of other human beings as natural, an innate part of their degenerate or barbarian state. The blacks (representing all African, Yellow, Brown and Red) were represented as less human, less civilized, as child or savage, or needless mass or, they were depicted as inferior only because they were different from the whites. Over determined by stereotypes, the characterization of indigenous people tended to screen out their agency. Diversity and resistance. During the time of high imperialism, the writers cherished the idea of white's superiority; they maintained and celebrated the dichotomy between 'us' and 'them': They represented the whites as the civilizers of the world and apostle of light, and the 'blacks' as degenerate, barbaric and in need of European masters to civilize and to uplift them out of their filth. Boehner reminds us this idea when she writes, "Stereotypes of the other as indolent malingerers, shirkers, good for nothings, lay about, degenerate version of the pastoral idler, were, the stock - in - trade of colonialist writing. In contrast the white men represented himself as the archetypal worker and provident profit-maker" (38).

A specific feature of the colonial state is that it is an instrument for the alien domination of the entire colonial society. An understanding of colonialism also enables, first the participants and, then, the historian to understand that the primary contradiction in a colony lies between colonialism and the entire colonial society. Such an understanding thus helps situate the role of different social classes and internal class struggles in the anti-imperialist struggle, in particular, and within the colonial formation, in general.

Colonialism is not to be seen as the same phenomenon continuing over time. The forms of patterns of subordination and surplus extraction and appropriation underwent exchanges over time

It is clear that colonial societies contain a large number of modes of production, relations of production, and forms of exploitation. One view, represented by a large number of sociologists, political scientists and economists is that colonial society was a traditional society.

Thus, the colonial discourse, not only creates power to rule the other, but it also contains the possibility of resistance to it from the other. We have seen that the production of otherness is essential for colonialism yet, it is fraught with internal contradictions, since it produces the possibility of resistance it produces the possibility of resistance in the other precisely at the moment when it seeks to impose its captivating power over the other. So, it produces a kind of stereotype of the Orient describing it as an object of study stamped with an otherness so as to make easier to have power and authority over the non-west. In next term, we can say that colonial discourse is an outlook or perspective of the colonizers (west) to rule over the colonized (Non-west) people.

Post-colonial Perspective

Post-colonialism deals with the effects of colonization on cultures and societies. As originally used by historians after the second world war in terms such as the Post-colonial state. Post-colonial chronological meaning designating the post-independence period. The prefix 'post' in the term also continues to be a source of vigorous debate among critics. The simpler sense of the 'post' as meaning 'after' colonialism has been contested by a more elaborate understanding of the working of Post-colonial cultures

which stresses the articulation between and across the politically defined hysterical periods of pre-colonial and post independence cultures.

Post-colonialism, as we define it, does not mean post-independence or after colonialist', for this would be to falsely ascribe an end to the colonial process. Post-colonialism, rather begins from the very first moment of colonial contact. It is the discourse of oppositionality which colonialism brings into being. In this sense Post-colonial writing has a very long history. But it would be true to say that the intensification of theoretical interest in the Post-colonial has coincided with the rise of post-modernism in western society and this has led to both confusion and overlap between the two. "Post-colonialism is not simply a kind of 'post-modernism with politics' it is a sustained attention to the imperial process in colonial and neo-colonial societies, and an examination of the strategies to subvert the actual material and discursive effects of that process" (117).

No doubt the disputes will continue, since, as Stephen Slemon has argued, 'Post-colonialism' is now used in its various fields. To describe a remarkably heterogeneous set of subject positions, professional fields and critical enterprises:

It has been used as way of ordering a critique of totalizing forms of western historicism: as a portmanteau term for a retooled notion 'class' as a subject of both post modernism and post structuralism as the name for a condition of nativist longing in post-independence national groupings.
(Slemon 1994: 16-17)

The difficulty that arises in defining the term 'Post-colonial' from the semantic implication of the actual world. Semantically, Post-colonialism means after Colonialism.

This definition is too restrictive and too limiting, for it implies only political independence and suggest that Colonialism has completely ended. It does not take into account the continuing for reaching effect of colonialism:

All Post-colonial societies are still subject in one way to another to overt or subtle forms of neo-colonial domination, and independence has not solved this problem. The development of new elites within independent societies, often buttressed by neo-colonial institutions: the development of internal division based on racial, linguistic and religious discriminations: the continuing unequal treatment of indigenous peoples in settler/invader societies - all these testify to the fact that post - colonial is a continuing process of resistance and reconstruction. (Ashcroft 2)

Although, Post-colonial theory is instrumental in bringing the matters of colony and empire in a prominence, it is not the only unique or inaugural in its academic concern with the subject of imperialism and its consequences. So, it is methodologically and conceptually indebted to a variety of both earlier and more recent western theories. It is highly indebted to the intellectual tradition of Marxist anti-imperialist thought and radical rupture of western metaphysical tradition by post structuralism and post modernism. As Leela Gandhi writes:

Intellectual history of Post-colonial theory is marker by a dialectic between Marxism, on the one had, and post structuralism/post modernism on the other. So this theoretical contestation informs the academic content of postcolonial analysis, manifesting itself in an on going debate between the competing claims of nationalism and intellectualism, strategic

essentialism and hybridity, solidarity and dispersal, the politics of structure totality the politics of fragment. (VIII - IX)

The publication of Said's *Orientalism* in 1978 is generally regarded as the principal catalyst and reference point for post-colonial theory, but sufficient attention has to be paid to the fact that this text evolved with in a distinctly post-structuralist climate dominated by Derrida and Foucault. Said's own work draws upon a variety of Foucauldian paradigms as he defines Orientalism as a kind of 'discourse', the impulse Post-colonialism imbibed from post structuralism is its critique of western epistemology and theorization of cultural alterity, as Leela Gandhi writes, "Post-colonialism has learnt - through its post - structuralist parentage to diagnose thematically effects and implication of colonialism as an epistemological malaise at the heart of western rationality" (26).

According to Ashcroft, formal geographical colonization has ended now but a new form has taken its place that is neo-colonialism or the cultural colonization which is a new kind of strategy of the westerners to control the east, Post-colonial theory here helps us to see any cultural and so call artifact in its politics - historical context. It recognizes the colonial discourse, typically rationalizes itself through rigid opposition such as maturity, immaturity, civilization, barbarism, progressive, primitive Post-colonial criticism, here, helps us to re re-examine the colonial relationship and colonial perspective employed in discourse of cultural representation and the extent dealing with colonial relation. And seldom advocating Post-colonial perspective says:

Western values and traditions of thought and literature, including versions of post modernism, are guilty of repressive ethnocentrism "because" models of western thought and literature have dominated world culture

marginalizing or excluding or excluding non-western tradition as a form of cultural life and expression. (189)

Long prevailed western colonial discourse which supports the colonization process and creates myths about inferior, laziness, deceit and irrationality are now forcefully deconstructed by Post-colonial critics most of them criticize the cultural hegemony of European knowledge in an attempt to reassert the epistemological value and agency of non European world. As we know, there was (and is) always an unequal distribution of power among cultures, and that ultimately affects representation of one culture by the other. On this line, regarding Post-colonial perspective, Bhabha directs our attention to 'bear witness' to inequalities in various modes and process of representation. He opines:

Post-colonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority with in the modern world order. Post-colonial perspective emerges from the colonial testimony of third world countries and the discourse of 'minorities' with in the geographical division of east and west, north and south. (Redrawing 437)

The Post-colonial theory incorporates the problem of representation in colonial writing under its subjects of study. Next issues that are constantly dealt in Post-colonial studies are the neo-colonial domination, various versions of nationalism, problem of migration, hybridism and diaspora, Regarding issues under study of Post-colonial theory, the editors of post-colonial studies. reader mentions: "Migration, slavery, suppression, resistance, representation, difference, race gender, place and responses to the influential master discourse of imperial Europe . . . and the fundamental experiences of speaking and

writing by which all these come in to being" (2).

The Post-colonial theory very often speaks for more liberal transnational and transcultural unity, and rejects nationalism as an end in itself. Padmini Mongia on her introduction to Post-colonial theory writes:

Post-colonial theory, on the other hand, problematises the nation even as an 'imagined' community. It rejects not only, western imperialism' but also the nationalist project and takes as its task the understanding and critique of the line between the structure of knowledge and the form of oppression of the two hundred years. (5)

So far as the matter of the Post - colonial state, it has often been used by historians, economists and political theorists as a synonym for post independence state as the colonial state was the dependence/pre-independent state. Its formation after independence is the clearest signal of the separation of the colonized from the imperial power.

However, in practice such independence' may come to be seen as superficial, firstly because the dominance of the idea of the European concept of the nation in the minds of those who led the struggle for independence often meet that new Post-colonial state is free from the cultural, political and serial domination or control from the colonizers.

Post-colonial criticism, which attempts to re-examine the colonial relationship, emerged in resistance to colonial perspectives employed in discourses of cultural representation and the texts dealing with colonial relations. By subverting the colonial perspective, Post-colonial criticism has forcefully deconstructed the long cherished discourses which, supported colonization process and produced colonizing myths about laziness, deceit and irrationality of the non-western. As Derrida himself calls western

metaphysics. 'The White Mythology' which resembles and reflects the culture of the west.

Elleke Boehmer, too, in *Colonial and Post-colonial Literature* writes on Fanon that "In his book *The Wretched of the Earth*, Fanon called for the entire structure of colonial society to be changed from the bottom up violently. For him, to decolonize meant that the indigenous be forcefully substituted for the alien, in literature as in life . . ." (183) That means, the colonized had to 'insult' and 'vomit up' the white man's values.

So, Post-colonial criticism, licensed with the cultural discourse of suspicion on the part of colonised people, seeks to undermine the imperial subject. It has forcefully produced parallel discourse which have questioned and even subverted since long cherished stereotypes and myths about the other. By this, westerners have become, as Said puts it, "Aware that what they have to say about the history and the cultures of 'subordinate' peoples is challengeable by the peoples themselves who a few years back we simply incorporated, culture, land, history and all into the great western empires and their disciplinary discourses" (Culture, 195). This means that the power and authority of western colonial representations have been questioned and challenged by the discourse produced by the then supposed to be subordinate people. These Post-colonial writers and critics turned the table and presented the colonial history from the perspective of colonized people's experience. By doing this, they revealed what the colonial authority did to them is the name of progress, science and civilization. As a result, westerners, for the first time, according to Said, "Have been required to confront themselves not simply as the Raj but as representatives of a culture and even of races accused of crimes of violence, crimes of suppression" and crimes of conscience" (Culture 195).

Such a subversion of an attack on colonial perspective by the Post-colonial critics

like Said has given birth too many other Post-colonial critics. As emerging from displacements and derelictions of social marginality, these Post-colonial writers and critics provocatively produced parallel discourse what Bhabha calls "An affective writing's in order to reinscribe and relocate cultural differences. As Bhabha quotes Fanon in his *'Post-colonial authority and post modern guilt'* as saying,. 'o' my body, make a man who questions!" (59).

The Post-colonial perspective attempts to re-examine the colonial relationship, emerged in resistance to colonial perspectives employed in discourses of cultural representation and the texts dealing with colonial relations. According to Seldon, "Western values and traditions of thought and literature, including versions of post modernism, are guilt of repressive ethnocentrism" because "models of western thought and literature have dominated world culture, marginalizing or excluding non-western tradition and forms of cultural life and expression" (189). So, in this research, postcolonial would mean the effect of changing social reality and also the time after the official end of colonialism.

Now, what the Post-colonial perspective means deserves to be briefly explicated here, as mentioned earlier, the uneasy incorporation of mutually antagonistic theories. . . Marxism and post structuralism . . . contounds any uniformity of approach. As a consequence, there is little consensus regarding the proper content, scope and relevance of Post-colonial studies. Yet, Post-colonial theory facilitates us to see any cultural artefact in its politico - historical context. Said writes in the same vain, "My position is that texts are worldly, to some degree they are events, and, even when they appear deny it, they are nevertheless a part of social word, human life, and of course the historical moments in

which they are located and interpreted" (4).

So, Post-colonial study directs its critique against the cultural hegemony of European knowledge in an attempt to reassert the epistemological value and agency of non-European world. The Post-colonial theory incorporates the problem of representation in colonial writings under its subjects of study.

Thus, form the huge chunk of the issues in post-colonial studies. This short introduction has shed light especially on two aspects: the case of representing an alien, nation, its people and culture in colonial writing; and the neo colonial rise in recently independent nation. So this chapter elaborates the two aspects of Post-colonial studies in a considerable length. One very often exploited by colonial writers, and the other by anti colonial or Post-colonial ones. Post-colonial theory is the major one to bring the matters of colony and empire in prominence. It is not only inaugural in its academic concern with the subject of colonialism and its consequences. Thus, it conceptually and methodologically indebted to a variety of both earlier and more recent western theories which is highly indebted to the intellectual traditional of Marxist and radical rupture of western philosophical tradition.

In this way, Colonialism and Post-colonialism are two broad theories deal with the two different phases of world scenario. The societies under the colonial system were traditional, undeveloped, and primitive. It is clear that colonial societies contain a large number of modes of production, relation of production and forms of exploitation. One view represented by a large number of sociologists, political scientists and economists is that colonial society was traditional society and that colonialism, by and large retained old relations and modes of production. Others have seen colonialism as a transitional

society which would have, on its own, without being shattered, gradually developed into a modern or capitalist society. Still others view colonial societies as dualistic in nature, in which the modern capitalist sector co-existed with the traditional precapitalist sector. The society and its literature during colonial period was nothing but mere imitation of their colonial master, their literature and society. The societies had been blinded by the glare of western civilization. The situation of colonized society was very bad, people were regarded as 'other' they were marginalized, they had to move as per the wish of colonizers. On the other hand colonizers were powerful, they were in centre, having central power. A flow of human and natural resources were controlled by the colonizers on their own. The colonies were controlled by the colonizers on their own. The colonies had to supply raw materials and sales for colonial consumption and also the colonies had to provide market for European goods.

The ordeal of freedom struggle, the communication problem, plight of untouchables, the landless poor, the downtrodden and economically oppressed and exploited people were the exponent of colonized society. The colonized societies were in contact with the multitudinous riches of Europeans literature and culture. People started to think that to be westernization in the language and culture is to command more and more prestige. Western culture was introduced through English language and colonization. The relation between colonizer and colonized was like the relation of slave and master. The colonizers used to exploit the colonized differently. Outwardly they seemed to be loyal but their inward mission used to be next e.g. European first came to Africa to run trade/business to teach African and make them literate but later on, they established their own colonies in different parts of Africa.

From the very beginning what the colonizers believed was that civilization and progress emerged from the west and that west and that the natives were primitive and barbaric. So, it was the white man's burden to educate them, to civilize them and to make them human. The European colonizers believed in a hierarchy of race and 'we' is the superior than 'them' (the other). It is our duty to rule them and they have to be ruled in any way without any resistance. Colonialism shattered the indigenous culture and society, instead of old traditional, primitive culture people started to follow European (western) culture. The societies started to learn from western society and its experience. It was the phase of transition. When the first world war ended, societies found themselves on the threshold of new era with multiple possibilities. In the pre-independent society we find the less account of the scientific and other modern awareness, for example, clothing, use of machines, family planning, use of medicines etc.

The western breeze blew sometimes directly and at other time indirectly which created the transition in the societies. Before independence Indian society was agrarian, agricultural, colonized, theocentric and religion-centric, we can see the continuation of ancient tradition and beliefs that have deeper impact on the societies. European models were the major outside influence on literature and societies. In the post-independent society we find the effects of science and technology and industrial advancement both in society as well as literature. The main problem of post-independent society was the basic conflict between individual and society, past and present and the effects of modernization and westernization in varied aspects of life of society and its inhabitants. So, Post-colonial study directs its critique against the cultural hegemony of European knowledge in an attempt to reassert the epistemological value and agency of non-European world. The

next issues that are constantly dealt is neocolonial domination, various versions of nationalism, problem of migration, hybridism and diaspora.

The marginalized, the peasant and the labors were the inevitable manifestations of the change in the psyche of literary community and society along with impact of modernization and westernization. So, there was clash between age-old tradition, value and western values. The anxiety for the west and its dilemma of the modernity has created an unresolved tension in social life and literature. The issue of set and morality became quite controversial and even the indicator of modernity among certain groups of society. The sexual relationship was related to change in experience, but it had created tension between social authority and individual freedom.

Gender Issue in the Transition Phase

Post-colonialism emerged with different issues, one of them is gender. The very word gender refers to the socio-cultural definition of man and women, the way societies distinguish men and women and assign them social roles. It is used as an analytical tool to understand social realities with regard to women and men. It is one of the universal dimensions on which status differences are based. According to Gerda Lerner, "Gender is the costume, a mask, a straitjacket in which men and women dance their unequal dance" (11).

The very word female etymologically meaning a wife/women where as male refers to the husband/man. Since time immemorial women have been relegated to the position of other colonized by various forms of patriarchal domination. They share with colonized races and cultures in intimate experience of the politics of oppression and repression.

In colonized society, woman was the other, she was marginalized. Defined only by her difference from male norms and values, which mean defined by what she lacks that men have. Therefore, women who behaves like a women is not her own instinctual behavior rather she has been taught to do so. In the long history of humanity and its development, women has been as important factor as man.

The most ancient history known to us is an undying witness of the fact that women has always been kept in sub-ordination and has always been treated as inferior to man in rights and privileges "such" says Gibbon, ". . . Was the Stren and haughty spirit of the ancient law that women were condemned to perpetual tutelage of priests, husbands, or guardians, a sex created to please and to obey was never supposed to have attained the age of reason and experience" (34).

In Roman laws, a woman was completely dependent over male tutelage before and after the marriage and she had no more right than a purchased slave. The condition of woman in other civilized nation and countries of old was no better than in Rome. In every part of the world, woman's position is bestowed upon the construction of male's norms and values-that determine the socio-identity of women in the society. Such woman is subject to what is today called a "double colonization" that is in the first instance in the domestic sphere, the patriarchy of men, and then, in the public sphere, the patriarchy of the colonial power.

It is believed that the emancipation of women and searching of their identity have started from the nineteenth century onwards, which is vividly stated in Ibsen's a *Doll's House*, when Helmer says, 'Before all else you're a wife and a mother". Nora says, "I don't believe in that anymore. I believe that, before all else I'm a human being, no less

than you - or anyway . . . you are" (592). So, the voice of Nora is the voice that has been raised by the women of the nineteenth century for liberation and salvation from the patriarchal norms and values, and search for their own self.

As the calendar changed from the nineteenth to the twentieth century, women were faced with two very different images, called True Women and New Women, to which they were expected to conform. The True Women represented the ideal women, a domestic wife and mother who found her identity and voice thoroughly her husband. The New Women symbolized an independent, self-supporting, revolutionary women, uninterested in domestic life or family, reflecting her belief in the importance of a women developing her own identity and voice.

The women transitioning between two ends of a spectrum, with each women attempting to find whereas she fits as a person along the line, as well as developing an individual voice. The women in the Post-colonial era are revolutionary with the vision of change. The gender issue in the early and middle nineteenth century, heavily influenced by the cult of domesticity, often created domestic, pious, pure, submissive and silent female. Characters the cult of domesticity was based primarily on the belief that the woman's sphere was the home, while the man's was public life.

Around 1890, a new mold began to gain appeal with women, casting shadow upon the True Women ideal. The New Woman, an image that developed as an interchange in the society. Ordinary women began to develop a new sense of independence, by developing and raising their individual identities and voices. Freedom and individuality came as a result of the wide variety of attachment to the New Women. The New Women's ideology revealed to the real women that she no longer needed to find

her identity through a man. New Women's ideology allowed women to break, be free from the domestic realm, entering in to the public arena previously occupied only by men. The New Woman's image and her voice frightened society because it was different.

Thus, the gender is the Post-colonial issue which shows the position of male and female especially before and after the independence, it further shows the position of women in neo-colonial state, how they are living with what position. Gender is as essential factor of changing social reality which challenges the eastern way of evaluating women. The most ancient history tells the weak position of women in the society. In every part of the world, women's position was very weak, they were treated as an commodity. But Post-colonialism puts towards the position of women. Modern, post-colonial women are progressive and revolutionary. The ideology of new women helps to break the traditional society and establishes the new notion of social change.

III: Changing Social Reality in R. K. Narayan's *The Dark Room* and *The Painter of Signs*

Literature is the manifestation of writer's complex relationship to his socio-cultural ethos and to his own unique individuality. The comparative study, in general studies two different literature of different languages or even the same. Here, literature is studied with reference to other literature generally on a bilingual basis. In the context of Indian literature, the problem of changing social reality is studied with reference to *The Dark Room* and *The Painter of Signs* by R. K. Narayan. In this research, an attempt has been made to analyze the changing social reality on the basis of two different social structures i.e. Colonial and Post-colonial. The same Malgudi appears differently in the *The Dark Room* and *The Painter of Signs*. In the context of Colonial society, literature compares the suffering of colonized people, and their position in the society whereas Post-colonial society exposes the vision of change. The progressive Malgudi is the perfect example of changing social reality.

The works of R. K. Narayan are all rooted in social reality in a form of protest, reform and progressivism with the vision of a human society. The revolutionary Nationalist's struggle for independence, Gandian non-violence and moral force and the growth of modern historical sense were the contents of Narayan's work. Besides this, Narayan had reflected the emergence of New India, Urban and political life in the post-independent era with social change and cultural transformation. Narayan depicts peripheral and dynamic effects of modernization, progress on the village, breakdown of feudalistic structure and the joint family, nostalgic structure and the joint family nostalgic reminiscence, conflict between ancestral orthodoxy and rebellious individualism.

In addition to this, Narayan in almost of all his works revealed his search for synthesis (fusion of modern and traditional beliefs, values) between liberal humanistic social experiment and industrial revolution. Narayan has searched the synthesis of tradition and modernity to reflect the impact of tradition and modernity on society and its people. Comparative study, in general, studies two different literatures of different languages or even the same. Here, literature deals with the two different phases of Indian society i.e. colonial and Post-colonial by the same writer. The selected novels of R. K. Narayan *The Dark Room* (1938) and *The Painter of Signs* (1976) are set in two distinct eras (pre-independence and post-independence) of Malgudi. In comparison to *The Dark Room* Naraya's *The Painter of Signs* exposes his vision of changing social realities around him and maps an enchanting tale of progress of Malgudi, the fictional projection of India as a nation. Both of the novels are set in Malgudi, and imaginary town of Narayan. So, these two novels are the replica of Narayan's Malgudi, which is ever changing, and progressive. The society which *The Dark Room* represents is traditional, male dominated indigenous where as the society which is represented by *The Painter of Signs* is modern and progressive.

Narayan's third novel *The Dark Room* presents the tale of a tormented wife, who is real victim of the oppression caused by her assertive husband, Ramani where as his eleventh the novel *The Painter of Signs* is the product of his matured year, tells the story of a young man Raman and a young women Daisy who choose not to be bounded by the accepted familial and social conventions. Narayan's *The Dark Room* and *The painter of sings* can be analyzed comparatively under the following headings.

Changing Social Reality in the Novels

In the past, thousand of years ago, Indian ancestors were aware of multi-religious and multi-lingual nature of Indian culture. Traditional Indian society was in the bond of male domination. In male dominated society women's position was submerged by the male, they had low positions in the society. In the novel, *The Dark Room* Savitri, the central female character has been good mother and devoted wife. She is soft and submissive and does not want to sacrifice her domestic harmony at any cost. On the other hand, in the patriarchal society, her identity is formed in the presence of her husband. Savitri is happy with herself at the surface level, but the deeper part of the life is more suppressed and depressed as her husband is not with her. So women's position in the society is quite-dependent over male and female plays role what has been given to them as a ready made item. The whole novel tells the discord in married life of Svitri and husband Ramani, who ill-treats her negatively that remain unresolved. The brief conversation between Savitri and Ramani over their son Babu's headache on the opening page of the novel gives true picture of he husband wife relation and the humiliation. This conversation shows the female position in the patriarchal society. Here Savitri has been subjected to:

Babu turned on his mother a look of appeal. She said "Lie down, Babu.

You are not going to school today" Ramani said, "Mind your own business, do you hear?"

"The boys has fever"

"No, He hasn't Go and do any work like in the kitchen, but leave the training of a grown - up boy to me. It is none of a woman's business" (1)

Savitri's position is just like the position of Nora in the Dolls' house. She becomes a mere puppet in the hands of her husband and follows whatever he orders her. Acceptance of one's lot rather than protest or revolt has been ingrained in her and she has been taught to find her happiness in it, although it might be irksome to other. The women can not be herself in the society which is exclusively masculine with laws framed by men with a judicial system that judge feminine conduct from a masculine point of view. Narayan writes in the novel:

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 Babu looked very ill and she was powerless to keep him in bed; she felt she ought to have asserted herself a little more at the beginning of her married life and then all would have been well. (6)

Savitri, seems to be bold and brave but in the hands of her husband, who is tyrannical and unkind, she becomes weak and powerless. Women in particular life are judged by man's law, as though they are not a woman but man. "It is none of a woman's business" (1) says Ramani to Savitri. So women's business and identity are constructed and categorized in the society by the male and if the female tries to go beyond such constructions they are either paralyzed or physically punished. In the same way Savitri is designed and moulded by Ramani with his own consciousness and patriarchal norms and values.

On the other hand, Narayan's *The Painter of Signs* exposes his vision of changing social reality. The society, which is depicted in *The Painter of Signs* is progressive. The central woman character Daisy, the family planning propagandist tries to subvert the ancient culture while she is in village. Daisy deliberately chooses to be isolated herself

from each and every form of family relationship and defy the norms and conditions of the society. She tries to seek her individual potential only to render her service to the society as a family planning propagandist. Daisy in her manner, sharply differs from the summing up of her features; by her behavior one can make her image. She is not only shy like an old Indian woman, she easily deals with unfamiliar persons (male) as well. She said several times, "come, dear, to my side and had no clothes on" (45).

This above expression shows that Daisy is influenced by western culture and tradition. Daisy was such a character who never bothered about anything as, "She bathed in public well, washed and dried her clothes after ordering Raman to keep away. She accepted any hospitality, been in the lowliest hut, and proved extremely undemanding" (57).

Daisy dominates the hero Raman which is against the social tradition and norms. She is modern in her spirit of liberty, hates set rules and regulations. She is an anti-family in her attitude. She feels suffocation in a joint family she discards the intuition of marriage. Daisy courts with Raman, makes herself clear to him saying that she does not like house keeping. Raman agrees with all her conditions but later. Daisy ends her affair with him too. Daisy is self-confident and dedicated to her work. Raman, on the other hand is an artist who is sensual but Daisy overpowers him too. He has to move as per the will of Daisy. Here Raman is made hensure where as Daisy is cocksure. Daisy does not like the interruption from others as she is independent and says "don't interrupt me. You can tell me about yourself later" (133).

The Dark Room is dark and Savitri feels that there is not light waiting at the end of the tunnel. Once Savitri sulks in *The Dark Room* when Babu, her son, is severely

beaten by Ramani one day. She is not able to protest against her husband's will explicitly in front of him. In order to register her protest: ". . . she went to the dark room next to the store, and threw herself on the floor. Later, the cook tracked her down there and requested her to take her food, but she refused the children came to her one by one and tried, to coax her. She turned her face to the wall and shut her eyes" (39).

So, the central female character is always suffering form the crisis of identity in all the situation of her life. She realizes that a part of her life is dead symbolizing her emotional death. She untimely realizes that she doesn't possess or own anything and has right to call anything her own, that her own free will and individuality doesn't exist in her husband's house of authority. So within the family Savitri is under going identity crisis due to the aggressive and tyrannical husband Ramani who is obsessed with the patriarchal norms and values, broadly speaking he is the agent of neo-colonization.

So far as the matter concerns with Daisy in *The Painter of Sings* is free and she herself introduces as Daisy among others. She chooses not to be bound by the accepted family and social conventions as Savitri does in *The Dark Room*. In course of her business she meets Raman a sing painter he is now determined to give her the best possible service and pleases her; he lovingly selected the planks for her; she is modern and independent woman represents the spirit of liberty in the town called Malgudi. She is also the representative character who exposes the sprit of development in Indian after independence. She freely moves here and there without any hesitation to pass the message of family planning to the post independent people. She suggests the people to avoid the unnecessary children and use contraceptive devices. Once Daisy said firmly,

"At least, prevent the next child coming. Other doctors will be here next month.let this baby come; can't be stopped now" (61).

Daisy, on the other hand, talks about the disadvantages of having many children in the post independent era. Once she said to the villager, "Ten childbirths this in twelve years of married life: don't you see that it will kill your wife" (61). She never shies to talk about the family planning. She explains to the villagers the process of birth and birth control with the aid of chalk and charts and she explains the demerits of having number of children in post-independent era. Once about her own marriage Daisy lays down some conditions with Raman first, they should have no children and second, if by mischance one was born she would give the child away and keep herself free to peruse her social work. But at the end, Daisy detests marriage and leaves Raman along it proves that Daisy is an anti-traditional and anti-family. She desires personal freedom and happiness in the post-independence era.

Savitri, in *The Dark Room* defiantly walks out of the "doll's house", leaving her husband and children behind. "She threw a look at the children, at him, turned round and walked out, softly closing the door behind her" (88). Although she does not have any place to relieve herself later she wanders aimlessly in the night. So, this escape from oppressive convention and attempts to drown herself after her tyrannical husband shows some sort of inner revolt to find the self identity of her own. However, the effort to find out the natural happiness by discarding the traditional conventions and values that are going in the society definitely result fruitless for her. At last, she returns her house by saying, "In Yama's world the cauldron must be ready for me for the sin of talking back to

a husband and disobeying him, but what could I do? What could I do . . . no, no I can't die. I must go back home" (94).

Savitri tries to drown herself from the oppressive husband and patriarchal norms but provides futile when Mari, a lock-smith, foils her effort. Mari takes her in his village and provides shelter to her. However, she is ignorant as well as inexperienced in the ways of the world. She accepts the ascetic kind of life and even feels happy that this step opens for her a new life.

In spite of these pious and noble thoughts, she just can not take her mind away from her husband and children worries about their future it shows that she cannot escape from the social values, rules and regulations. A nostalgia for children, home, and accustomed comforts seizes her and she says, "I must see them; I must see Babu I must see Sumati and I must see Kamala. Oh . . . " (146).

Savitri is happy in the beginning of her new and independent way of living. But her fears increases in due course. In this novel Savitri, not only blaming herself but blaming to all the women who is fully dependent in her husband and the husband is everything the wall for her support. The wall of the husband is her identity and Savitri is fully depending on the wall. So, the identity of Savitri is created from her husband's point of view. She leaves her family and home pretending herself as independent woman but in reality she becomes more frangible as she is not getting any support from any body.

The single night Savitri spends in the darkness of the temple which is enough to make her realize that she has been attempting something revolt against patriarchal convention and society, and freedom from all attachments but it is impossible for her. So she decides to return home accepting her defeat and inability to fight. In this way, she is

indecisive to herself; not able to go beyond the patriarchal norms and values and accepts what has given to her as an innocent creature.

On the other hand, Daisy in *The Painter of Signs* is just opposite of Savitri she is progressive lady, who breaks the patriarchal convention more than this she manipulates the Raman and asks him to go with her, in the family planning mission and write slogan about family planning. Daisy has chosen Raman as an agent of publicity, he publicizes the message through sign-board as: "A sign - board was inevitable in modern life, a token of respectable of and even noble intentions . . . " (13) .

Daisy, in a post-independent era, wants to educate the people about sex education. She begins with preamble, "That's the reasons I feel strongly that sex education must be given from the kindergarten state. Other wise so much ignorance and taboo led to the present state of affairs. I hope you at least know that it's the easiest thing to produce a body" (86).

Daisy is concerned with birth and not with death otherwise she will be pestering Yaman to take a way more people each day. She is satisfied with her business. Once Raman takes Daisy to the Shiren to write the message. After observing the location she turned to Raman and said, "You know, here we should also have a pictorial medium rather than just words. A father and mother and just one bright and healthy child with the caption, with just one, we will be happier" (69). Here, Daisy prefers the notion of small family and does accordingly which is totally against the notion of having many children regarding them as the free gift of God.

During their mission of writing anti-family slogan an old man in the village does not permit Raman to write, "No children message" on the village wall, Raman gets shame

- faced. Daisy firmly says to him not to be afraid, she further says, "We are all working for a cause that's of national importance. I wish I could talk to him. I am sure he would be convinced" (79). Here, Daisy is firm and progressive in her thought, she deals with national issues, and satisfies herself when she could eliminate pregnancies. She doesn't have family issues and problems. She works for the nation and wants to see progressive society throughout the nation. She thinks that post-independent society should not have such traditional concepts rather people should follow her in such an important matter of the nation. But at last, she displeases Raman saying, "Calm yourself: you will be happy married to someone very different. Seek a proper partner for yourself . . . you are everything a girl dreams of" (180). This expression makes Raman very sad and could not be able to talk anything in front of the Daisy, who overpowered him. More than this Raman suffers a lot in the hand of Daisy. Here, Raman is just opposite of Ramani in *The Dark Room*.

In *The Dark Room* the position of woman seems to be quite difficult due to the patriarchal society, where women are fully subdued and subjugated from their roles where life does not give any sense and meaning for them. The situation of Savitri in the novel is seldom able to create a sense of liberation and independence within her. Ramani, Savitri's husband, treats her as a slave in the house. In each and every matter she becomes the slave of Ramani and has developed her independence and identity from the perspective of her husband.

Savitri in front of her husband becomes a mere doll rather than to show her own self and identity. She obeys Ramani very patiently and does not argue even with a single word. The daily routine that she follows does not give a proper meaning in her life that makes her life meaningless, and troublesome. She herself regards as weak and powerless

creature in the presence of her dominating husband and could not make single voice against patriarchy. Her position is similar to the position of colonized people under British rule. Further more, this daily doll routine that she follows; suffers to create her own identity in the family and society:

Savitri's throat went dry at the sight of her husband. He was pacing the front veranda; he had changed his coat and wearing a blue blazer. The looked fixed fixedly at her as she came up form the gate and said, you have made me wait for half an hour a fellow comes home from the office, dog fried, and he has only the doors and widows to receive him where is everybody gone? Anyone could walk in and walk out with all things in the house. (20)

Savitri is being treated as an object since the demand of her husband has to wait at the gate in the evening for greeting; does become monotonous routine for her. She passionately waits for her husband's arrival till late evening until he comes from the office. So, she becomes the mere victim of patriarchal systems; where male are represented as lord and females are inferior race.

Savitri once sulks in *The Dark Room* regarding the issue of her son, Babu, Later, Janamma, the neighbors, comes and consoles Savitri regarding about wife's duty to the husband:

That makes it worse. You should either let your words out or feel that everything your husband does it right. As for me, I have never opposed my husband or argue with him at any time in my life I might have

occasionally suggested an alternative, but nothing more. What he does it right. It is the wife's duty to feel so. (46)

The problem of husband wife relation in *The Dark Room* is not confined with in Savitri and Ramani only in Malgudi, rather it is the common problem of all the couples in the patriarchal society where women are marginalized and defined by the male. Janamma teaches Savitri about the wife's duty towards their husband though she herself is a woman. She is already molded and designed by the patriarchy norms, values and so forth, and knows the position of women in the society.

On the other hand, Daisy in *The Painter of Signs* is independent and supports her livelihood working in family planning sector. Daisy's position represents the position of whole Post-colonial women in Maldugi. She is family planning protagonist. She is there to make people aware of family planning to control the population that is totally against the old tradition and belief. Daisy as a New Women subverts the old culture and establishes new western culture. Old people believe that the god, as gift, gives children. As Rman's aunt a representative of old generation asks, "Isn't it by God's will the children are born?" (54)

The establishment of the western culture in place of old traditional society of Malgudi helps researcher to prove the hypothesis and further helps to show the transition between two cultural values. Everywhere Daisy is free to go and move, she does not want to be under the patriarchal convention rather she challenges the old tradition and establishes new western tradition in the society. Raman, symbolic representation of patriarchal society, runs after the Daisy and does what ever she says: "Come, dear, to my side, and had no clothes on" (45). Even at night he does as per the will of Daisy. This

expression shows the subversion of old traditional culture. In order to escape from the situation he makes possible attempts and he further says, "I have no freedom" (46). This situation is just opposite of Savitri in *The Dark Room*, where she does not want to act against the established convention, social code and norms, thinking herself as pure traditional Hindu women.

Daisy does not want to change her name even after their marriage, which is the most important thing in the Post-colonial era. About this remark Daisy says, "No I won't change my name!" (158). In the society of people women's surname gets changed automatically after their marriage. Here, this expression sounds like challenge to the old patriarchal system/society. On the other hand, Daisy doesnot believe in the stone image of gods. She needs everything separate, which is totally Post-colonial concept. Here, the author makes satire on the individualistic feelings of westerners by narrating Raman's monologue:

What sort of married life is this going to turn out to be? Separate lives and separate everything! Only the roof was to be common and perhaps the bed even of that he was not certain how long. She might want to lock herself in her room and forbid him to enter. Should he write a NO ADMISSION Sign and present it to her as a wedding gift? She might even say 'I will stay in my own apartment and you stay there and we will meet by appointment, form time to time. (172)

Daisy visits Raman's house as they sleep in a single bed like a husband and wife before their marriage. Such thins are very common in Post independent society i.e. Malgudi.

Malgudi as the Representation of Changing Social Reality

Malgudi, the small, south Indian fictional town provides the setting for almost all of Narayan's novels and short stories. *The Dark Room* and *The Painter of Signs* too, set in the this town. Malgudi, of course does not exist in any map of India. It is for Narayan just as 'Wessex' is for Thomas Hardy and 'Yokhptawpha' for William Faulkner. Malgudi is an imaginary landscape inhabited by unique characters of his fictional works. It frees Narayan to his enterprise. The setting of Malgudi is quite distinctive and most of the parts of its are descriptive. The places of Malgudi are not overshadowed by the people who inhabit it. There are characters who given meaning to the pales of Malgudi and make them real and life-like.

Malgudi keeps on changing with the wheel of time form pre-independent to post independent. In comparison to *The Dark Room* Narayan's *The Painter of Sings* exposes his vision of changing social realities around him and maps and enchanting tale of progress of Malgudi. So, Naraya's Malgudi is the microcosm or representation of India, it grows, changes and expands, and is full of humanity drawing its sustenance form the human drama that is enacted in it. Narayan in on long literary journey, Malgudi conveniently records the major changes that had taken place. Obviously, Malgudi is the central theme of his novels. Prof. K. R .S. Iyenger comments "Malgudi is the real hero of Narayan's novels; it is not the fictional town but the living Indian own" (368).

Narayan's *The Dark Room* sets in Colonial Indian or pre-independent society is one of his early works, deals with the condition of Malgudi society in the Colonial period. Undoubtedly, many people have seen the Colonial period as a period of transition to modernity. Malgudi goes fundamental transformation during the colonial period. And

it is precisely for this reason that the initial conditions from which it starts the development process after colonial period. The Lowly Extension, Kabir Road, The Albert Mission College, The Spreading Tamarind closely surrounded by the little society of Malgudi. The market road is the most important main road in Malgudi. Ellaman street is the last street of the town and river Sarayu is some minute walk from here. Malgudi had only two high schools at he beginning i.e. Albert Missin College of The Board High School. The initial pace of development was very slow, suddenly it came in to the line of development after 1935.

Malgudi in 1935 suddenly came into line with the modern age by building a well-equipped theatre-the palace talkies - which simply brushed aside the old corrugated-sheet - roofed variety hall, which from time immemorial had entertained the citizens of Malgudi with tattered silent film. (22)

Modernity has not yet made much impact on the pre-independent Malgudi. The progress from innocence to experience has not started in Malgudi. Malgudi is till free of the disturbing and corrupting influence of modernity and the west. The east, west encounter is an important aspect of Narayan's fictional world of *The Dark Room*. The fictional town Malgudi shows that it exists on two levels. an, old traditional values and new western notion of progress.

The pre-independent society of Malgudi was conservative and patriarchal. The central female character Savitir in *The Dark Room* is the real victim of this kind of society. She is treated as an object or plaything by her own husband. He behaved wildly, "Is every body in this house dead?" (36). Here we do not find the good relation between

husband and wife rather they stands as the agent of colonizer, and colonized. The problem of husband wife is not confined within Savitri and Ramani rather it is the common problem of all couples in the patriarchal society where women are identityless and marginalized.

The pre-independent society of Malgudi was highly influenced by the religion. They had traditional mind and out look in every sector of their life. When they meet the crisis, they used to worship the god and goddesses. Savitri too, is the product of this society and she does accordingly. Due to excessive fortune of her husband, she leaves the house and children. Once, "She stood in the water and prayed to her god on the hill to protect the children . . ." (94). Savitri dedicated her life to the service of god, she has the belief that god would protect them in their troubles. Once, Savitri goes to the garden and brings a handful of flowers. The old man takes the flowers and enters the shrine. Savitri brings together her palms and prays to the idol, "Protect Sumati, Banu, and Kamala. Let them all eat well and grow. Please see that they are not unhappy" (144).

In a male governed society women are seen as different social creature, they are oppressed and repressed by male in each and every steps of their life. They are totally regarded as a domestic creature, which is weak, inferior to male. They are fully placed in the position of 'other'. Savitri, is very deplorable and unresisting as she is behaved as a doll or other being by her husband.

In the beginning of the novel, Ramani regarding the son's illness scolds Savitri with a bitter expression, "Go and do any work you like in the kitchen, but leave the training of grown - up boy to me. It is none of women's business" (1). So, patriarchal norms and values have hovered on Ramani as a result Savitri becomes the victim of it.

On the other hand Narayan's *The Painter of Signs*. Set in post-independent era/post-colonial era, maps an enchanting tale of progress of Malgudi. Being a novel of mature year, Narayan's vision also changes with the progress of Malgudi. He captures most of the remarkable changes that occurs in the town Malgudi. This novel shows that Malgudi is changing by making progress in various walks of life.

Here, the novelist is a key observer of life in a fast growing town of Malgudi. Modernity begins with *The Painter of Signs*. In this novel, Narayan show the striking massive effects of modernity in his Malgudi world. The freedom that the character 'Daisy' enjoys is unmistakably striking. She brings refreshing change and suggests the changes gradually creeping in the Indian women and their milieu. The interesting tale of love is set in Malgudi, which has by now witnessed remarkable change in almost every walk of life, and scientific progress is responsible for social and cultural change or transformation.

Malgudi is caught in the wave of freedom movement. Mahatma Gandhi's presence in the town is a great event. The people, living in the dark atmosphere of colonialism receive the super message of truth and non-violence. The west wind does not forget to blow in the Malgudi town. Narayan, in this novel, has presented westernization in term of vast social or political conflict, and its dimensions are mainly ethical. Narayan's depiction of contemporary life trembles between tradition and modernity and east and west.

Malgudi changes over the years due to the western impact and influences. The socio-cultural and economic changes are reflected in the place as well as in people. Raman, the protagonist proclaims to be realistic and wants to be scientific. He was

determined to establish the age of Reason in the world. "I want a rational explanation for everything" (5). Daisy, the family planning protagonist and Christian, has western influences, she freely talks about sex education, the treatment of sex became an indicator of modernity, and changing perception of man women relationship. Daisy goes against the patriarchal convention, she wants to establish her own identity in the traditional society. We find the echo of science and technology and industrial advancement both in society as well as literature. As Raman says, "Be scientific, please, scientific" (7). The world of Malgudi is continuously changing: "Malgudi was changing in 1972. It was the base for a hydro-electric project some where on the Mempi Hills, and seeps and lorries passed through the market road all day. The city had a new superintendent of police who was trying out new ideas. Police were posted every few yards" (12).

The introduction of new political institutions, administrative and legislative system with the replacement of indigenous educational system by western one and the growth of hegemony of English language has created rift between colonial and post-colonial period. The fictional town lies and develops from novels to novels from the early 1930s to early 1990's. With the novel *The Painter of Signs* an imaginary town Malgudi opens new vistas of life and the simple and innocent traditional society undergoes changes owning the impact of these changes are reflected in the lives of people too.

Western Culture and its Impact Over Malgudi

In the past, thousand of years ago, Indian ancestors were aware of mutli-religious and multi-lingual nature of the Indian culture. The traditional Indian culture was influenced by Sanskrit language. The theo-centric and religion-centric decorative edifice of Sanskrit classical literature has its roots on society.

Culture emerges in the manifold zones of concentration and negation in between and the subject positioning of class gender, race and nation. Culture is the product of society and almost all of his writings, R. K. Narayan seems to acknowledge in this fact. Narayan has treated the personality of the character within the limit of culture and society prevalent in Malgudi, India.

When the age-old tradition, value and custom prevailed in the society and as westernization penetrated through different modes and medium. Malgudi is remains open for the outside influences. Like any other societies, the impact of these changes are reflected in the lives of people.

The traditional, eastern culture is replaced by modern western culture. Daisy the female protagonist of *The Painter of Signs* stands for modern, western culture, and values. She does not like traditional culture. She likes to spread western culture throughout the Malgudi. As being the family planning propagandist, she diverts the villagers toward new western values. Despite the social and family taboo, Raman is in love with Daisy, a Christian girl and desires to marry her. Which is totally the impact of western culture. Once he prays to god and says. "May Daisy be mine without further delay. I can't live without her" (77).

Daisy, on the way to her mission explains physiology, anatomy and sexual intercourse even to the small children, she says, "let them abostay. It's important for them, more than for their elders" (59). This shows that Daisy has established new western culture in place old traditional culture.

Thus, western culture and its impact is another responsible factor of changing society from ancient to modern. The introduction and infiltration of western culture and

the adaptation of western scientific technique gives jolt to India's traditional life, the long dominant intellectual and critical impulse is quickened into sudden life, a new efflorescence is visible everywhere and reawakening of Indian spirit goes forth to meet with the violent challenge of the values of modern science and civilization of west, this impact produces unrest and at the same time it has also sustains and stimulates Indian life.

Colonized Society

The colonial society is the organized power of the metropolitan ruling class for dominating the entire colony. Also, while in the metropolis, the society is a relation between classes, in the colony, it is a relation between the foreign ruling class and the colonial people as a whole. The colonial society does not represent any of the indigenous social classes of the colony. It subordinates all of them to the metropolitan capitalist class i.e. western. None of the indigenous upper classes, share state power in the colony, none of them, are the part of ruling class.

Society and literature of colonized period begin as interesting byproduct of an eventful encounter between a vigorous and enterprising British and a stagnant and chaotic India. As a result of this encounter in the words of F.W. Bain "India becomes a withered trunk . . . suddenly shot-out with foreign foliage" (Das 391). In a colonized Indian society there develop a pressing need for all walks of life to have knowledge of English language. During this period Indian ethos, gradually underwent a sea change from the stock response of defeat and frustration and trauma of inferiority feeling to a new found self awareness and self - confidence. Indian society started to learn from western society and its experiences, the ordeal of freedom struggle, the communication problem, plight of

untouchables, the landless poor, the down trodden and economically oppressed and exploited people were the exponent of colonized society.

Instead of Indian regional language, Christian missionary had set up printing processes all over the country, slowly and gradually school and colleges started imparting MC cavalry's model of education through the medium of English language. Indian colonized society was in contact with the multitudinous riches of European, especially English culture. People started to think that to be westernized in the language and culture is to command more and more prestige.

During colonized period, the position of women was weak in the society. They were treated as inferior creature. They had been relegated to the position of other, colonized by various form of patriarchal domination. They shared with colonized races and culture intimated experience of the political oppression and repression. In the novel *The Dark Room*, the central male character Ramani treats his wife badly, during the brief conversation over their son. Babu's headache, "No, he hasn't 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" (1). So, women's position in the colonized society is quite, dependent on male and female played role what had been given to them as a readymade item.

Savitri, however, seems to be bold and brave but in the hands of her husband who is tyrannical and unkind represents as the agent of colonizer, becomes weak and powerless, woman in colonized society was judged by man's law, "It is none of women's business" (1) says Ramani to Savitri. So, women's business and identity are constructed and categorized in the society by male and women had to work as per the will of men.

Thus, Indian social life during colonial period was nothing but mere imitation of their colonial master, their literature and society. Indian society had been blinded by the

glare of western civilization, there were different Samajas like Aryal, Prathana, Lok and the leaders of these Samajas and spiritual leaders of the time started to follow western mode of society to shape the sensibility of the Indian society and the Indian people. The clash between haves and have-not, the seeming gulf between east and west, opposing pulls of tradition and revolt were the dominant aspect of colonized Indian society.

Post -Colonized Society

Before independence Indian society was colonized, patriarchal, theo-centric and religiocentric. We could see the continuation of ancient tradition and belief that had deeper impact on the society. Raman's aunt in *The Painter of Sings* represents the continuation of traditional society, she was religious woman having traditional mind when Raman was in love with Daisy, a Christian girl, family planning propagandist and desire to marry her, and dropped the verse, as if she had lost her hold on things. She came upto him and says "A Christian ! how can you bring in a Christian . . ." (147). At last, Aunt left the house not being able to exist with western culture. In post independent society British or English models were the major outside influence. In the post-independence society we find the echo of science and technology and industrial advancement both in society as well as literature. The main problem of post independent society is the basic conflict between individual and society, past and present and effects of modernization and westernization in varied aspects of life of society and its inhabitants.

Treatment of sex became an indicator of post- colonized society and changing perceptions of man women relationship. The marginalized, the peasant and the labours were the inevitable manifestations of changes in the psyche of literary community and society along with the impact of westernization.

The central female character in *The Painter of Sings* does not like patriarchal eastern values, she tries to subvert the ancient culture. She wants to establish her own identity and position in the changing society. Once she says to Raman. "I won't change my name" (158). Here, her expression shows the influences of western culture and her own position in the changing society.

The Indian modernity emerged from Indian society's changing attitude towards west, society's transformation from agricultural religious state to semi-industrial state, establishment of scientific and technological institutions show the vision of progressive Malgudi.

Westernization has been accepted as modernization in social and political life of Indian, its people and its society. When the age-old tradition, value and custom prevailed in a society and as modernization and westernization penetrated through different modes and medium in the society and literature, the conflict resulted in aspect of life. That we can see in *The Painter of Sings*. The impact of post-colonialism and changing attitude of people can be felt through out the novel.

Thus, in the later work of Narayan *The Painter of Sings* is the fine example of changing social reality is Indian society i.e. Malgudi. The selected novels *The Dark Room* and *The Painter of Sings* are the real example of such kinds of social changes over the period of time. Narayan's Malgudi is every changing and ever progressing, it grows with the time and reacts to the circumstance. It functions well like a character and posses a sprit of soul. Nrayan's Malgudi becomes a new world, a field of unpredictable and uncontrollable forces and theater where traces and tragicomedies are played without end.

Changing Social Status of Women in Malgudi

In traditional society of Malgudi the position or status of women was very low. Since the society was patriarchal and colonized the women were regarded as less important. They were not given important role in the family and society. They were generally restricted to go out of the house. They were limited with in the four walls of the house and were regarded as insignificant creature and their lives were judged by man's law as though they were not women but men, "It is none of a woman's business" (1) says Ramani to Savitri, one of her representative women characters in Malgudi. The notion of double colonization i.e. that women in formerly colonized societies were double colonized by both imperial and patriarchal ideologies. Women in colonized societies had to bear and rare many children, the concept of big family was rampant. Children were regarded as the free gift of God. Raman's aunt a representative character of old generation asks, "Isn't it by god's will he children are born? (54).

They had to live not for themselves but for the children, husbands and other family members. Children, husbands and other family members. The women in Malgudi had to devote themselves to please their husband. Once in *The Dark Room* Ramani says to Savitri, "What a dutiful wife! Would rather starve than precede her husband. You are really like some of the women in our ancient books." (11). The women in the colonized societies were deprived of their rights, freedom, equalities justice and other many opportunities. They were dominated and suppressed. Once in the conversation Raman says Savitri, "If I hear you squeal, I will trash you, remember" (21).

The chain of male dominated society had hand cuffed them like prisoners. The band music and the golden ring of their marriage had made the women very weak and obedient to their dominating husbands. According to the traditional culture, the women

should not speak loudly to their husbands. Husbands were the gods to them. The main duty given by husbands was to rear children and to please them. The women should endure quietly all the pains, domination, suppressions, exploitations etc of their husbands. Since their childhood, they were neglected. They were not given education and other opportunities. Before their marriage, their freedom was controlled by their parents and after the marriage, they had to remain under the strict rule of their husbands and mother-in-law. Due to the double colonization the overall development of the women was very weak. On the other hand, they had sense of religion, talking against about their husband, was supposed to anti-religious, so, they remained under such social position. Savitri in *The Dark Room* is the real victim of such kind of society and double colonization.

On the other hand, the women in the Post-colonial era are changing, progressive. Due to the western cultural impact they slowly change their life style, manner and other activities. More and more women have come out of the four walls of the house, it means they come out from colonial domination and patriarchal norms, to struggle for their rights and freedom. A considerable number of women have shown their interest and eagerness towards education, Daisy the central female character in *he Painter of Signs* is he representative character of post-colonial Malgudi who subverts the established social norms and values, instead of that she establishes her own identity, and she is anti-family, she does not like family torture and domination and burden of family.

Daisy does not believe in the stone image of gods. She needs everything separate, which is totally Post-colonial concept. As being anti-family she suggests Raman to write "No children message" in the city. She freely talks about sex-education and thinks it should be compulsory from the very beginning of a child. Daisy is such a character who never bothered about anything as, "She bathed in public well, washed and dried her

clothes after ordering Raman to keep way. She never bothered about comforts, conveniences, she accepted any hospitality, even in the lowliest hut, and proved extremely undemanding" (57).

The advent of science and technology is another factor of changing women's attitude in the Post-colonial era. In this era large number of women have invoked in various women's organizations to fight for the equality, justice, rights, freedom and other various opportunities. Thus, women were able to alter the society's attitude towards them.

So, in comparison to *The Dark Room* Narayan's *The Painter of Signs* shows the vision of changing status of women in Malgudi. The two female characters Savitri and Daisy in the novels are the microcosm of those women in Malgudi the difference between them is: Savitri is tradition, colonial, religious having the sense of family love and affection where as daisy in *The painter of Signs* is revolutionary progressive, western Post-colonial having the sense of anti-family and anti-religious.

The concept of New Women emerges in the Post-colonial era. The New Woman is different from the old traditional type of women. In the novel *The Dark Room*, Savitri is the representative character of old, traditional indigenous religious women who always remains under the patriarchal convention. She does not want to come out from the traditional, even if she tries fails to do that, the children and husband are boon to her. The identity and position of old woman forms in the presence of husband/male.

Savitri as an old women is regarded as weak creature, does not break the established rules and regulation. The New Women is the women who is totally different from the old. Daisy in *The Painter of Sings* represents the position of New Women, she is revolutionary, progressive and western. The New Women's ideology reveals to the real women that she no longer needed to find her identity through man. New women ideology

allows women to break, be free from the domestic realm, entering into the public arena previously occupied only by men. Daisy does all these things in the novel. She does not hesitate to do such activities. Regarding herself free from eastern values and norms, tradition, she introduces new culture in the society which ultimately leads the society towards progress and post-modern continuously.

Thus, the gender issue in transition phase is another factor of social change, which changes the society from ancient old, traditional, eastern to modern, new western society, it subverts the established value system introducing new system in the society.

IV: Conclusion

Changing social reality has been the recurring issue in the selected novels: *The Dark Room* and *The Painter of Signs* by R. K. Narayan. These two novels set in two different eras, pre-independence and post independence respectively. In comparison to *The Dark Room*. Narayan's *The Painter of Signs* exposes his vision of changing social realities and maps an enchanting tale of progress of Malgudi: the fictional projection of India as a nation. Narayan's principal characters in these novels embody the deep - rooted social awareness in the vicissitudes of Malgudi. They express their love and hate to the respective realities in which they are living. Nevertheless, the same Malgudi appears differently in *The Dark Room* and *The Painter of Signs*. Malgudi.

The Dark Room deals with the early phase of Malgudi i.e. colonial Indian presents the society which is primitive, indigenous, religious and patriarchal. The central female character Savitri is the real example of this kind of society. She has low position in the society, represents the position of all women in the pre-colonial Indian. In such society we find less account of the scientific and other modern awareness, for example, clothing, use of machines, family planning, use of medicines etc. Where as, *The Painter of Signs* deals with the later phase of Malgudi i.e. post-colonial India, presents the society which is modern, scientific and independent having western impact. The central female character Daisy is the real example of such kind of society. She is the family planning protagonist who tries to subvert the ancient society due to western influences. In this novel Narayan has made use of immense variety of social change. The point here is that the Malgudi world represented in *The Dark Room* is totally different from *The Painter of Signs*, the latter is more developed.

Malgudi changes over the year owing to the impact of westernization and modernization. It grows with time and reacts to the circumstance. It functions well like a character and possesses a spirit of change. In this regard, Malgudi quivers between old traditional values followed and implemented by the elders and modern values imitated and adopted from the west by the young generation. It is the blurring of two cultures, east and west, old and new generations are inextricably mixed up, it raises the important question that can push the whole locality to the degradation of the society creating unrest and tension between old and new generation throughout the novels, without any probability of reconciliation. It compels the old people like Savitri, Raman's aunt and other to leave the house for ever. The seed of dispute is shown as soon as the foreign culture is introduced in the family. The traditional incompatible values in every walk of life is presented in the novel like love affair, sexual morals, marriage, domestic harmony, family relationship, attitude towards having child, belief in religion etc. have fully attracted not only the simple readers, but the researcher on the issue like changing social realities.

Indian societies are, no doubt, dominated by the ancient traditional myths and legends that pave ways to the social practices including all sorts of rites and rituals. This dominating ancient culture has been shaken by the modern civilization, which has been emerging in the name of sciences and technology, industrialization and urbanization. It has influenced the young generation like Daisy and Raman.

Narayan, by two different cultures and traditions, has tried to establish mutual understanding and harmony between the old and new tradition from the humanistic standpoint but fails to do that, he twists the matter and shows the tension between the two. He

presents the protagonist like Raman who is inclined towards the western civilization and tries to lead according to the European belief and attitudes and meets, tragic end. Being inclined towards the European culture, Raman and Daisy want to marry in Gandharva style all against the custom of their society. This can not be materialized and they remain unmarried at last. Where as Rama's aunt who is inclined towards the old traditional culture and tries to lead her life according to the traditional Indian values, does not accept Raman's Gandharva style marriage and leaves him alone finally. Raman's aunt can not establish a mutual understanding of old culture in the young generation: as a result she has to leave home forever. Raman also has to undergo a tragic experience because of the lack of shared understanding with his very rigid old traditional aunt. Daisy can not established a mutual understanding with the different culture. As a result Daisy remains unmarried with Raman and leaves him.

In this way in comparison to *The Dark Room*, Narayan's *The Painter of Sings* exposes the vision of changing social reality. It helps the researcher to prove the hypothesis. So, the changing status of the women in two different eras brings the vision of social change the treatment of gender differently by the same author is the evidence of change over the fictional town Malgudi. In the first novel the position of female character is weak dependent where as it is strong and independent in the next novel.

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