

সম্প্রীতি

ISSN : 2454-3837

বাংলায় গবেষণা পত্রিকা

SAMPRITI

DOUBLE BLIND PEER REVIEWED NATIONAL RESEARCH
JOURNAL OF HUMANITIES AND SOCIAL SCIENCES

Vol.-VI, Issue-I, March 2020

UGC-Care listed Journal

Editor in Chief

Dr. Dhiraj Patar

Assistant Editor

Dr. Rumi Patar



SAMPRITI PUBLICATION
NEAR GAUHATI UNIVERSITY
ASSAM FOREST SCHOOL-781014

SAMPRTI : A Half yearly bi-lingual (Assamese and English) Double-Blind Peer Reviewed National Research Journal of Humanities and Social Sciences, Edited & published by Dr. Dhiraj Patar on behalf of Sampriti Publication, Ghy-14. ISSN : 2454-3837, Volume-VI, Issue-I, March, 2020.

Advisor

Prof. Dipti Phukan Patgiri, D. Lit. Dept. of Assamese, Gauhati University.
Prof. Pradip Jyoti Mahanta, Rtd. Dean Faculty of Cultural Studies, Tezpur University.
Prof. Kanak Chandra Saharia, Dept. of Assamese, Gauhati University.
Prof. Projit Kumar Palit, Former HOD, Dept. of History, Assam University.
Prof. Nirajana Mahanta Bezborra, Former HOD, Dept. of Assamese, D.U.
Prof. Prafulla Kumar Nath, Dept. of Assamese, Gauhati University.
Dr. Raju Baruah, Rtd. Prof. & HOD, Dept. of Assamese, Jagiroad College.
Dr. Rabindra Sarma, Associate Professor & HOD, Centre for Tribal Folklore, Language and Literature, Central University of Jharkhand.
Dr. Satarupa Dutta Mazumder, Visiting Scientist (Linguist) Institute of Cybernetics Systems and Information Technology, (ICSIT) Kolkata & Editor, Journal of Kolkata Society for Asian Studies (JKSAS).
Prof. Bimal Mazumdar, Dept. of Assamese, Gauhati University.
Dr. Habibur Rahman, Associate Prof. Jagiroad College
Dr. Khagen Gogoi, Associate Prof. Jagiroad College
Dr. Srijani Das, Associate Prof. Jagiroad College
Dr. Dhruvajyoti Saharia, Associate Prof. Dept. of Geography, GU.

Editorial Board

Editor in Chief

Dr. Dhiraj Patar

Assistant Editor

Dr. Rumi Patar

Members

Dr. Parag Nath, Dr. Dipak Das, Dr. Devaprotim Hazarika, Dr. Utpal Saikia, Dr. Juri Hazarika, Dr. Jayanta Pathok, Dr. Pranab Prasad Borah, Dr. Abhijeet Borah, Dr. Jadabendra Borah, Dr. Champak Saikia, Debajit Bordoloi, Dr. Ratul Deka. Ranjanjyoti Sarmah, Dr. Neetu Saharia, Dr. Sanjib Borah. Dr. Sangita Saikia, Dr. Bijaya Borah, Dr. Bhupen Baruah, Dr. Bhanita Das

Price: 200.00/-

Publicity & Distributor: BANDHAV, Panbazar, Ghy-1

© All rights reserved; published by Sampriti publication, Near Gauhati University, Assam Forest School-781014, email-sampritipublication@gmail.com
www.sampritipublication.com. Contact no. +91 99 546 89 619

- **Migration and Acculturation: A case study of pre-colonial Barpeta district in Assam /167-179**
Swakshyar Saurav Talukdar
- **Historical Heritage of Handloom Industry in India /180-187**
Joyeshree Das
- **Variation in the Vocabulary of the Sanzari Bodo Dialect spoken in Jagiroad and Standard Bodo Language Spoken in Assam /188-194**
Paney Boro
- **Indigenous religion of the Tai Khamyang of Assam /195-203**
Kuntal Sarma , Dr. Tiluttoma Baruah
- **Electronic Media and Electoral Politics: Media as a Tool of Political Communication in Assam /204-213**
Dr. Jintu Gohain
- **Status of Women in Lil Bahadur Chetri and R. K. Narayan's Novels A Comparative Study /214-221**
Ranjan Timsina
- **Grandchildren and Caregiving: Jehangir and Nariman's Relations in Rohinton Mistry's *Family Matters* /222-232**
Mr. Pratyosh Gogoi, Dr. Ambeswar Gogoi
- **Poems of Ambikagiri Raichowdhury in the perspective of national Integration /233-239**
Bandana Das
- **'Kuki Fiery Cross': Orders, Prayers and Submission /240-248**
Dr. Doungul Letkhojam Haokip
- **Perception of Customers towards Banking Services: a case study in Nagaon District of Assam /249-260**
Mahfuja Begum, Dr. Basanta Kalita
- **Geographical and Technological challenges during the First World War in Europe: Limitation of Gurkha's *Khukri* /261-268**
Dr. D.L. Haokip, Dipak Bajgain
- **A Comparative Study of God in Hinduism and Sikhism /269-274**
Prabin Kumbang
- **Mobile Phone and Emerging New Digital Culture Among Oraon Community of Jharkhand /275-288**
Dr. Dev Vrat Singh, Dr. Rabindranath Sarma

SAMPRITI
ISSN: 2454-3837
Vol. VI, Issue-I, Page no-214-221

**Status of Women in
Lil Bahadur Chetri and R. K. Narayan's Novels:
A Comparative Study**

Ranjan Timsina

*Asst. Professor, English, Mayang Anchalik College
Rajamayang, Morigaon, Assam, PIN: 782411
Email: ranjantimsina@gmail.com*

Abstract:

Lil Bahadur Chetri and R. K. Narayan have reflected the status of women in their novels of respective periods. They have presented the societies of two different regions in their novels but it is noticed that in both the societies, the status of women is almost same. The concept on women among people both in Chetri's Assam or Nepal and Narayan's South India is almost same. Women have so many restrictions and they are always dominated by their male counterparts. Apart from a very few in numbers, most of the women in both the societies are deprived of education and are confined to the household works.

Key words: women, status, Assam, Chetri, Narayan, society

Introduction:

Lil Bahadur Chetri and R. K. Narayan are Indian novelists representing two different regions as well as two different languages of India. Both the novelists have represented their respective societies along with the socio-cultural, socio-economic and socio-political backgrounds

of their respective regions. Lil Bahadur Chetri is a Nepali novelist from Assam who has written four novels in Nepali language called *Basain* (1957), *Atripta* (1969), *Brahmaputraka Cheuchau* (1986) and *Pratidhwaniharu Bismritika* (2004). In his novels, Chetri has portrayed the rural societies of Nepal and Assam. R. K. Narayan is a Tamil born writer who made English as his medium of writing who is a mostly read and recognized writer in Indian English fiction. Narayan has written more than a dozen novels in his career. His novels *The Bachelor of Arts* (1937), *The Dark Room* (1938) and *The Guide* (1958), *The Financial Expert* (1952) are much popular. Narayan has acutely represented the South Indian middle class society in his novels. He has comically presented the stories of his novels by creating a fictitious town called Malgudi, where most of his characters are middle class people. Both the novelists have created some strong women characters in their novels and they have reflected the status of women in the respective societies.

Review of Literature:

Both Chetri and Narayan have been studied individually and in comparison with various other writers. Chetri have been studied in respect of women by writers like Chavilal Upadhyaya, Khumraj Pandey etc. Similarly, R. K. Narayan also has been studied in this respect by writers like P. S. Sundaram, Pulakesh Ghosh etc. But no writer has studied these two novelists yet in view of this subject matter and this research may be helpful a great deal to bring out the status of women in the two different regions of India of that time.

Area of Research:

This study would focus on the status of women in the respective societies represented in the novels of Lil Bahadur Chetri and R. K. Narayan. Chetri has reflected the societies of Assam and Nepal in his novels and R. K. Narayan has portrayed the South Indian society throughout his novels. One important difference between them is that Chetri has portrayed the women of rural area whereas Narayan's women are residents of a small town. However, both the novelists are successful in representing the pan Nepali or pan Indian societies respectively in their novels. So, this study would highlight the status of women in Assam and Nepal as well as in South India which would ultimately represent the whole India.

Objective of the Study:

This study would focus on the following objectives:

1. To highlight the status of women in the Nepali rural society of Assam and Nepal.
2. To explore the position of women in the South Indian society.
3. To study the status of women education in the societies of Assam and South India.

Methodology:

To carry out this research, two novels written by each the writers have been considered as primary sources and other sources are taken as secondary. Chetri's *Basain* and *Brahmaputraka Cheuchau* and Narayan's *The Dark Room* and *The Guide* have been selected for the study. To reach out to the objectives, the novels have been studied, discussed, analysed and compared in respect of the subject matter. The study is mostly depended on secondary sources and therefore help from various libraries have been taken abundantly.

Discussion and Analysis:

The women in the novels of Lil Bahadur Chetri are quite obedient and they are quite helpful to their male counterpart. But unlike in Narayan's novels, there is no concept of working and earning women in his novels. The society of *Basain* is a raw and remote from modern development in the hill of Nepal. The women folk are also deprived of the brightness of education. They are mostly confined to grass-cutting, firewood-cutting and household works with *dau*, *katari*, *kodalo*, *dhiki*, *janto* etc. (*Dau* means a large knife whereas a *katari* means a small knife. A hoe is called *kodalo* in Nepali and *dhiki* is a traditional mixture grinder. *Jnato* is also a grinder which is used to make pulse out of seeds.) These people even count their rare success as the wish of destiny. Dhane's wife Maina in the novel is a very homely character. She takes care of all the household things and animals. She supports her husband with utmost dedication. As already has been mentioned, she is always ready with oil to massage her husband's feet when he comes home after day's hard work. In times of financial crisis, she permits him to sell out the animals that she kept. She loves her sister in law very much and treats her like her own child. Jhuma is a naive and innocent girl who falls prey to Rikute's false love. When Mote Karki rescues her from committing

...side and accepts her, she compares him with the moon in the heaven.
... Jhuma's pregnancy, the helpless status of women has been revealed
... the uneducated society in Nepal hills. The society is always ready
... with severe punishment for the ladies. When Rikute is vanished, the
... pregnant Jhuma even cannot think to survive in the society and tries to
... commit suicide. Discovering her pregnancy, Maina finds no way how to
... convey it to her husband as she fears that he could beat Jhuma. Beating
... the ladies is not a crime in such society. Earlier when Maina was beaten
... by Dhane, she satisfied her heart considering it as the wish of destiny.
... Thus it is seen that the status of women in the raw and uneducated Nepali
... society is very deplorable.

In the novel *Brahmaputraka Cheuchau*, Gumane's mother Jureli is
... always ready to accompany Manbir. They are poor but due to her sincere
... and helping nature, their family runs smoothly. She works hard and
... always thinks of the improvement of their financial condition. Kakati
... Babu's wife is a homely woman who always thinks of her family and
... children. She has a narrow boundary and that is why she rejets Kakati
... Babu's decision to adopt Gumane. She also opposes Malati's marriage
... with Gumane due to his family status as well as his community. She
... thinks that women's destination is her husband's house and they should
... be good wife. According to her, matriculation is the last boundary of
... girl education and thereafter, they should be married.

Malati is the exception in Chetri's novels. She is bold and matured.
... She loves Gumane and does not hesitate to declare it. She does not possess
... any kind of false ego and loves a boy of different and non-native
... community. She wants to have higher study and gets admitted into a
... College at Tezpur. She helps Gumane in his works for the welfare of the
... society and the people. She also engages herself in the elections and
... works for Tope Master. However, such an educated woman from an
... educated family also becomes victim of the age old norms of the society.
... She is married to a doctor against her will and the irony of fate is that he
... happens to be a sexually impotent person. She shows the courage to
... leave him but cannot continue it. She loses her fight against the age old
... traditions and at last commits suicide to get rid of her plight.

She has come to Malgudi to work in the Engladia Insurance Company managed by Ramani. She is the symbol of the free woman of modern time who cannot tolerate the whims of the males of the patriarchal society. She is emotionally, mentally and intellectually strong enough to come out of the image of the traditionally super-submissive Hindu women representing *Sita-Sati-Savitri*. She also faces the same kind of treatment by her husband, but she is bold enough to leave him.

However, Rosie in *The Guide* is slight different from Shanta Bai. She has some genuine feeling for both Marco, her husband and for Raju, her boyfriend. She is drawn towards Raju for Marco's indifferent attitude and Raju's shown interest towards her passion for dancing. Rosie, though a modern character, possesses genuine human characteristics. One remarkable thing to be noted here is that Marco shows a great instance of revolting the tradition marrying a girl from the *Devadasi* family, a family of public dancers. This shows the transition that Indian society faces. But this attitude goes in vain when after marriage, he returns to the same kind of male attitude not giving woman freedom to meet her genuine desires. Rosie wants to continue her dancing, but he does not allow. He is liberal on one hand and rigid on the other. The novel has been able to show the period of transition from tradition to modernity. Rosie also is the symbol of this transition. She is matured enough to endure and digest the comments of Raju's mother. Again her dancing is also a symbol of this change. In her essay *Woman as Makers of Change: The Dark Room, The Guide and The Painter of Signs*, Lakshmi Holmstrom says, "As a dancer from her particular background, she straddles the traditional and the modern, she is at the cutting edge of modernizing her profession, but close enough to an older tradition, having herself dance in a temple as a child." (Srinath: 108)

Raju's mother in *The Guide* is another woman who feels that to obey her husband sincerely is her religion and duty. She is affectionate, loving and caring. Her husband also possesses same kind of attitude towards woman and his decision is the supreme decision in his house and his wife does not have courage to oppose that. She takes care of her husband and son sincerely. She always tries to adjust with the temper of his husband and never thinks about contradiction.

Conclusion:

Lil Bahadur Chetri's *Basain* reflects the society in the hills of Nepal of the second or third decade of twentieth century. Similarly, his *Brahmaputraka Cheuchau* represents the society in Assam from fifth to seventh decade of twentieth century. R. K. Narayan's *The Dark Room* reflects the society of fourth decade and *The Guide* represents the society of sixth decade of the twentieth century. It has been noticed that the women in the hills of Nepal during the early decades of the twentieth century are rustic and uneducated. They are mostly confined to the household works. The society in the mid-decades of the century in Assam is also not so liberal towards women. Apart from a few liberal minded people, all are against women education and keep women in their dominion. From Narayan's novels, it is found that even in educated town area, women are very much restricted and are dominated by male. Apart from a few in numbers, most of the women are uneducated and they have adjusted themselves to endure the whims of their male counterparts. Above all, it can be said that the status of women in the pan Indian scenario in the early and mid-decades of twentieth century is much deplorable.

Bibliography:

- Pulakesh Ghosh, Pulakesh, *Feminism in R. K. Narayan's Novels*, Sarup Books, New Delhi, 2013, print
- Narayan, R. K., *English in India*, The Times of India, December 2, 1964, print
- Narayan, R. K., *The Dark Room*, Indian thought Publication, Chennai, 2013, print
- Misra, Bal Ram, *Ironical Comedy of R. K. Narayan*, Book Enclave, Jaipur, 2002, print
- Holmstrom, Lakshmi, *Woman as Makers of Change: The Dark Room, The Guide and The Painter of Signs*, quoted in Srinath, C. N., ed., *R. K. Narayan: An Anthology of Recent Criticism*, Pencraft International, Delhi, 2012, print