



CONFLICT BETWEEN THE REAL AND THE IDEAL IN R.K. NARAYAN'S NOVELS OF MATURITY

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ABSTRACT

R.K. Narayan, in the novel, emblematically exhibits a view point, a conviction that "All things contain their contrary energies, and that without such contraries", or conflicts any sort of an advancement winds up dubious. He, through the novel, displays the problem of the contrary energies of the modern and the current and the realism and spiritualism, with a satisfactory arrangement that the compromise can accomplish for the advancement of the nation. Narayan thinks about every one of these problems in a realistic way and turns out with its idealized answer for offer the nearby analysis of the Indian social culture. Narayan caricaturized the contemporary social imperfections, brought about by the off-base view of independence of the nation which drove Indians towards the free and uncontrolled lifestyle, and the consistent attack of western modernity that farther debilitated the social obligations of socially-touchy Indian local environment.

1. INTRODUCTION

In *The Man-Eater of Malgudi*, Narayan reasonably highlights the horrifying picture of the Indian social system going through the developing modernity and its heartbreaking indecencies, for example, realism, immorality and independence. He not just offers an exceptional examination between the spiritually-cognizant Indian cultures and exotically propelled western materialistic conception, yet additionally demonstrates the falling reality in the ludicrous breaking down of rationale and confidence or science and religion. Nataraj, the protagonist storyteller is the delicate, resigned, obliging, inviting and the delegate of all great and spiritual values in the Indian society. He is the genuine votary of generally improved social values to whom the deformities of materialistic indecencies have not boggled. Unexpectedly, it is Vasu, the egotistical egomaniac, control parched individual, the manifestation of a modern 'Rakshasa' – a devil speaking to malevolent and all deformities of realism. This man-eater of Malgudi has no regard for the loved values of the society and its bond, standard, show and conviction. He makes the most of his each demonstration of misusing the society as he is past the meaning of civilizedness and does not consider any organization hallowed. He carries on as he is the ruler of the world and considers others futile and immaterial. His enemy of social feelings are uncovered by his sicken for Nataraj's friends, and delegates of the Malgudi people group on the loose. He says, "Your entire group sickens me! You are individual with no sense. For what reason are you so excited about a poetaster fixated on monosyllables I don't have a clue. And afterward that nearby Nehru. Who does he think he is? Every one of you joining to squander everybody's time and cash! On the off chance that I had any specialist I'd disallow festivities of this sort as a misuse of national energy." Narayan, through the character of Vasu, unveils the expanding effect of

hostile to social, against social and hostile to human instinct under the impression of crushing realism, the evil result of western way of thinking. Such feelings have built up a feeling of dismissal against the spiritual highlights of this deep rooted nation where the modern age is fixated on the cash as opposed to the sacred ceremonies. Vasu develops out a genuine supporter of cash mindedness in light of the fact that for him his business of taxidermy is preminent. He says: "I have had spent more than 2,000 rupees out of my pocket. You have no clue the amount of my business I have needed to save. Time is cash. I can't resemble a portion of your friends." He is a perverted person and can go upto any degree to receive materialistic reward without thinking about the social proclivity of a social climate. He even shoots the hallowed falcon – a Garuda "the errand person of God Vishnu" and announces his goal of acquiring cash: "I think there is a decent business suggestion here. I can supply them stuffed falcons at around fifty rupees each. Everybody can keep a hallowed 'garuda' in the 'puja' and I'll ensure that it won't take off. Therefore they can spare their eyes from glare, I need to be of a support of our religious folk in my own specific manner" His insidious structures are additionally uncovered in his wanting to kill the sanctuary elephant "Kumar" for fiscal gains and couldn't care less for the estimations of the kindred animals.

R.K. Narayan's ninth novel *The Man-Eater of Malgudi*, first distributed in 1961 by William Heinemann Ltd. London, is devoted to Graham Greene to stamp (more than) a quarter of century of friendship. The title of the novel takes the customary peruser of Narayan rather off guard its suggestiveness of violence. The move of the topic makes place in and around "Malgudi, that sleeping Southern Indian town whose harmony has been so frequently amusingly and incredibly irritated by Narayan."¹ The novel is a phenomenal case of the conflict among realism and spiritualism – a conflict wherein a religion is overshadowed by human goodness. Narayan artistically builds up the ever unmistakable conflict between the real and the ideal through the steady struggle of insidious and great. He demonstrates the reality of human-life when the harmony cherishing individuals of Malgudi feel the nonstop invasion on the quietness and tranquility of the spot and even tenor of life due to the malevolent living of Vasu, the encapsulation of modern Western violence and realism. Narayan paints the genuine image of the conserve Hindu society which gets itself unfit to withstand the presence of Vasu's enemy of social savage exercises, generally Malgudian society demonstrates to be tolerant giving a spot to "all erraticisms aside from lethal violence."

Narayan, presently, turns his consideration towards the shielding of the natural life from unlawful poaching. India is skilled with the most sublime resource of Nature—untamed life; and in the wake of verifying the since a long time ago valued objective of independence; the country is presented to safeguard its fauna and verdure from the malicious plans of realism. Narayan gave a real depiction of the significant problem of securing its green-spread just as its occupants (the wild creatures) from the severity or vicious conduct. In *The Man-Eater of Malgudi*, the novelist characterizes the natural life in and around Mempi timberland close Malgudi. The nearby recognition of the 'peaceful' reasoning has turned the Indians as the supporter of harmony which constantly regarded others' entitlement to living whether it is wild-creature or plants. The Indians have a spiritual taste which controls them even to hurt the most minor animal of the earth. Narayan says: "I recall particularly one of my fabulous uncles, who utilized the little room on the pyol and who gave me a coin each morning to purchase sugar for the ants, and watched out for me to see that I conveyed the sugar to the ants in different corners of our home. He used to pronounce,

"You should never frighten off the crows and sparrows that come to share out sustenance; they have as much ideal as we to the corn that develops in the field." And he viewed, "with joy squirrels, mice and fowls hectically erasing the storage facility in our home." Such devout feeling never permitted the socially and customarily rich Indians to play out the demonstration of a 'Rakshasa'. Nataraj his friends and different Malgudians were the votary of the high ideal of our culture 'to when in doubt refrain from interfering.' But, the undesirable passage of Vasu, a taxidermist with the detestable motivation behind butchering the guiltless wild creatures in the Mempi timberland, draws out the changing situation under the materialistic inclination. To verify the smooth advancement of his shrouded plan, he befriends with a Khaki-clad, emaciated forester from Mempi Forest Department. Vasu buttered the ranger service official to win his support: "He is Mempi Forest. He is everything there. He knows and has numbered each monster, and he has no dread. On the off chance that he were a coward he could never have joined this department." He obliges this purported the best ranger service official in India, by verifying Nataraj's gesture for printing his gathering of Golden musings with no charge. This unholy kind disposition of Vasu and the ranger service official yielded its organic products soon through butchering permit and Vasu remarks: "Must be my game permit. It was humiliating to go into the wilderness without it. Presently you will perceive what I will do." So, he enjoyed his detest round of unlawful poaching as he was allowed "to shoot duck and deer." Soon, he started ravaging the natural life of Mempi Forest and his storage room was the protecting spot for the chased creatures and winged creatures. Narayan composes:

On the little terrace he had put out some skins to dry; there was a tub in a corner in which the skin of the tiger was soaking. Skins of smaller animals lay scattered here and there, and jungle squirrels and feathered birds were heaped in corners.³²

His cash mindedness blends him to shoot the pet creatures and he contrives to murder the sanctuary elephant Kumar to procure colossal benefit upon its tusk and other valuable parts.

He was a merciful conductor, "who filled his pockets with the wayside charge, never issuing a ticket." The transport and its travelers possessed to hang tight for long energy for circle police assessor and he will oblige the conductor by not seeing the congestion. To add to these are the religious lip service of the general population. Indeed, even Rangī, the lady with low ethics imagines that she is just after her Dharma and Nataraj's religious and gave wife in inwardly spoiled as she looks with doubt at her husband's guiltless converses with other ladies:

Oh, come on, don't be a fussy prude, don't imagine that you are endowed with more sensitive nostrils than others. Don't make yourself so superior to the rest of us. These are the days of democracy, remember.³⁴

Nataraj was astounded to tune in: "majority rules system similar to a typical acknowledgment of terrible smells." Then, Narayan demonstrates the ideas of the columnist who upheld the yelling of Nataraj at the religious social event: "He is good. What's more, he was OK. For what reason shouldn't a man let out a yell on the off chance that it satisfies him? This is a free nation regardless of all the senseless principles and guidelines that our Government is weaving around us."

2. THE VENDOR OF WEETS (1967)

R. K. Narayan's tenth novel *The Vendor of Sweets* (substitute title *The Sweet Vendor*) is a critical bit of literary yield showing his development, his profound understanding into the complexities of human instinct and human conduct. The novel arranges with the aggravating problem of age conflict between the father and the child under the degenerate effect of modern indecencies. It was first distributed in 1967 by The Bodley Head Ltd., London in the organization of thirteen chapters and committed to Lyle Blair (Of Michigan State University Press), the extraordinary companion of Narayan. It is while investigating the shames, confusions, complexities and problems of the connections between the middle-matured protagonist Jagan and his just spoiled child Mali that the topic of conflict between the real and ideal is brought to fore. Narayan was profoundly influenced by the sharp increment of social turmoil and confusion brought about by the sad conflict of the father and the child while speaking to their views carefully and building up a condition of correspondence hole. He shows the real analysis of the spiritual and material goals of the old and the youthful ages separately and attempts to discover an ideal way out of this alarming conflict which has ruined the harmony and the peacefulness of the Indian society.

Jagan neglects to persuade Mali not to surrender thinks about but rather he, finally, gives up as he wouldn't like to ruin his cooperative with his late-brought into the world just child who eased him and his wife Ambika from the scourge of fruitlessness. Orthodox Jagan was stunned to realize Mali's wanting to go to America to think about the art of exploratory writing, however demonstrates a specific feeling of pride in Mali's self-reliance. He brags of the father of an ideal child who won't surrender his culture even in outsider nation, however Mali's noteworthy of a meat eater breaks his dreams and expectations. Before long Mali comes back from America with his young lady companion Grace, a Korean-American young lady, and presents her as his wife. Jagan felt shocked over this improvement, yet later on acknowledges beauty as his little girl in-law and endorses blissfully the positive changes acquainted by Grace with the family undertakings. Be that as it may, Jagan's simple pleasures demonstrate short-lived as Mali subverted his joy with his foolish task for showcasing novel-writing machines in India with American coordinated effort. For the starting of his business Mali requests Jagan to contribute fifty thousand dollars. Jagan's fantasies of the advancement of Mali as a fruitful author like Kalidasa and Valmiki are grounded as he realizes the pointless infringement of the modern innovation into the inventive world of writing. Further the enthusiastic admission by Grace about their unmarried status left Jagan stunned and discouraged, he denies any money related assistance to Mali and disassociates himself with the remainder of the family-individuals. Mali likewise rejects Jagan's proposition to take the charge of the sweet shop. Jagan still attempts to placate his association with Mali and under this impression recommends of his marriage with Grace yet Mali snickers at the thought and gives no consideration. Astounded by the fall of profound quality, Jagan chooses to pull back from the worldly exercises and takes up the life of renunciation at sixty years old as he discovers that there is no requirement for him in this modern world of undertakings. Indeed, even the updates on Mali's detainment for disregarding the Prohibition Act neglects to stop his choice and he exhorts his cousin that "A portion of jail life is certifiably not an awful thing" for ali as he needs it now.

At each stage them two showed their conflicting characters which further ruined their relationship. Mali's choice of closure his school education inspires a genuine reaction from Jagan about the youthful age: "they are a problem all over the place."

In spite of the fact that Jagan was unastisfied with the liberal method for Mali's basic leadership nature and conduct, yet he was all the while trusting that Mali "will likewise imitate my way of thinking of living. Straightforward living and high deduction, as Gandhi has instructed us."

Jagan and Mali are incompatibles by their philosophies, convictions and personalities. Jagan, being profoundly established in custom, sticks high expectations on his child Mali while the last mentioned, being a result of modern age, has his very own thoughts and methods for getting things done. That is the reason both neglect to comprehend the feelings of one another and in a disposition of reality, Jagan reflected about Mali: "For multi year he has grown up with me, under a similar rooftop, however how little I have known him! Be that as it may, the kid has been looking for trouble. He will mean something sooner or later."⁴⁴ Jagan attempted his best to connect this current hole by reaffirming "his confidence in his child in the most intense terms conceivable. Furtively his psyche was troubled with respect to why there was consistently an imperceptible obstruction between them." Mali responds to the opinion of Jagan about his field of writing and says, "Father, you don't get it. I need to compose something different."⁴⁶ This announcement poured water on the creative world of Jagan who imagined his child will rise equivalent to Bharati, Tagore or Kalidasa. Narayan, through the scene of American-venture again brings into fore the further broadening trench between the Gandhian and Gita worth based father and the modern moved toward child who care nothing for the views of the older folks. Jagan was squashed by the unfriendly powers on all sides when his cousin educates him about Mali's arrangements for going to America without his authorization or help as he was unwilling "to think a nation to which Mali was going could be one to degenerate his body with wine, ladies, and meat, and his soul with other things." Whereas Mali dismissed the utility of old social ideas and sides with the modern contemplations of material progression: "Gracious, these are not the times of your progenitors. Today we need to rival propelled nations in financial aspects and industry, yet additionally in culture."

Everything he could ever want and ideas about the fantastic marriage of his child as indicated by the social system of India evaporated as Mali acquainted Grace with him as his wife. Jagan's everything fears of the remote adventure for the young demonstrated right and he was encompassed with just confusion about this stunning misfortune to his social traditions and values by this exasperating demonstration of Mali. He vents his wrath against this flippant improvement:

"Wedded? When were you hitched? You didn't let me know. Don't you need to tell your father? Who is she? At any rate she resembles a Chinese. Don't you realize that one can't wed a Chinese these days? They have attacked our outskirts. . . . or on the other hand maybe she is a Japanese."

So, the propelled ideas of materialistic flourishing of Mali and Grace trapped the pleasure of a father, got in the marriage of the child, which brought about the inner partition in their hereditary home Jagan living in the back part and Mali and Grace in the front part, underlined the detachment among them and their estrangement from one another.

The problem of vagrant in free India turns out as a genuine challenge for the administrators and the law-upholding offices to control them. Narayan truly mulls over on the problem of vagrant as they would prefer not to gain their living through aware way yet like a social-blotch bolstered themselves on the philanthropy of others. It uncovers a truly vile circumstance where the nation rises as a bombed express that can't organize the renowned method for acquiring and living for its citizen. The novelist displays a terrible depiction of vagrant in The Vender of Sweets as he can be watched sitting at any road corner and holding up "for the eating lets to be cast well enough alone for the homes"so that he may "gather them, scour them with his hand's and fill his stomach with any vegetables and rice that may be left on them. "Narayan researches the reasons for this bigger social problem as they live on the concept of philanthropy and generosity in Indian social system. They need not to work to procure their living. Narayan expresses: "When the vagrant at the statue corner welcomed him and asked for cash Jagan delayed to ask, for the multiple times in a year, "You are strong; for what reason don't you look for work?"

"Where have I the time, master?" he said. "By the time I go round begging and return here the day is over."

Jagan tossed a five-paise coin at him, remembering an ancient injunction: "Perform thy charity without question."

Narayan was irritated to see the mishap to the nation brought about by this problem: "Shameful that our country can't tackle this issue of vagrants. Must take care of business, when I discover the time." The sight of a vagrant transform Jagan into genuine examination as it gives the idea that such practices ought to be treated with some hard advances both by the society itself and the country, at exactly that point the dignity of the people might be reestablished. The humble however sharp intrigue of the vagrant at each doorstep in the early long periods of night "Gracious great mother, give a bunch of rice for this hungry one,"arouses uneasy remakrs in the psyche of Jagan, the protagonist of the novel, who really shows Narayan's sure way to deal with location the social problematic issues to give a sublime picture to Indian society in the new sunrise of advancement and thriving.

Narayan additionally specifies the disappointment of the city enterprise to satisfy its obligations of clean and appropriately created regions the same number of an incomplete development works for the streets is duping the national yearning of created and better living civilities in an autonomous nation. Narayan assaults the neighborhood bodies for not doing their unfulfilled undertakings which causes enough problem for the citizens, he states: "A road pooch lay wheezing on a store of stone on the roadside, kept there since the primary metropolitan body was chosen in free India in 1947 and implied for clearing the street." Except this Narayan further uncovers the problem of the stray-creatures in worsenting nearby traffic:

There were many obstructions on Market Road; a couple of cows belonging to a milk-seller always stood in the centre of the road in their off-hours, not to speak of a rogue bull belonging to no one in particular, which sometimes chased the cows amorously, scattering pedestrians, jutkas, and cycles alike onto the steps of the shops.

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3. CONCLUSION

Along these lines, Narayan presents a live record of the social problem of vagrants with the end goal of the improvement of the country in a world of rivalry through the social rebuilding where such problems ought to be treated with hard advances however with an answer for offer the business prospects for the financially denied section. No society can flaunt its civilizedness until it liberates itself from such barbaric practices where a man debases himself to the level of creatures and like a parasite who, naturally, feels no disgrace to feed himself on the beneficent elements of the others. The ideal position of a country will be when none of its citizen enjoys such dishonorable exercises as they present a terrible and condemning circumstance of a poor and powerless society where people are abiding in dehumanized conditions.

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