

EPIC INCITE IN R.K. NARAYAN'S MAN EATER OF MALGUDI

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Abstract

Epics remain part and parcel of every literature, for which R.K.Narayan was not exceptional, this paper aimed at bringing forward how our great epics of India Bhagavath Geeta, Mahabharata inspired R.K.Narayan, in bringing out a masterpiece of work. Man eater of Malgudi where Vasu was compared with Rakshasas, Taxidermist who intimidated (Natraraj “oh, Sastri, leave everything alone. I don't care what happens. I must see the child first and comfort him.”) everyone by all his evil deeds. That all happened to come to an end by only his deeds. The source and inclination of his masterpiece of work completely relayed on R.K .Narayan's understanding to great epics of India. His reverence towards epics firmly acknowledged by Sastri's conclusion statement that “Every demon appears in the world with a special bond of indestructibility. Yet the universe has survived all the Rakshasas that were ever born. Every demon carries within him, unknown to himself, a tiny seed of self destruction and goes up in thin air at the most unexpected moment. Otherwise, what would happen to humanity?”. One individual might shape in a character that could be good for society, but in contrast to that it could result in Vasu. One's expected Indian based epic code of conduct was shown by R.K.Narayan 's two types of characters, one who believed in mindful of others and those who firmly believed in nonviolence of Gandhi i.e. Natraj and Muthu tea shop boy, Whereas the other character Vasu, who grew up like a troublemaker.

Keywords: - Impact of Epics, Non-violence, Mindful, Indian epics

INTRODUCTION

R.K.Narayan was successful in creation of his own literary fiction world of Malgudi , his writings gave life to Indian situations, characters and themes. In an undistinguished way he too had an everlasting impact of Indian epics Bhagavath Geeta , Mahabharata. This paper tried to through a light on Man eater of Malgudi, a great work of R.K.Narayan outlined the desired code of conduct from individual, in terms of admiring that was of being mindful to others and also consequence of evil acts according to epics. This paper focused to understand his reverence and impact of Indian epics.

RESULTS AND DISCUSSION

Epic tends to set a code of conduct in human survival, its impact everlasting, it can transform from one generation to other in several forms of literature. R.K. Naryan's Man eater of Malgudi tends the same. Teachings and learning of Epics always shaped individual life style, drifting of individual either good or bad is manifested by their choice of destiny. It can be either Vasu or

Natraj, these two major character showed how the best one's destiny was related by their deeds. Our epics outlined code of conduct for individual, that of how to be in socio setup and what extend one need to be mindful of others, failing that how worst the things could go wrong, and to a limited extend only the universe could hold them.

Sastri's "Every demon appears in the world with a special bond of indestructibility. Yet the universe has survived all the Rakshasas that were ever born. Every demon carries within him, unknown to himself, a tiny seed of self destruction and goes up in thin air at the most unexpected moment. Otherwise, what would happen to humanity?"

Sastri was an aged man, who worked for Natraj's printing press; he was sole worker for the printing press. Sastri always held a good worth for Natraj, as an admirer, Natraj was guided and pulled out of trouble as a well wisher " my well-wisher (I date not call him staff) Sastri , the old man who set up type, printed the forms four pages at a time on the treadle, sowed the sheets and carried them for ruling or binding to Kansan four streets off." Natraj felt safe in the company of the aged man in his press as well as in his personal life too. One single glimpse of Sastri gave life to Natraj, when he was back from the wild experience of the Mempi village that was of returning from the captive hands of Vasu. Similarly Sastri's revelling the death mystery and soothing Natraj. Sastri named vasi as Rashasas. Rakshasa arrival was marked in to the life of Natraj was strange and a nightmare accident by Vasu , he was an aggressive taxidermist, of wild character " a moment later a new head appeared in its place – a tanned face, large powerful eyes under thick eyebrows, a large forehead and shock of unkempt hair, like a black halo". His handshake of crushing was much enough to convey how Natraj welcomed troubles in to his life. Natraj was innocent and believed in non-violence, he wished to sort out every issue in an amicable way, it may of his issue of ancestral house or sharing business world with other competing printing press. He was caring father and husband , "oh, Sastri ,leave everything alone, I don't care what happens, I must see the child first and comfort him". Natraj empowered with a good code of conduct in life, be caring and mindful to others. Not only that he didn't even allow any evil act to disturb his acquaints too, least from kumar (elephant) to Muthu and Rangi. Natraj was attributed with a quality of giving back and making people feel comfortable. For incidence Muthu's help and caring attitude at Mempi village was equally reciprocated by Natraj, which also mirrored the quality of Indian epics a guest is to be treated well like coming of god. Natraj helped Muthu as per his given promise by assisting in the treatment to his elephant kumar. On the other hand in case of Vasu he was quite opposite character, he believed in hit and gain, he always wanted people to be sacred of him, with the same motto he made Natraj scared in his background profile, he shared the incident of beating his master. He made his master lying paralyzed on the floor, a master who shaped him wrestling and boxing to an extend "in a few months I could also snap chains, twist iron bars, and pulverize granite." He didn't leave any acquaintance least from kumar (elephant) to Natraj, Rangi, Poet friend and Natraj's innocent child and Muthu. Muthu was obedient to his duties as tea shop owner, he had reverence to temple services, he possessed the same qualities as Natraj, that was of being mindful to others, helping needy, being loyal to god. He was the person who helped Natraj to overcome abduction of Vasu, and helped Natraj's safe return to home. Both Muthu and Natraj were always represented non violent community, but the two lives and associate lives were adversely affected by the arrival of Vasu. Vasu's ill treatment ever stopped with treating these two lives, he also threatens the dancer Rangi, by saying she should obey him and she shouldn't disclose the planning to kill elephant kumar. He showed the extreme level of his act of Rakshash, our epic strongly supported the climax given by R. K.Naryan i.e. Shastri's "Every demon appears in the

world with a special bond of indestructibility. Yet the universe has survived all the Rakshasas that were ever born. Every demon carries within him, unknown to himself, a tiny seed of self destruction and goes up in thin air at the most unexpected moment. Otherwise, what would happen to humanity?”. R. K. Narayan’s most appreciated reverence to epics had given an apt climax to the man eater of Malgudi. That was neither of the other character rebelled against to him; though rebelled in the form of Rangi that was trying to feed him poisons food, an attempt of Natraj to stop him and Muthu’s emotions. Rangi was also the character who put herself in saving elephant and saving people that was if at all the elephants become panic and rushes on to people. In due process though she was suspected by Natraj, Her replay to Natraj’s comment was well depicted by R.K.Narayan.

“I am also a woman of that temple and I love that elephant” “It must not be shot, Sir, you must of somehow see that he doesn’t do it. Please save the elephant”

Against to the comments of Natraj “ sir, I am only a public woman, following what is my drama. I might be a sinner to you. But I do nothing worse than what some of the so called family women are doing .But I observe our rules. Whatever I may do, I don’t take opium”

Indian epics upholds identity of women, and not losing their motherhood quality of saving everyone beyond scarifying themselves. Vasu’s end came in the form of self distraction; he killed himself by blowing his head. R.K.Naryana reminded the gist of our great epics, very clearly, and predicted how Vasu’s ending was going to be an unavoidable; he correlated Vasu’s attributes as Rakshas’s qualities i.e. of Ravana and so on. “There was Ravana, the protagonist in Ramayana, who had ten heads and twenty arms, and enormous yogic and physical powers, and a boon from the gods that he could never be vanquished. The earth shook under his tyranny. Still, he came to a sad end. Or take Mahisha, the aura who meditated and acquired a boon of immortality and invisibility, and who had secured an especial favour that every drop of blood shed from his body should give rise to another demon is his own image and strength, and who nevertheless was destroyed. The goddess with six arms, each bearing a different weapon, came riding for the fight on a lion which sucked every drop a blood drawn from the demon. Then there was Bhasmasura, who acquired a special boon that everything he touched should be scorched, while nothing could ever destroy him. He made humanity suffer. God Vishnu was incarnated as a dancer of great beauty. named Mohini, with whom the aura became infatuated. He promised to yield to him only if he imitated all the gestures and movements of her own dancing. At one and the demon followed this gesture in complete forgetfulness and was reduced to ashes that very second, the blighting touch becoming active on his own head. Every man can think that he is great and will live for every, but no one can guess from which quarter his doom will come.”

CONCLUSION

Epics contributed in many form, shaping character and guiding individual how to be in socio setup. Man eater of Malgudi stood as icon of R.K.Narayan’s incite in to epics, the characters and its qualities mirrored essentials of social survival. He also projected epics requirements in the wake of Gandhi’s doctrine nonviolence. His writings made all other literary fraternity to incline towards epics.

Work Cited:

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