Chapter V

Ethical Values

Emerson exhorts that, “The Great hope of society is individual character. There can be no high civility without a deep morality” (Tryon 407). Man is respected only by his high ideals and conducts. Right conduct leads to superiority; so, one must imbibe it, in his life time. The Encyclopaedia Britannica provides the following overview of Ethics: People should live by aspiring at pleasure or at information, good quality, or the creation of beautiful objects. If one chooses happiness, it will be one’s own or the happiness of all.

Is it right to justify living in opulence while elsewhere in the world people are starving? Ethics deals with such questions at all levels. Its subject consists of the fundamental issues of practical decision making, and its major concerns include the nature of ultimate value and the standards by which human actions can be judged right or wrong. Ethics is not a matter of factual knowledge in the way that the sciences and other branches of inquiry are. Rather, it has to do with determining the nature of normative theories and applying these sets of principles to practical moral problems (Britannica.com).

Ethics is a general framework within which a harmonious societal development is facilitated; it also deals with integrated development of human personality, the dignity and all the responsibility that flow from the nature of human person in relation to oneself, to other persons, to community and cosmos. Six main ethical values are trustworthiness, respect, responsibility, fairness, caring and citizenship. Using these values ethical thinking can help detect situations where one focuses so hard on upholding one’s values and one’s sacrifice for another. Both Mishra and Kirpal tend to overvalue Narayan’s
construction of Indians as being truly representative even of its “bourgeois ethics” (Kirpal 56). Kirpal denounces that Narayan has proved himself a true Indian by his ethics in his work of art.

Two centuries before Milton began dictating *Paradise Lost*, the theme of which was the loftiest the grandest and in many ways the most difficult ever undertaken by any poet. At the very beginning of the poem, in a traditional and conventional manner, he states his intention and makes clear the magnitude of his task:

Of Man's first disobedience, and the fruit

Of that forbidden tree, whose mortal taste

Brought death into the world, and all our woe

with loss of Eden, till one greater Man

Restore us, and regain the blissful seat,

Sing Heavenly Muse… (Cuddon 291).

He states that man’s fall is due to his disobedience. God punished him severely because of his stubbornness of eating the forbidden fruit. Being obedient and truthful always deserves applause. Nothing really immoral is ever permanently popular. There does not exist in the literature of the world a singular popular book that is immoral. In the heart of nations, the false does not live so long, and the true is ethical to the end of the time. The serenity, harmony, the joyous gaiety, and the exuberance of life are well reflected in the traditional and literary forms, and in folk arts.
Narayan’s works have been portrayed in the approach of the above statement, V. Panduranga Rao, in a very perceptive essay; *The Art of R. K. Narayan* in 1968 points out that Narayan’s vision is essentially moral, for the problems he sets himself to resolve in his novels are largely ethical. This is not to underplay the comic irony of an artist much admired by critics in the west; on the contrary it is his comic vitality that humanizes Narayan’s grand vision. The elusive charm of his success is the direct result of a rare combination of comic sense and religious sensibility (Makarant 99-100).

Narayan’s rustics and fools are controlled and governed by a value system that is enshrined in their culture, tradition, religion and philosophy though their understanding of these systems varies from person to person that accrues a high degree of complexity to these characters. The idea of perfection in man makes him spiritual. “Telling truth” is a moral principle; being spontaneously truthful is a spiritual value. Spiritual values as well as religious values go hand in hand with moral values. The highest spiritual value of state is within man himself. Man has the principle of the spiritual in him; therefore humanism cannot avoid it.

Narayan’s characters stick on or to infringe the moral system which is the major constituent of Indian philosophy and thought. His philosophical characters subscribe to the moral and ethical dictates and codes laid down in *Manu Smriti*. Nataraj in *The Man-Eater of Malgudi* is a moralist who adheres to the values of the Indian society. The characters that violate the peace and harmony of the Malgudian world are immoral, unethical and they are eventually punished. Sampath in *Mr. Sampath* ends up a forlorn person while Vasu in *The Man-Eater of Malgudi* precipitates his end in a mysterious manner. The critiques of philosophy simultaneously pursue their own ethics.
Narayan never protrudes any intrusive message but the ethical way of leading a life is achieved at the end is parched in each novel. In *The Bachelor of Arts*, Chandran’s romantic life was a love failure. Malathi, Chandran’s lover has never looked at him or spoken to him at any cost. But he considers it is a love failure. Because of this, he becomes a Sanyasi leaving behind, his home, parents and everything. As ages go, he comes to realize what life is and how life should be led along with his family members. Eventually by securing a job, he marries the girl chosen by his mother. Thus, Chandran finally grows wise enough to lead a life. Mujeebuddin veiled excitedly that, “Narayan text’s struggle for survival and ascendancy in a field marked by colonial and neo-colonial cultural hegemony-the field of “English Literature” is conveniently overlooked, but also its tendency to essentialist Indian identity and its treatment of gender, taste and class, are all superseded in Walsh’s insistence on the individual and his quest for universal moral meanings” (15). His novel at last shows the real value of life.

In *The English Teacher*, Leela’s teacher kindles the reader’s that one should not love anything deeply in one’s life, since nothing is permanent in this world. That is nature. One should always accept this reality. Limiting expectations in this world keeps everyone in peace and happiness. Thus, the whole scene of headmaster’s life turns topsy-turvy. He suffers a lot due to family. Whereas Krishna suffers without his family. Two people see life in two different angles that is fate. First, the author shows order then disorder and in the end order reaches the family again.

In *The Guide*, the most striking feature of Narayan’s use of irony is his “unusual wedding of irony with moral imagination making it more subtle,” (1) assorted Prasad. When analyzing Raju, even at the beginning of his life, he disobeyed his mother, seduced
Rosie and lost his life. Later, his period of imprisonment turned him to be true man and after his release from the jail, he was misunderstood as the priest by Velan and made him to die for the sake of people and became a martyr. Venkateswarlu asserted that *The Guide* has a motif of the proverb “As you sow, so shall you reap” (100). If sin is committed, the sinner has to undergo suffering through and through. So does Raju.

Women who have pre-marital or extra-marital relationship in Indian society is labeled as ‘character less’ and the label gets stuck on them forever and have to put up with some degree of ostracism or social boycott cogitate Prasad (83). Rosie in *The Guide* had extra-marital relationship. So, she was deviated from the family life and also made at last to regret for her follies to lead a separate life. People who violate the law are punished.

In *The Man-Eater of Malgudi*, the story sounds about Nataraj and Vasu, two different opposite characters, and God always supports Nataraj, the kind and innocent man, and punishes Vasu, the bad and unruly man. Aruna Devi quotes, “In this novel the three tiered structure of order-disorder-order has its Hindu parallel in dharma-adharama-dharma. Vasu the Rakshasa embodying *himsa* (viloence or injury) *anarta* (falsehood) *nikrtri* (immorality) and *maya* (deceit) violates the dharmic world of Malgudi with his *tamasic* (dark, destructive) activist” (218).

In *The Painter of Signs*, Raman is a loser who wastes his life for the sake of false love. It may be a fate for him to undergo such circumstances. In the end, he realizes what life is and bemoans for his fault in wooing Daisy an unknown woman for the sake of love. Narayan never allowed love before marriage to succeed in his novels and marriage after
love is the Hindu culture and that is the ethic of a person to follow in his life. This cryptogram of manoeuvre Narayan constructs as a moral of life.

**Professional Ethics (Sincerity):** Narayan’s heroes are sincere in their work and they are very prompt in making their job a successful one. Atma Ram says that Narayan’s novels present a viable portrait of India. This can be studied as the hero’s search for self identity through the web of human relationships (32). “Narayan chooses a central character through whose view-point he looks at the various aspects of society as a silent on-looker,” says P. K. Singh (Later 81).

In *The Bachelor of Arts*, the novelist portrays the character of Chandran, a steady and strong man, in all his walks of life. In his studies too, he charted out his plan:

One was that he would get up every day at the same hour, bathe in cold water, and get through three hours of solid work before starting for the college. The second resolution was that he would be back home before eight in the evening and read till 11.30 p.m. He also resolved not to smoke because it was bad for the heart, and a very sound heart was necessary for the examination. (TBA 18)

A firm faith is the best divinity; a good life, the best philosophy; a clear conscience, the best law; honesty the best policy; and temperance the best physic; -living for both worlds is the wisest and best life (Tryon 44). Being the best in everything is always the perfect.

Chadran was an utterer of truth, never made a lie. He led his life as he meant at this small age; he could not feel the reality of life. Chandran has the capacity to head any
work perfectly, perhaps he might got this dexterity from his parents. Always pre-planned, assume it day and night, to finish the task he has undertaken. When asked to explain the project of his newspaper agency and the details of his place, “Chandran quoted 50000, and explained the figures with reference to the area of Malgudi, its literate population, and the number of people who could spend an anna a day” (TBA 137). He planned a time table for canvassing after four day of intense thinking, he wrote, “Bulletin, Specimen, Interview, Advance” (TBA 140).

In *The Guide*, Raju could easily make out his customers, from the very appearance. Raju is very confident of his sincerity and sense of responsibility. But Raju now becomes a professional guide dealing with the tourists. “I had viewed myself as an amateur guide and a professional shop man, but now gradually I began to think of myself as a part-time shop keeper and a full-time tourist guide” (TG 59). In due course of time, he becomes a good speaker regarding the wealth of Malgudi to induce the people in sight-seeing.

Regional ambience in Narayan’s novels is more in terms of customs, manners, and traits of human behaviour and interpersonal relationship in a rather homogenous society where people are familiar with one another. Through this web of life, in the regional ambience unfolds itself, it is transmuted into Indian ambience with tints of popular culture fulfilled (Khatri 151).

Everyone forgets their fight, troubles and bickering in Mangal. People felt jubilant to have such person like Raju, “He composed his features for his professional role as a spiritual guide and smoothed out his beard and hair, and sat down in his seat with a book in his hand” (TG 105). He changed himself according to his performance.
In the jail, Raju acts as a model prisoner. People have always seen this place bad, so he tried to change. He got up early and helped the jail warders. He proved to be a good friend to all the five hundred prisoners. He discussed all the verdicts, blackest parts in life and told them stories, philosophies and all things known to him. He was given a title as ‘Vadhyar’ which means a teacher. He helped the jail superintendent for all types of little errands, which pleased him. He took care of the weaving section and the carpentry sheds. He worked incessantly on a vegetable patch in the back-yard of the superintendent’s home. The superintendent who was a lover of vegetables and good food appreciated him well. As a prisoner, he dwells as a model for all. “An effort made for the happiness of others lifts above ourselves” (Tryon 311). Raju took great efforts to make others happy and succeeded in it. It is a comprehensive act.

In The Man-Eater of Malgudi, Vasu was very pompous in exhibiting his skill of how he managed to shoot the tiger in the morning at the water-hole. His leg was full of bleeding scratches. He needs nobody’s compliments; he himself praised a handful on him. Nataraj always thinking about Vasu. “He was a man of his world” (TG 65). Never wasted his time or his bullets.

In The Painter of Signs, Raman has a special gift to tackle anyone in his business target. He likes calligraphy: loved letters, their shape and stance and shade but he felt bad, since no one cares for them and retains their values. Then he compromises himself to do it perfectly to get more orders. Raman’s artistic skill of painting English words of all kinds is not merely his profession but it is the outcome of his aesthetic, philosophical and social implications. He treats himself a specialist in the field and at his expert touch
or institution or an enterprise acquires an identity as he explains his philosophy of calligraphy to the lawyer. “The letters on a lawyer’s board must always stand up proudly and not the supine” (TPS 05).

Even the bangle-seller insisted, “I wanted to give you first-class work, and that means first-class material” (TPS 137). Raman was quite firm in demanding his charges for his work always guaranteed perfection. Raman was perfect in his work. So, he is stubborn in his price.

**Faith in God:** God is the doer of all actions. So, an Indian theist should whole heartedly believe him to hear his prayers. Girija signifies that Narayan knows that man is a marionette in the hands of God. No one knows when the life of a man changes or when miracles occur (32).

In *The Bachelor of Arts*, Chandran felt very happy when he found his lover Malathi belongs to his own caste and even his sub-caste. He considered all this, as a sign of his answer to his prayers. He felt that it was all God’s blessing. People believe that they pray to gods and goddesses ‘to achieve their ends’ and ‘believe’ that they can achieve their ends only through prayers (Sharma 30).

In *The Guide*, Raju became a guru for Velan to get solution for all his problems. The master is the true child of God. He is not like the self styled swami. He dislikes to be called in the most revered terms when he was addressed by some villagers in terms of ‘Darshan’, the master regards it as a kind of mental slavery and suggests to them to prostrate only before God. “You should seek only God’s Darshan, we must not misappropriate the word that belongs to him” (TG 164). He respects God very much and believes that He is
the only the supreme soul to be respected. Narasimhaiah says that in addition to Raju’s character of having faith in God as Narayan renders the authoritativeness of Raju to Velan and the poor villagers. “I do not permit anyone to do this but he did to forecast, God alone is entitled to such a prostration. He will destroy us if we attempt to usurp his rights” (Comic 120). Raju faithfully assured that people should not occupy God’s possession as it is a sin.

Raju’s mother in The Guide is portrayed as a traditional woman and she sings some hymns on God after lighting a lamp in front of God’s portraits everyday and she goes to temple every evening to worship God. This is a custom and the lighting of a lamp is treated as Gyana- Jyothi that destroys one’s ignorance and gives enlightenment (Girija 28, 29). The quality of Raman’s pious mother is well defined here as he belongs to an orthodox family.

In The Man-Eater of Malgudi, Nataraj washed his clothes on the slab nearby reciting a prayer to the Sun to illumine his mind after his bath. Early bath in the river and praying to Sun God is observed as good discipline and entrust his first light as the light of God and prays for its blessing.

Sastri goes out saying, “I didn’t not trouble you but for the fact that this Sathyanarayana puja must be performed today in my house; my children and wife will be waiting for me at the door………..” (TMEM 11). Performing great pooja’s like Sathyanarayana pooja on full moon day is auspicious and desiring to get the blessings of Lord Narayana which was once followed only by Brahmins, is practiced now by the people of all communities in Hinduism.
When Nataraj questioned Vasu why he had killed a holy bird Garuda, a vehicle of Lord Vishnu, which is sacred, Vasu, a black prince, never gives heed to his talk. So, he met a bad end. Nataraj, a pious person is always happy with his life. Nataraj and Sastri printed the last pages of the mono-syllabic verses of the poet and they wanted the sacred copy to be bound in Benares silk and kept in the temple. They vested the first copy to be offered only to God and it would make it holy.

Rangi, the temple dancer, ventured that, “I saw everything but could not come over because I was on duty before the God” (TMEM 202). She never liked to be disturbed in her dance performance before God.

In *The Painter of Signs*, Raman’s aunt visits the Shrine of God Ganesha every evening and attends prayers regularly. She firmly believes that God alone can protect her and Raman to live a life of contentment in this world. Thus people’s faith in God is unshakable can be seen.

**Peace of mind:** Peace on earth, which all men of every era have most eagerly yearned for, can be firmly established only if the order laid down by God be dutifully observed. People will be happy by doing their normal work ascertained to them by God. But as days go, they crave themselves for more pleasure like money, sex and luxury and they indulge themselves in all kinds of bad pursuits and ruin themselves.

In *The Bachelor of Arts*, Chandran, who was on the verge of completing his B.A History degree, was a good orator, straight-forward, very courageous and simple, plain man of twenty. “I am speaking in a debate this evening. I am now going to my room to
prepare. Nobody must knock on my door or shout near my window” (TBA 03). He wants no body to disturb him when he is at work. This shows how perfect he is in his work and puts forth all his effort to bring out the best. Chandran had to be appreciated for his valour and self-confidence. Since some boys of his age never care for anything, they roam about the streets wasting time. His life was disturbed by his love for Malathi. Only love shakes him and his life undergoes complete change.

In *The English Teacher*, Krishna was somehow pleased with his normal peaceful work as a lecturer in Albert Mission College. He felt it heroic and satisfied.

In *The Guide*, Raju was made comfortably to look after the new shop and his father his own hut shop to gossip his regular custom to attract the customers and to spend the time. But the advent of his new job made him to stop from school-going unobtrusively. In the life of Raju, chance plays a great part to change him as a person of shop keeper to a guide. He proved successful in his present job, since he is enthusiastic enough to satisfy the needs of the tourists. He drives them through his swaying thoughts regarding each spot that attracted them. Kain presets that Raju reminds of several times of his fatalistic response to events that he has to ‘play the role assigned’ (17) to him, first as a tourist guide, then as Rosie’s manager, then as a sanyasi. His strength is that whatever work assigned to him is perfectly tackled and presented in the best manner.

Raju became a guide because, as he admits,

I never said, ‘I don’t know’ not in my nature I suppose… Instead, I said, ‘oh, yes, a fascinating place. Haven’t you seen it? You must find the time to visit it; otherwise your whole trip here would be a waste.’ I am sorry I
said it, an utter piece of falsehood. It was not because I wanted to utter a falsehood, but only because I wanted to be pleasant. (TG 47)

Venkateswarlu qualifies eventually, “It is native wisdom which pitchforks Raju to greater heights in life” (101). He can guess and judge the people from facial expression. Railway Raju is basically of “sympathetic understanding,” it is an Indian sensibility. Raju gives importance to pity and poor scenes, so he was compelled to play all the parts affixed on him.

In The Man-Eater of Malgudi, Nataraj earns his living as a printer in the enchanted world of Malgudi, that slumbering Southern Indian village, whose peace has been so often amusingly and outrageously disturbed by Narayan. His normal life has been disturbed by Vasu, the taxidermist and a tenant in his press, lives by killing animals illegally. Thus, the hero is satisfied with their normal work but due to the disturbances, his life got spoiled.

In The Painter of Signs, the protagonist Raman was busy with his work, as he is a painter of signs; his house consists of limited rooms and river Sarayu flows at the backyard. He used his business set at the back for sketching and colouring etc. Raman was quite happy with his aunt and contented with it. By the arrival of Daisy, he accustomed to a change in his life.

**Generosity:** There is a belief that the earth is still moving on only because of kind-hearted people. Though many are selfish and money-minded, few people are there to help and care for the needs of others. P. K. Singh exerts, “Narayan is a merchant of human metaphors, an artist with milk of human kindness flowing full in his heart. His fiction in
its totality is an extensive metaphor on man on the center of society” (Later 86). Narayan presents what he feels through his characters.

In *The English Teacher*, Krishna saw the jasmine bush which he tended and brought to this level with the help of Singaram, the servant. “Just to remind us that there are better things in the world that is all” (TET 21). Krishna had a liking for the fauna and flora, so, he tended the plant for ten years.

In *The Man-Eater of Malgudi*, Nataraj says that only a week before the poet gave his last installment of the manuscripts of the mono-syllabic verses regarding Radha-Kalyan to be printed so it was laid in front. Nataraj and Sastri worked hard on this day and night. Sastri composed each page, the poet passed the proof, and Nataraj printed out the page. Nataraj felt very tiresome. Nataraj confesses that the poet should have patience for his work to be done since he is doing a social work for him. “He could not hustle, as this was practically a free service I was doing” (TMEM 150). If it is not possible, the poet accepted at least to present the manuscripts. But it was a matter of prestige for him to complete at least one. It shows how Nataraj was generous in helping his friend.

Muthu, the tea shop owner, is one of the memorable characters who feel that the temple elephant should recover from its illness. When the mahout succeeds in making the animal to ride, he feels happy. He runs to the temple, lights camphor and thanks the Goddess for making the elephant visit the doctor in Malgudi. While they are about to go, Muthu offers tea and bun to the Mahout. Nataraj thinks if Muthu provides tea to all his elephant associates, then he will become bankrupt. So, he has paid the medical expense for the elephant. Thus, Nataraj and Muthu are like twin brothers in serving others.
In *The Painter of Signs*, Daisy was perfect in her duties. A social worker taking care of birth control measures. Her aim is “to serve the human” without any repartee, which is like serving to God. Daisy, at the end throws out Raman’s love for the sake of her mission. Raman also cares much for the quality in his art of painting work than making money in his profession.

In *The Guide*, on the eleventh day morning, which was the last day of fasting, everyone was anxious. People received the telegram “Imperative that Swami should be saved. Persuade best to co-operate. Should not risk life. Try give glucose and saline. Persuade swami resume fast later” (TG 246). The doctors advised Velan to ask Swami to take care of his health. But in the profoundest silence, he forwarded to the river, prayed and muttered to Velan, “Velan, it’s raining in the hills. I can feel it coming up under my feet, up my legs” (TG 247) saying that he collapsed. For the sake of people he had given his life too. Raju emerges to be the emotional outcrop of the distinctive person in Indian social set up. Narasimhaiah states, Shylock in *The Merchant of Venice* may be described as anti-hero, so may Malvolio in *Twelth-Night* but they both border on the tragic and evoke pity in us. Not so Narayan’s Raju. Nowhere does he reach anything like tragic height of a Lear although Raju’s self-awareness and the sense of social and spiritual fulfillment that results from it in the end is something that exert admiration from all and even it make one to marvel at it especially because he is no victim of discomfiture as shylock, Malvolio and Tartuffe (Narasimhaiah 124). Raju is not placed in tragic atmosphere but in a noble gradation at the end.

**Respect to the teachers:** People in Malgudi give much reverence to the teachers for their profession and for the knowledge they impart on the children. They are praised as
“Guru” and they are next to parents in taking care of the children and in teaching the right way to the life to lead independently.

In *The Bachelor of Arts*, Chandran, the protagonist and a student of the Albert Mission College, instead of taking notes in the class handled by Professor Mr. Gajapathy, scribbled the picture of elephant herald with a spectacle. Since ‘Gaja’ means elephant and ‘pathy’ means master, he had a fine name ‘elephant master’. At the end of the hour, Gajapthi asked him to show the notes, which he had taken down. He honestly said that he had never taken notes at all and escaped. Chandran later realizes his fault of drawing the picture and wants to respect his teachers.

In *The English Teacher*, the owner of the house was so commanding towards Krishna. He closed his mouth, when he came to know that Krishna was a college teacher. He said, “I revere college teachers, our Gurus. Meritorious deeds in previous births make them gurus in this life. I’m so happy; I only wanted a good, cultured family” (TET 26). Teachers are well-esteemedin the society as knowledge givers, who light the lamp of knowledge by removing the ignorance. The house owner gives much respect for Krishna only because of his profession.

In *The Guide*, Raju’s father was a stern disciplinarian and forced him to go to a school, which was conducted in the pyol of teacher’s house in the Market place. His teacher was a very stern man, always compelled the pupils to read and write aloud. He expects all his pupils to take down notes and always busy in the class. His father respected the teacher a lot as he believed that stern teachers would impart a strict discipline to his student and he
was also the same kind of person. Teachers are loved and respected and were given an honorable place in the social order.

Oxford English Dictionary defines ‘Tolerance’ as ‘the ability to accept things you dislike or disagree with and the ability to endure specified conditions or treatment’ (963).

Social issues are not side tracked in R. K. Narayan’s novels. They expose the caste barriers breaking, joint families disintegrating and women raising their voice against social injustice. Narayan counters his critics:

Sometimes I hear them say that I do not reflect the great urge of the nation.
Whatever that may be, I don’t understand what they’re saying. No one can express the urge of a nation, such a big nation as ours, 200 languages and 700 million people, so diverse. Compare my new novel *The Painter of Signs* with *The Dark Room*, that’s a contrast. The new liberated woman and the traditional house wife completely suppressed. You see a whole social change. (Bande 103)

He portrays the new trends with deft touches. Narayan has also shown the different kinds of social cause in his novels.

In *The Bachelor of Arts*, Chandran was very patient in proposing his love to Malathi but still waited to let the matter to be known to his parents.

Chandran remained silent… He felt that he could easily have talked to her, when she was alone on the sands; he could have tried to write to her, he could have befriended Mr. Krishna Iyer and asked him for the hand of his
daughter,… but he didn’t for the sake of his parents, he wanted everything to be done in the correct, orthodox manner. (TET 81)

Chandran tried every step to succeed in his marriage-proposal with the help of their parents. But every step ended in pain. Due to love failure Chandran got a high fever that night. After ten days, when he became well, he insisted to go to Madras for a change. Chandran tolerated all the ethnicity of his parents and culture, and gave up his love for the same and in the reminiscence of not to hurt others.

In *The English Teacher*, the doctor who is examining Susila said that, “Whenever you touch the patient or her clothes you must dip your hand in it, the best disinfectant on the market………” There was a slight twinge at my heart at the new designation my wife was given: “Patient” (TET 78). She was never called a wife or mother or Susila but only a patient. Though Krishna could not bear it, he consoled himself with enough scientific argument. Krishna was heavily vexed by the word ‘patient’. Even then, he was hopeful to bring his wife back to her good health.

In *The Guide*, Raju’s mother does not like Rosie staying long at their home, singing and dancing. Raju’s mother cannot bear the woman who belongs to other caste and also a wife of other person, besides she is a dancer which irritates her. So, she advises Raju not to do any wrong things at home. On, seeing him, uncle shouted as, “Never dreamed that anyone in our family would turn out to be a dancers back-stage boy! (TG 168). It becomes useless to shout at Raju, who stands by Rosie and supports a lot to keep her at home. Raju’s mother stamps out to solve the problem. Raju could not bear it; he never likes to give up Rosie also. Ghosh presumes that Raju comes as a symbol of the world outside so “full of
gaiety and human warmth” to invade in to “the placid mechanical existence of Rosie” (Riemenscheider 168). He was ensured the nemesis for his mistake at the end as his love is not a pure-love but it is an extramarital relationship which nobody will accept in the society and in doing. So, he is committing a sin and so, he is punished at last.

Raju as a saint preaches in the temple that people should always follow, “the voice of conscience, the voice of the soul” (Prasad 04). But the irony is that he does not follow the valuable advice of his mother. So, he insists everyone not to be like him. Instead, they should walk in the path of wisdom to come up in life.

In The Man-Eater of Malgudi, Nataraj sat on the iron chair thinking of the problem loomed before him and to his neighbours. Nataraj felt shivering by the brutal act of Vasu. No creature was safe, when it came to Vasu’s sight. He made up his mind to send him as quick as possible. His presence defiled his precincts. Nataraj thought a lot for an idea to throw Vasu away. Nataraj was upset to think how the future would be along with Vasu. Thus, Nataraj innocently gives his attic to Vasu to inherit but later feels for the trouble he is giving. He patiently expects a chance to quit him out of his attic.

In The Painter of Signs, Raman’s aunt did her work with a strong stability of mind. She lived like clock-work, performing her duties at home without a question or doubt of any sort. But now days, she is little bit worrying about him, since people use to talk rumour about how he goes with that lady Daisy and has pre-marital relationship. Though aunt does not come forward to ask any reason, she has mumbled over it. She prayed to Lord Krishna to protect him from that. Her sole aim was to visit Kasi and live there until her death. She considered it as the most auspicious end to one’s life. Raman felt dejected and
responsible for the banishment of his aunt. He pleaded her not to go. When aunt could not accept marrying a woman unknown of his background, she left away unable to tolerate his mistakes.

Malgudi still has its wagging tongues and its moral conscience keepers, but it has learnt to tolerate, to extend women in authority.

**Optimism:** Optimism is the faith that leads to achievement. Nothing can be done without hope and confidence. Nothing great was achieved without enthusiasm and optimism.

In *The Bachelor of Arts*, Chandran was an optimistic character who stands confidently in partaking any of his missions. He, with iron heart, tried to put away all his illusions and hysterics and never gave any freedom to his mind. He was so strong in concentrating on the work he was doing. The M.D. of the newspaper agency also enquired whether Chandran is confident to circulate papers if he is given a district. He possesses the thorough knowledge of his village people and his business target. “It’s good to be optimistic” (TBA 137). People appreciate Chandran for his excellence and the sincerity in his work.

In *The English Teacher*, Krishna took great charge of his wife till his in-laws took care of her. “After ablutions with lentol, I went in, bathed, changed, and ate my dinner, and took charge of the child, who would not go to bed till she had me to sleep by her side in a corner of the hall” (TET 80). Krishna was earnest in doing his duty to his wife which is truly impressive.

In *The Guide*, when both Raju and Rosie planned for future, Rosie changed her name as Nalini. Raju tried to have one programme in the Albert Mission boy’s union
meeting. “We must make it our mission to educate the public taste, I said. We must not estimate the public taste and play down to it. We must try to raise it by giving only the best” (TG 181). Those people were very surprised to see her dance and fixed an appointment by giving her a chance to prove herself on the stage for the first time with the help of Raju. R. K. Narayan wants to bring out the “essential and inescapable predicament of a woman” who belongs to “a social inferior class” describes Sinha (34). Raju’s genuineness in bringing her lover as a famous dancer and her sincerity in her dance is also a herculean task, as he belongs to a family of temple dancer.

Sinha explained distinctly how Narayan transforms Raju and makes his birth attain a meaning and how Rosie attributes to be a famous dancer.

R. K. Narayan’s *The Guide* makes use of the paradigm of power in charting the course of the vicissitudes in the lives of its protagonists. The novel does show how a person transcends his ordinariness. The good for nothing-guide is transformed into a saint and bored wife of a work intoxicated scholar reaches artistic fame. The novel is about fundamental changes. This is the main text. (35)

“The sub-text concern itself with patterns of dominance in which the individual’s dreams and ambitions are subsumed under the need to control. This political need is essential. It is this quality of multi dimensionality that constitutes the excellence of the guide” seriously quoted (Sinha 35). The multidimensionality of two parts played is textured finely so it has come out in successful broachers.
In *The Man-Eater of Malgudi*, when Vasu said, “This is a minor job. I really don’t care for it. My real work you will see only when the tiger is made up…but I will show you what I can do with it” (TMEM 64), these words of Vasu upset Nataraj and he got worried about how the future would be along with him. Vasu was a great optimist to shine in his business though it is an illegal one. People are usually scared of doing something against the society, but Vasu is adorned only in his work and never bothers about others.

In *The Painter of Signs*, Raman was fascinated by the old book-seller, since they had absolutely no customer, but he sustained it with his acceptance of failure. “A pessimist reveling pessimism and gloating over his frustrations, with all kinds of books heaped around him” (TPS 17). The book shop had good faith in his business even though he had poor sales. He was a great optimist indeed.

**Sacrifice:** “We can offer up much in the large, but to make sacrifices in little things is what we are seldom equal” (Tryon 564). Sacrifice is a great accomplishment that one undertakes in his life time for any cause. Here, Narayan’s characters sacrificed their amenities for others sake can be visualized.

In *The Bachelor of Arts*, Chandran, a man of youth, due to love failure, became a Sanyasi and was indeed ready to sacrifice his life due to frustration without any reflective thinking about his parents. Still now he lived guided by his will, when he had suffered, for the first time in the society, and faced the events of life, he was unable to bear it and did not have any critical thinking power about his parents and future, blindly became a Sanyasi at last. He now started his career as a Sanyasi, “His DRESS and appearance, the
shaven pate and the ochre loincloth, declared him now and henceforth to be a Sanyasi-one who had renounced the world and was untouched by its joys and sorrows” (TBA 107). He is ready to discards all his relationship, joys and sorrows for his lack of success.

In *The English Teacher*, the days had acquired an odd emptiness and bareness. “The only relief was my child, spick and span and fresh, and mocking by her very carriage the world of elders” (TET 97). So, he never allowed her to go with her grandparents. He kept her with himself. Within four months, he was able to maintain her and her things very well. He played his double role with great expertise. “It kept me very much alive to play both father and mother to her at the same time. My only aim in life now was to see that she did not feel the absence of her mother. To this end I concentrated my whole being.” (TET 97). Krishna shoulders himself in bringing up her child by sacrificing all his joys, since he had a chance to make her parents take care of the child and could have married and led a fresh happy life as he was young. But he did not. He wants to be a true father.

In *The Guide*, Velan attempted to be with Raju to help and honour him in his sacrifice. Raju said, “One who serves the performer of a sacrifice derives the same merit” (TET 108). He also thanks God for making his effort to get succeeded in stopping the fight. But Velan thanked him, as his brother told the village people that Raju will go on fasting until they get rain. Raju felt like sting by a wasp about these words and the expectation of the people. He also remembered his mother’s saying, “If there is one good man anywhere, the rains would descend for his sake and benefit the whole world”, quoting from a Tamil poem (TG 111). At all circumstances, the advice of his mother was always appealing to his mind. Arya also brings out how the people believe in the superstition that the rain God would be pleased by fasting. When Raju dies of fasting, there is no rain. He pays for
playing as saint (93). Gajendra inscribed at the end, it is a question whether it rains or not? Raju reminds of Oedipus to whom the people of Thebes run for remedy in the time of alter, chaos and calamity and Oedipus does what he can do. Primarily Oedipus stands for the discovery of a past whereas Raju is a discovery of ironical circumstances caused by the conflict between what he is and what he is construed. But in both the cases the tragedy has got an epic dimension under the pressure of popular demand (32). Fasting will bring rains is a superstition but the novel is a success.

In The Man-Eater of Malgudi, when all his friends wrangled, Nataraj just never interfered or cared for it since, “I had resigned myself to anything. If I had cared for a peaceful existence, I should have rejected Vasu on the first day. Now it was like having a middle aged man-eater in your office and home, with the same uncertainties, possibilities, and potentialities” (TMEM 30). Everyone scolded Nataraj for admitting Vasu in his attic. Nataraj was brought up in a family of vegetarian but Vasu made all nasty things by killing all animal, and creatures. Nataraj tolerated and sacrificed everything since he never hurts others.

The old aunt in The Painter of Signs was married to a head constable and due to his untimely death she was left barren. Her aunt, who is a perceptive woman and takes care of her cousin Raman, tries to intervene in all Raman’s works, which was disliked by him. An old aunt reminds the readers, by her activities the dogmas of her age. He felt great sympathy for her, who works untiringly for his needs, as she rarely asks anything in return. She buys everything from the Chettiar shop. Raman felt great pity for her aunt who sacrificed her life for his welfare.
Oxford English Dictionary defines ‘Ambition’ as, “the ability to think about the future with imagination or wisdom” and “an experience of seeing something in the mind, or in a dream or trance” (1032).

In *The Bachelor of Arts*, Chandran had a plan to go to England. He wondered why he had to waste his father’s money. So, he considered visiting foreign an illusion. Chandran gathered the idea regarding the newspaper agency with the help of his friend and became quiet enthusiastic to become an agent of it. He saw in it a beautiful vision of an independent life, full of profit and leisure. He quoted facts and figures to his father, and that would be a great benefit for him. Chandran chose his career and had dazzling effort to achieve it.

In *The Guide*, When Raju thought of himself as future programmer, he changed Rosie’s name as Nalini to change her life into a new phase. Raju tried to have one programme in the Albert Mission boy’s union meeting. “We must make it our mission to educate the public taste; I said…We must try to raise it by giving only the best” (TG 181). Those people were very surprised to see her dance and fixed an appointment by giving her a chance to prove herself on the stage, for the first time with the help of Raju. Raju and Rosie’s vision is to earn fame in their work. They sincerely worked for it.

In *The English Teacher*, Krishna’s face became red, when the Principal asked for any special reason for his resignation from the job. He merely replied, “I am beginning a new experiment in education, with another friend…” (TET 179). He also said that it was enough for him to have twenty five rupees a month. Krishna was firm in his mission to serve the innocent children which would give him peace.
In *The Man-Eater of Malgudi*, Vasu “was a man of his world” (TMEM 65). He never wasted his time or his energy for others. Vasu’s vision is not fair who cause destruction to nature. Nataraj’s vision of helping others is appreciable. The poet’s vision in completing Radha Kalyan in a verse form consisting of mono-syllable and succeeding in doing so is really genuine.

In *The Painter of Signs*, Raman ironically painted a sign-board, which is a token of respect and even noble intentions in the coming era. Though Raman worked hard he could not earn much, he was always disqualified, first by the lawyer, then by the bangle-seller. At times of disappointment he never gives up his aim or vision. He loved calligraphy and chose it as his profession and never gave it up against many hurdles in it.

Daisy explained that her aim as, “I said that I would like to work rather than be a wife” (TPS 130). This statement chilled Raman. Daisy was very strong in her vision.

**Courage:** Bob quotes, “It is a lovely thing to live with courage and die, leaving an everlasting flame” (83). Happy is the one who is courageous enough to defend what he loves. Man often copes with adversity better than prosperity.

In *The Bachelor of Arts*, the novelist portrays the character of Chandran, a steady and strong man, in all his walks of life. His father was a gentle upright man who governed him fairly. As days passed, Chandran behaved like a matured person, a courageous and trusted one in doing well. Courageous deeds are mightier than words.

Chandran was a bold young man who was firm in doing the right things to the society but timid in performing the act of suicide and renounce himself without food in the form of Sanyasi.
In *The English Teacher*, Mr. Brown talked a few words about Krishna, “I have seen him grow under my eyes; he has shown himself an able teacher. The boys have loved him and I am sure they have had reason to dread him very much as an examiner” (TET 182). Everywhere, under every condition, he has proved himself to be an uncompromising idealist. His constant anxiety has been to find the world good enough for his own principles of life and letters. Few men would have the courage to throw up a lucrative income and adopt one very much lower. But he has done it. “Success must be measured by its profitlessness” said a French philosopher. Our college can look upon this idealist with justifiable pride (TET 182). The Principal of the Albert Mission College appreciates Krishna’s courage to resign a best job for the sake of his meagre happiness since majority of people will not take such a blunt decision.

In *The Guide*, Raju picked up courage, to usurp out his emotions as, “Your dance was marvellous. You are gifted. Do it again sometime. God bless you. Won’t you be my sweetheart?” But fortunately I restrained myself (TG 79). “It’s unthinkable that anyone should find it possible to quarrel or argue with you--being with you must be such bliss” (TG 83). Raju has extreme guts to express his love for Rosie a married woman which is considered to be a sin in his orthodox culture.

After 30 days, Rosie came as an unexpected visitor to Raju’s house. He felt anxious but his mother disliked her abandoned appearance. My mother was amazed. “Girls today! How courageous you are! In our day we wouldn’t go to the street corner without an escort. And I have been to the market only once in my life, when Raju’s father was alive” (TG 141). Rosie’s courageous stepping out of her home to lead her life shows her lion-heartedness. Raju’s mother who is a timid housewife stares and gazes at her resolution.
In *The Man-Eater of Malgudi*, Nataraj said that Vasu brought in a khaki-clad, cadaverous man who was a forestry officer, seated him and introduced him as his friend as a strong man who can face any animal and its strokes. So, he got his extension of service in the Mempi Forest for the third time due to his courage, capacity and valour. Here a man got his permission to serve in Mempi Hills because of his courage and dauntlessness. Hence, people should be courageous enough to face any risk and to overcome any problem to come up in life.

Courage is not the absence of fear but the ability to carry on with dignity in spite of it. In *The Painter of Signs*, Raman’s courage is displayed as, “Daisy walked ahead wrapped in her own thoughts, not seeming to give a thought for Raman’s love. She had offered him the privilege of accompanying her and he had accepted it that was all. She treated him as a sort of a trailer” (TPS 63). Raman got irritated by this and liked to return home. Daisy stopped the cart, took her bag and started to go on foot. Raman for his part tried to go out; cart man somehow managed to resist them. He too added that the fight was an inevitable one among newlywed locks. He asked them when they got married. She replied that they were not married. But Raman courageously came forward and told that she was telling a lie and conformed that they were married. The cart man tried to console him. Raman had the guts to lie that he was her husband. Narayan’s men are daring to be heroic at times of love, which is well focused in his novels.

**Apperciation:** Prasad quotes, “Shakespeare, today, is great only because he had no theory to express in his great works”. In the same way R. K. Narayan’s main purpose in his works is not to deal with any particular movement, principal or ideal but to create artistic
beauty with all its complexities and ambiguities (02). As Prasad said, Narayan writes for art sake. People should admire and appreciate the good things in life and this is one of the best qualities to be possessed by a man.

In this fast moving world, people have lost the sense of being appreciative for the present living moment. They are always looking forward or backward and waiting for one or sighing for the other, and lost the pleasure of consciousness of the instant in which they actually exist. This is the true fact of life since in life, most often the people crave for what they do not have and never enjoy the present moment and consequently meet an unhappy death. People forget to live the present; instead, they brood over the past and the future.

In *The Bachelor of Arts*, the Secretary of the history association in the Albert Mission College appreciated Chandran’s speech in the debate. He also stated that everyone enjoyed his stories about the professor and his buttons. He also says that, a few are really gifted with eloquence. Chandran was pleased with his comment and both departed. At the end of their walk, Chandran concluded by proclaiming, “Don’t for a moment think I dislike Brown. I agree with you entirely. When you say he is a man with a pleasant manner… He is a great scholar. It is really a treat to be taught drama by him. So, please don’t mistake me” (TBA 09). This part shows how the Secretary applauds Chandran’s speech and Chandran too at the same time never forgets to appreciate the skill of the Principal. The author portrayed him as a genuine character to be loved by all throughout the novel.
Chandran’s father said, “It is no waste,” “You have been reading and getting to know people and life and so on” (TBA 125). When Chandran felt bad and brooded over his unwanted wanderings and wasting his time and age, his father reassured him by saying that it was not a waste, because he has spent his time to learn about the world and life.

In *The English Teacher*, Krishna’s mother appreciates his wife Susila. She was better in household works than the first daughter-in-law. She learnt everything smartly from her mother-in-law. Her mother says, “Susila is a modest girl, she is not obstinate” (TET 30). “Susila has learnt how to conduct herself before guests” (TET 30). Susila’s way of housekeeping is substantial and as a true mother-in-law she supports the best.

In *The Guide*, Raju regretted that he loved Rosie due to his love for her art. “It was after all her art that I first admired” (TG 122). Raju signified Rosie’s art of dance and for this art he admired her connotations. Sinha says, “the three major characters, Raju, Rosie and Marco, form relationships that are characterized by the domination of one over the other” (30). All the three active characters try to dominate the other and seek to get individual identity. Characters never enjoy their relationship but in drudge hurt others and try to assess their strength over others. Rosie’s extramarital affair is known to Marco. He reacts in a way that is typical to him.

Marco says, “I am your husband and I am with you. You are here because I am not a ruffian but you are not my wife. You are a woman who will go to bed with anyone who flatters your antics” (TG 134). He hurts Rosie and left her there to reach Madras. It appears to Raju that even Othello was more kind enough towards Desdemona than Marco. Narayan’s Othello (Marco) is in this sense superior to Shakespeare’s Othello. He handles the
situation rationally and simply disowns Rosie unlike Othello who felt the need to kill Desdemona. She should deceive more man. A departure in their relationship is mainly due to lack of appreciation, trust and adjustments.

In *The Man-Eater of Malgudi*, Vasu remained thoughtful for a moment and said, “I like people to do something, whatever it may be” (TMEM 132). Vasu admired the persons who were tactful in their work. Vasu was perceptible in his master’s art and quite indifferent when he was cheated. Nataraj was greatly attracted and interested by his bold acting.

Thus, appreciation plays an enthralling role in the life of Narayan’s characters. It is a vehicle for everyone to love and to be loved by others.

**Honesty**: Mohan says, “Do not do what you will regret; and if you do’ Do not regret” (315). One should never delight in being disloyal or troublesome to others as these acts will certainly strike them back. So, people should lead an honest life. Honesty is the best policy.

In *The Bachelor of Arts*, Chandran and Kailas went to hotel Merton. Kailas had a drink and compelled Chandran to have it. But Kailas was so firm in rejecting and in his opinion he was being asked to commit the darkest crime. When Kailas insisted, he says, “Excuse me. I made a vow never to touch alcohol in my life, before my mother” (TBA 98). This affected Kailas profoundly. Chandran was honest to his mother in keeping the promise which he had made before her that he would not drink alcohol thereafter. Kailas was too modern but Chandran maintains the decorum and customs does not shun away from them even under circumstances of compulsion.
In *The English Teacher*, Krishna made up his mind to search for a harmonious existence. And everything that disturbed his harmony was rigorously excluded, including his college work. The reason for his writing is as he says, “In it I was going to attack whole century of false education… This education had reduced us to a nation of morons. We were strangers to our own culture and camp followers of another culture, feeding on leavings and garbage” (TET 178).

He tore it away, and then lastly he writes, “Dear sir, I beg to tender my resignation for personal reasons. I request you to relieve me immediately…” (TET 179). He put it in an envelope and gave it to Mr. Brown in person. Krishna was honest to his heart. So, he resigned his unsatisfied job and honestly delivered his reason for his resignation after travelling alone in life after his wife’s death.

In *The Guide*, Raju tried to hide the book sent by Rosie’s husband, later her locker contains jewels send by Marco, his forgery of Rosie’s sign. He confessed everything to Nalini. She never got perturbed. She merely said, “I felt all along you were not doing right things. This is karma” (TG 216). Raju met an end due to his disloyalty in his character, which paved way for his imprisonment.

In *The Man-Eater of Malgudi*, Vasu met a body-builder cum wrestler, interested in his shows and strength and became his disciple. But later, his guru became weak and used him for performance under his name and earned lot of money. When he questioned him regarding this, he deprived him. Vasu recalled this incident and said, “I knew his weak spot. I hit him there with the edge of my palm with a chopping movement…I left
him there and walked out, and gave up the strong man’s life once and for all” (TMEM 17).

Vasu was dishonest and acted like a traitor to his Guru.

In *The Painter of Signs*, Raman’s talk pleased the saint, and he took him inside the shrine. Since Raman looked like an honest man, the priest allowed him. Then, he pleaded to God to make Daisy his own as quick as possible. His honesty is rewarded.

**Punctuality:** This is an important value which should be practice by all for their growth and success in life. Doing the work with perfect timing is the root for victory. “I owe my success in life to having always been a quarter of an hour before hand” (Bob 367).

In *The Bachelor of Arts*, Chandran reached home at three and went to prepare for his debate and informed his mother, “I am speaking in a debate this evening. I am now going to my room to prepare. Nobody must knock on my door or shout near my window” (TBA 03). This shows how perfect he is in his work. Till November the students and Chandran trespassed in their routine work, but the first of November brought some indifference, as it was the examination time. From that day onwards Chandran got up at 5 am before his mother, took bath in cold water and took several resolutions. “One was that he would get up every day at the same hour, bath in cold water, and study for three hours, before going to college. The second will be to, return home before eight in the evening and read till 11. 30. pm. He also resolved not to smoke because it was bad for the heart, and a very sound heart was necessary for the examination” (TBA 05). As Tryon says, “Method is the very hinge of business; and there is no method without punctuality” (514). Whatever is the business it should be followed in a method? Here, Chandran planned his revision time-table for his exam and was very prompt in doing his exams well.
In *The English Teacher*, when the doctor checked Susila’s temperature, it was high as usual. So, he asked Krishna to apply ice bag constantly and went away. Krishna pressed ice-bag on Susila’s forehead the whole day. He purchased a block of ten pounds of ice at a time, covered with sawdust and wrapped in a gunny from the Bombay Ananda Bhavan. They split blocks of ice into small pieces with the help of a hammer and put them in an ice-bag. They instructed him that it should be applied wrapping it around Susila’s head like a cap. He felt proud of doing this assistance. Everything in this sick room seemed to be profoundly ingenious and full of technical points. “I am a believer of punctuality, though it makes me very lonely” (Bob 361). Krishna felt lonely because of her sickness, then too sincere to give ice to his wife as per the doctor’s advice. This, punctuality is revealed much in this novel.

In *The Painter of Signs*, Daisy a population control programmer, observed perfect time-table wherever she want. She made him to draw pictures wherever possible. She collected people with the help of heads in the village and taught them the need for population control. She is regular in her duties. William Walsh rightly observes, for Daisy “the cult of independent individuality is the supreme value in life” (161). In the evening, Raman started his work to paint for the bangle-seller. He did not care about the time. He worked till it became dark and got tired. Sometimes, he worked continuously if he got a good order. Both Raman and Daisy are the particular persons who symbolize the general without loss of individuality. Raman cares for his ‘craft and his independence’ (Pachegoankar 88) and is quite happy to leave social causes to others.
Contentment and serenity: One should not crave for the unattainable. One has to realize everything in goodtime. God’s intentions cannot be understood. All growth takes its own time.

In The Bachelor of Arts, one evening, as Chandran was busy with his work, his father made a visit to his newspaper agency and learnt how work was going on. He answered that he had raised fifty new customers then and the head office kept quiet, since they were satisfied. If they were not satisfied, they would shout at him. His father agreed with him that the government service would do the same, Chandran worked sincerely to meet the needs of his head office; if they were not satisfied with his business they would quit him from the agency as they did for the previous agent. He wanted to satisfy others needs.

In The English Teacher, Krishna’s peon Singaram agreed with him about the goodness of river bath and the beauty of nature as, “A river bath is the real thing for a real man. I am eighty years old, and have never had a day’s sickness, and have bathed in hot water” (TET 11). Krishna took a paper and wrote a poem of fifteen lines entitled “Nature” and felt greatly satisfied. Poem writing was his hobby and wants to shine in this aspect. Krishna wants to show his creativity of writing verses on the subjects which satisfies him. The aesthetic sense is ensured for him by the beauty of nature.

In The Guide, as days go Nalini’s job becomes monotonous. Continuous appointments for dance programme do not give her happiness.

Both the couples were going through a set of mechanical action. Day in and day out-the same reception at the station, fussy organizers, encounters, and warnings, the same muddle sofa in the first row, speeches and remarks
and smiles, polite conversation, garlands and false photos, congratulations, and off to catch the train. Pocketing the most important thing, the cheque.

(TG193)

Raju and Nalini earned enormous monthly income and paid income-tax too. Name and fame, never satisfied Nalini, only the garlands and bouquet of flowers made her very happy. Money never satisfied Nalini but the natural beauties like garlands and flowers that derive her contentment and pleasure.

In *The Man-Eater of Malgudi*, the hero Nataraj was busy explaining his location of press in the busy market road that was coveted by others. His son Babu, who went to Albert Mission School, was satisfied with all his toys, books, eatables and all odd things fancied him. His wife possessed a new sari for Deepavali and kept her pantry well-stocked and their kitchen was fire aglow, continuing the traditions of ancient home in Kabir Street. Nataraj was comfortable and happy with his possessions.

In *The Painter of Signs*, Raman’s aunt visited the Shrine of God Ganesha and attended the evening prayers regularly. Raman enjoyed the beauty of his home with the river backyard and enjoyed his job of calligraphy. His aunt was happy in her living atmosphere and Raman was fulfilled to live in his ancestral house.

**Agressiveness:** This quality ushers a person to disaster and ruin. “Harsh words and excessive punishments are a file to a king’s iron might” (Mohan 279). People should not use harsh words which will perish their relationship easily. One can justify how Narayan’s characters are at times extreme and cold enough to act stubbornly in their ideals.
In The Bachelor of Arts, Chandran’s father and mother want to follow the marriage proposal for him according to the old custom and reason. They want their bride from a wealthy family. They want to maintain their dignity. Parents are stubborn to adhere to rituals than to fulfill their son’s love. Following customs blindly is not worthy. They should be somewhat flexible too for their kindred.

In The English Teacher, Leela’s teacher pictures the wild behaviour of his wife, who is aged about thirty-five; dressed up harshly shout at him for his delay and never bothered about the visitor. She answered abruptly for his questions such as, “Where is that kitten? Is it outside?” “I don’t know,” the wife said. “I have too much to do to be keeping count of cats and dogs that pass this way” (TET 145). Head master’s wife is haughty in answering and behaving to all in a rude and harsh manner which does not give good impression about her in the society. Even the husband is not respecting her; instead, he got worried about her ill-mannered speech.

In The Guide, Daisy wished to see the cobra dance but Marco was not interested in such things. “If it interests you, you can make your own arrangements. Don’t expect me to go with you. I can’t stand the sight of a snake; your interests are morbid” (TG 64). Rosie loved the atmosphere "anything that interested her seemed to irritate him” (TG 76). Marco was very aggressive and insisted her to follow his ideals; because of this, he lost her. Raju managed somehow from the confusing situation, but then too Nalini feels unhappy. Raju felt sorry for her, since she was famous and possessed more money. He can do whatever she likes. She also satisfied herself to be a dancer. But she feels all this as “I feel like one of those parrots in a cage taken around village fairs, or a performing monkey, as he used to say” (TG 203). Raju, for the purpose of money, dominates her. So, he loses her.
In *The Man-Eater of Malgudi*, Nataraj asks Vasu to vacate the place but,

> Aggressive words only generate more aggressive words? Mahatma Gandhi had enjoined on us absolute non-violence in thought and speech, if for no better reason than to short-circuit violent speech and prevent it from propagating itself. I toned my repartee down to a cold business like statement. My guest is a man who likes to stay by himself. (TMEM 70)

Nataraj tolerated Vasu’s aggressiveness and his stay in his attic. Since he did not likes to hurt others. Mahatma advised and followed non-violence and never used violence even in his words. A human must not use aggressive words at all. Vasu is an aggressive man. So, he loses his trusted friend Nataraj.

In *The Painter of Signs*, Raman and Daisy took proper care to arrange their needs during their campaign. Raman who was lying under the cart looked longing on the top, where Daisy was lying up. He thought to dash up, seize her, since he read from Rudolph Valentine in *The Sheik* women liked an aggressive lover. Narayan portrays women having a liking for aggressive lovers to compete with them.

**Altruism**: It means “unselfish concern for other people” (Oxford 24). People serve their kindred without anything in return. Characters hand round the selfless concern for others.

In *The English Teacher*, at close notice one can find that Leela’s Head Master is sleepless. He said that, he was suffering from sleeplessness. Then he was used to it. He made up stories for children and hardly felt the time passing. The school was thatch-roofed. Its floor was covered with clay and bamboo splinters filled in with mud. It was
cool at all times. It had a pleasing smell. It had some primeval simplicity, intimately bound up with earth, mud and dust. The walls were covered with the art of children.

These are the work of children who have studied here, and some of them have a special significance: presented to me by the outgoing children or the very special effort of a child… I consider them a real source of joy. For instance, the very first work of a child has some peculiar value…you will understand it better, if I say look at that green paper boat. Can you guess who has made it? Your daughter on the first day she came here, she finished it within an hour. (TET 134)

Head master sacrificed his life devotedly to bring up his school and students with his own fund are highlighted potentially in this novel.

In *The Guide*, Velan was always near Raju, doing all comforts to the saint, who is on fasting for a noble cause. By seeing the very position of Velan, Raju for the first time, decided not to enrage at the persistence of food-thoughts. “With a sort of vindictive resolution, he told himself, I’ll chase away all thoughts of food. For the next ten days I shall eradicate all thoughts of tongue and stomach form my mind” (TG 237). This gave him a peculiar strength. He had a thrilling experience in this new application, outside money and love; for the first time, he preferred to perform an action in which he is not interested. “For the first time he was doing a thing in which he was not personally interested. He felt suddenly so enthusiastic that it gave him a new strength to go through with the ordeal” (TG 238). Raju became a saint by chance and later realized to play his part in
sacrificing his life for the sake of people. There was a belief that fasting would make rain God happy. So, he showers rain on earth. So, Raju sacrificed his life but it is his fate.

In *The Man-Eater of Malgudi*, the poet’s monosyllabic verses which are in print are delayed. Nataraj insisted that, “He could not hustle, as this was practically a free service I was doing” (TMEM 150). He also added, if it takes time to get printed. Let him present the manuscripts at the time of festival. This excessive altruism is perhaps resulting from extreme congenital timidity and weakness in Nataraj. In Vasu’s partake he ruefully admits, “The trouble with me was that I was not able to say ‘no to anyone and that got me into complications with everyone” (TMEM 16). Nagpal asserts that Nataraj’s altruism is as extreme as Vasu’s egotism. The interplay between Vasu and Nataraj also indicates a contrast between two diametrically opposed attitudes to life; each is shown as disastrous in its own way, between the demoniacal, self-centered egotism of Vasu and the ineffectual, self-effacing altruism of Nataraj, between the temerity of Vasu and the timidity of Nataraj (24). Nataraj’s altruism is dangerous as he completely devote himself to help others at all times that makes him suffer mentally till the end. But, Vasu on the other hand, was full of ego that leads him to death at last.

In *The Painter of Signs*, Raman’s aunt, except her evening visit to the temple, dedicates her world purely and totally to his well-being. She stayed at home, fed him, sensed his moods, and accepted everything he made.

He had taken so much for granted all these years! He was like a plant tender with care, unaware of the continuous labor involved for the gardener. It’d been a life time of dedicating for another being, actually.
In *The Painter of Signs*, man, was looked after by his aunt, the devoted and affectionate care with which the aunt looks after her nephew as though he is her own son expecting nothing in return. The Relationship is very delicately presented. Raman’s aunt very old, pious, old-fashioned and conventional in her beliefs and attitudes. (TPS 81)

She remained so in spite of the changing times and changing society. She dedicated her whole life for his welfare which was amazing in her old age.

Mathur says,

R. K. Narayan has portrayed in his novels two sets of female characters, clearly distinct from each other. On one side there are those for whom adherence to valued traditions is a matter of course… They are intrinsically governed and guided in their day to day observances by high ideals and the acquired lore of bygone days. These women, whether treated as grandmothers, or mothers or wives (for there are few aunts and no sisters and nieces in his fiction) evince extreme patience, endurance and self-effacement even in the face of excesses done to them by their erring male counterparts. Their commitment to faith and fidelity in the sphere of family relationships is their lone way to fulfillment. (6)

**Thrift:** “Thrift is a wonderful virtue—especially in ancestors” (Bob 432). People should develop the thrift nature in them for their future savings. Money is the important resource in all our endeavours. So, saving money in the young age is an intelligible act.
In *The English Teacher*, Krishna gave his salary of Rupees Hundred to his accountant that is, his wife. She seemed to be a ruthless accountant and who has the capacity, to convert Hundred Rupees into a double. She gave him money, whenever necessary, till the end of the month. She is used to get precise quantity of provisional items and measured everything properly with the bronze-tumbler, which she learnt from his mother-in-law. “I wrote for two measures of sugar, and see this; he has billed for two measures and has actually given a measure and a half. I have measured it just now” (TET 38). When she found the provisional shop man is a thief, she cried, “the sooner you change the better” (TET 39). Susila tries to change the shop for shop-keeper’s fraudulence. Her thrift nature can be witnessed in all her house hold maintenance.

In *The Man-Eater of Malgudi*, Nataraj could recall again and again the words of the lawyer whenever he is in need of money, “I was suddenly inspired by the lesson taught by my adjournment lawyer not to mix accounts” (TMEM 111). Lawyer is a clever man very studious only about his debts and never bothered about others.

In *The Painter of Signs*, Raman brooded over the aunt’s expense to Beneras because what he saved will not be enough for his marriage itself. His aunt informed him that she has saved Rupees Four hundred and fifty in the post office. She asked him to arrange for the remaining. She also planned not to come back again. Her sole aim is to visit Kasi and live there until her death. She considered it the most auspicious end to one’s life. Aunt’s thrift nature is revealed.

**Self-Reliance:** “Trust Thyself”-this is Emerson’s motto.
Envy is ignorance; imitation is suicide. According to Emerson every man has a unique power which should be confidently exposed to prove their talents. The trust in self is similar to trust in God.

In The Bachelor of Arts, Chandran felt very hurt to see a person like Ramu who did not care to communicate to a friend such happy news as securing a job.

Friendship was another illusion like love, though it did not reach the same mad heights. People pretended that they were friends, when the fact was they were brought together by force of circumstances…When the circumstances change the relations, too snapped, what did Ramu care for him now, after all the rambles on the river, cigarettes, cinema and confidences? Friendship—what meaningless expressions had come into use?. (TBA 118)

Chandran firmly believed that he should not trust anyone in life and planned to start a new life by trusting himself.

In The English Teacher, Krishna likes to live by himself. He said, “God has given me some novel situations in life. I shall live it out alone, face the problems alone, and never drag in another to do the job for me… I found a peculiar satisfaction in making this resolve” (TET 97). His mother was angry for not leaving the child along with her. Krishna feels that he had to live the situation as God had conferred on him.

In The Guide, a dismayed Raju realised rather late that Rosie had come of age and he was no longer indispensible for her. She needed no Raju. "I knew I was growing jealous of her self-reliance…. She would never stop dancing. She would not be able to
stop. She would go from strength to strength” (TG 199). What Raju newly discovered about Rosie was also a trouble to the emancipated 'new woman'. He realised, “Neither Marco nor I had any place in her life, which had its own sustaining vitality and which she herself had underestimated all along” (TG 199). Rosie, at the end, prepared to live a life of her own than to depend on Raju or Marco as both were cheaters in a way.

From the study of the character of Rosie which was undertaken on the problem of female emancipation, it appeared that the women owe their characteristic position in society mainly for the two factors-economic dependence and mute servility. Intensifying this situation is the cumulative nature of gender inequality in India… Rosie was mute sufferer when she was in four walls but she came out and proved her worth as a dancer. Although Narayan became controversial in presenting the extra marital relationship between married Rosie and Raju, the condition in general of the misunderstood and hapless women, in spite of occasional spooks of rebellious, does not undergo any significant change. Women are still suffering from gender inequality but R. K. Narayan has presented the wave of emancipation and empowerment of women through the character of Rosie. (sunoasis.ning.com)

In The Man-Eater of Malgudi, Nataraj became for the first time, in his eyes unplumbed depths of lunacy, pleaded desperately, that he does not want anything and rushed out in the market road, “Poet! Poet! I cried feebly”.
In addition, to thinking me a murderer, perhaps he thought I had embezzled his funds and was now playing a plank on him. This was the greatest act of destruction that the man-eater had performed: he had destroyed my name, my friendship, and my world. The thought was too much for me. Hugging the tiger cub, I burst into tears. (TMEM 236, 237)

He understood not to rely upon any other person in his life.

In *The Painter of Signs*, Raman described Daisy as,

She is a rare type of girl, devoted to the service of people, and that is all her religion... Her worship takes the form of service to the poor and the ignorant and helping them live a decent life. She cares not for wealth or luxury or titles. She can live with the poorest in their huts, eat their food, and sleep on the mud floor. (TPS 153)

Daisy lives to help the poor and needy for a social cause. “Home was a secondary matter, the primary one was work. Preventing conception is the only subject of importance” (TPS 167). She is interested only in her mission. “Let us face the fact,” “Married life is not for me. I have thought it over. It frightens me. I am not cut out for the life you imagine. I can’t live alone. It won’t work” (TPS 178, 179).

Raman begged her to return but she was firm to live independently for her mission. Mathur says, “If zeal and vitality give a temporary and horrifying meaning to their attempt at self-reliance, their disillusionment gives meaning to life itself” (8). These women characters, for want of a better expression may be called professionals. They are set aside for the rest by their career-consciousness. They amaze everyone by their
potential urge to go ahead. They are more enterprising, less sacrificing. The cardinal
virtues of faith, endurance and serve to family disturb those little (Mathur 9). So, these
women are drawn with delicate sensitiveness, for in their waywardness they deserve an
attitude of sympathy more than tirade. Rosie in *The Guide*, is an M.A. in Economics and
an accomplished dancer. “She is a star of the elite. Daisy in *The Painter of Signs*, finds
shelter with a missionary organization and passes her college with the help of a missionary”. She has assimilated a lot of unconventionality into her intellectual system (Mathur 11).

**Patience:** “Patience is a necessary ingredient of genius,” said Benjamin Disraeli (Bob 323). As Bob quoted only Genius can solve all problems with patience and only if one has this attic it will be helpful to tackle people in the family as well as society. Narayan’s characters observe this quality in a more exuberant way to maintain peace and harmony among the fellow beings.

In *The Bachelor of Arts*, Chandran’s father said to him: “Look here, you will never be
qualified to marry unless you cultivate a lot of patience. It is the only power that you will
be allowed to exercise when you are married” (TBA 80). His father advised him to be
patient in arranging a marriage affair. Chandran was greatly satisfied with the girl, whom
his mother chooses. She is far better than Malathi his first love. In their journey back,
mother sought for his suggestion. He said, “Yes”. His mother had strictly warned that
they cannot suggest anything, unless they come forward to ask them. Chandran could not
bear all those formalities. His mother asked him to maintain patience, till everything goes
in proper order. Old people like Chandran’s parents are very patient in taking decisions to
maintain right judgment and not to allow the society to laugh at the follies of them. They
believed that such behaviour will keep up their status in the society. “Life on the farm is a
school of patience; you can’t hurry the crops or make an ox in two days” (Bob 323).

As Bob quotes life has to be lived with patience, one cannot bring out any outcome easily and successfully.

In The Guide, Raju’s mother hoped against hope to convince Rosie to live with a husband, which is the pride for a woman. “But it was always the wife, by her doggedness, perseverance, and patience that brought him round” (TG 155). Raju’s mother advised Rosie to be patient in looking after the family and pleads her to adjust with her husband and living with him which is a meritorious deed and to free herself separately from him will ruin her down and no one will respect in the society. Hence old people are valuable gifts to the society for their valuable advice.

In The English Teacher, The doctor who examined Susila prescribed that, “Whenever you touch the patient or her clothes you must dip your hand in it, the best disinfectant on the market…” There was a slight twinge at Krishna’s heart at the new designation his wife was given: “Patient” (TET 78). She was never called a wife or mother or Susila but only a patient. Though Krishna could not bear it, he consoled himself by much scientific argument within himself. The doctor before leaving, suggested the temperature might reduce within eleven days and asked Krishna, to take care of her well. Krishna’s patience in looking after his sick wife is amazing. In this fast moving world, nobody is ready to look after their relationships. If the wife dies soon, the husband becomes a new groom, starts new life with new marriage. Krishna is different and throughout his lives with the memories of his wife.
In *The Man-Eater of Malgudi*, Nataraj felt that he might call Vasu and order him strictly to vacate his attic. So Nataraj said, “Sastri, you know the old proverb, that when you cloth is caught in the thorns of a bush, you have to extricate yourself gently and little by little, otherwise you will never take the cloth whole?” (TMEM 93). Both Nataraj and Sastri believed patiently that they have to plan to quit the impatient Vasu from his attic whose end was not very far. Sastri even said, “Every Raksha gets swollen with his ego. He thinks he is invincible, beyond every law. But sooner or later something or other will destroy him” (TMEM 94). He displayed great versatility and knowledge.

In *The Painter of Signs*, Raman thought that it was of no use in raging with the professor, so he reads the message given to him “This will Pass” (TPS 27), in three languages in addition to English. Raman admired the calligraphy. He studied the message, and its significance seemed to deepen while he brooded over it, giving him a feeling of perpetually gliding away from objects and moments. Losing all sense of stagnation, Raman felt suddenly light at heart.

The cultural refinement of a society is best reflected in its ethical perceptions. They lead to formulation of moral codes for individual and social life, and articulation of general ethical principles on which these behavioural codes are based. In Narayan’s Malgudi, sound morality based on tradition, culture and religion have been found good from pragmatic point of view. Values like dedication, non-violence, honesty, concern for environment, obedience, getting blessing from elders and spiritual progress brings wisdom, contentment, peace and joy which are depleting in the modern youths, and their intellectual temper is the unquestioning adoration of science and anything which may be called scientific. The other attitudes of unquestioned acceptance of patently irrational and
superstitious beliefs like astrology, palmistry, psychic and supernatural powers are given significance. Morality deals with the choice of good and bad, of right and wrong. Moral values of responsibility confront this, saying that one must realize the consequences of his/her decisions and actions and answer to these, not just one’s own high-minded principles. Moral values have been defined as choosing necessary means to achieve justified ends. Thus, the ethical values which are mentioned and described above are the valuable values of South-Indian society and Narayan had underscored such values in his novels and the readers of future generations must follow such principles in their life to lead a blissful life.