CHAPTER - IV
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HIGHER DIMENSIONAL CONCEPTS IN THE SELECT NOVELS OF R.K. NARAYAN NOVELS

THE SOUL – BODY CONCEPT IN THE SELECT NOVELS

R.K.Narayan’s novels are analyzed, scrutinized and thoroughly studied by many scholars. A great amount of work is done in the analysis of myth element in his novels. A few to mention, K.R.Srinivasa Iyengar, P.S.Sundaram and William Walsh, Uma Parameswaran, Meenakshi Mukherji, M.K.Nail and C.D. Narasimaiah. A lot of work is gone into the analysis of the setting of his novels which is often equated with the ingenuity of Hardy’s naturalistic and fictitious setting found in his novels. Narayan’s excellence in Characterisation has also attracted many scholars who have extolled the simplicity of his flesh and blood characters. Of all his character Raju in The Guide stands as one of the most memorable in the minds of readers for his clear and genuine display of feelings.

Considering the vast gamut of work done of R.K.Narayan one may wonder at the need for another thesis in the area. One may fear to have a general feeling of repetition set in. When one delves very deep into his works, one may come to the conclusion that, that fear is false. As a matter of fact the higher dimensional concepts of Narayan’s novels has been to a
large extent unexplored and this is an attempt to throw light on the above as mentioned in detail in the introduction.

Having a very strong background firmly fixed on the Vedic injunction, Narayan never fails to extol the Vedic perspectives in his novels. How he impregnates the essential concepts of Vedic Philosophy into the sequence of events in his novels is indeed worth admiring. In the most expected places Narayan inserts the profound philosophy which provides the reader with a sudden insight into the concept of WHO AM I?

The Question WHO AM I? is the basic principle on which the entire Vedas is built. One, who is a Gnani or Scholar, in whose mind this question arises, is considered eligible to pursue the study of Vedic literature which includes the four Vedas (Rig, Yajur, Sama, Atharvana), 108 Upanishads, 18 Puranas, the Itihasas and Brahmasutra. In Brahmasutra the philosophical treatise on the Upanishad, the first verse says. atato brahma jijnasa, Which means an inquiry into the knowledge about the self, which again is “who am I. The answer to the profound question is the prime subject of the entire Vedas as already mentioned. One who has cherished this question in his mind is rightly motivated to pursue the ultimate reality of life becoming aware of the self.

This profound question is being repeated on many occasions in the novels of Narayan. Srinivas is one of the main characters in the novel
Mr. Sampath. Narayan portrays Srinivas as quite philosophical. After his graduation he spends years reading the Upanishads and not in the least bothered about earning a livelihood. The mystic purity of the Upanishads which in terms of human existence means restrained and regulated life, becomes Srinivas dominant passion in life. He has a wife and son, but has hardly any time for them. His wife’s and father in law letters to him to malgudi remain unopened and gets swept into the heap of bothersome correspondence for which he has simply no time.

When Srinivas is desperately in need of a house, he comes across the old man who rent out houses. When he meets him the old man in a very funny situation like bathing at a street tap while a circle of people watching the scene. The old man comes out of his bath dripping clad only in a loin cloth. (Tiger 8). He tells the crowd, now go drain off all the water you like. I don’t care. 8) Srinivas thinks that this is the right time to approach him and open a conversation with him as a preface to ask for a house. So he asks him “Do you do this every day ? The old man looked at him and asked, “Who are you?”. It is a profound question.” (replies Srinivas) what mortal can answer it?” (Sampath 9) While he thundered against municipal or social short coming a voice went on asking, “Life and the world and all this is passing why bother about anything? The perfect and the imperfect are all the same. Why really bother?
The Statement is the natural conclusion for his questioning mind and he has to find an answer for question. His interest in the Upanishads leads him to ask, “Is it right to be family centered”. He says that every activity in this world is centered around false ego (I am this body- (i.e) My) and real ego (I am a soul – (i.e) 1). While he was reading Upanishad he was totally absorbed in it. All his domestic worries and all these questions of prestige seem ridiculously petty.

My children, my family my responsibility must guard my prestige and do my duties to my family – Who am I?”. Srinivas considers this to be far more serious a problem he has to face. These are meant to encourage gradual development of self realization. The Vedic wisdom advises how to live and get rid of the material entanglement. The chance for spiritual realization is offered in the form of the Upanishads which are the part of different Vedas. Thus reading a few lines from Upanishads, Srinivas involves himself in deep inquiries above his own self which is the beginning of self realization. “Till I know ‘who I am how can I know what I should do’”? Narayan is at his best when he deals with it for he has got a very strong foundation of Vedic literature.

The same idea is very much echoed in Narayan’s *A Tiger for Malgudi*, which is considered to be a very profound work by almost all the critics. This novel is about a tiger possessed of the soul of an enlightened human being who tells the readers the story of his life. For example the master who
is the chief protagonist is questioned by someone among the crowd, “Who are you?” The master replies- “you are asking a profound question, I’ve no idea who am I All my life I have been trying to find the answer. Are you sure you know who you are?” (Tiger, 118). Being steeped in the Vedic philosophical attitude to life, in the acceptance of self realization, Narayan reflects his own response to the deeper needs of life. Thus he is in search of real identity “Who am I”. The inquiry of Vedanta Sutra “Who am I” results in the answer I am a spirit soul.

This can be understood very easily from Srila Prabhupada’s teachings found in the topmost Yoga system “I am not this body, because at the time of death the body remains-although everyone cries, “Oh, the poor man is gone!” The man is lying there! At that time we can come to our senses, the body is not the man. The real man is gone that is the soul. When one understands that he is not his body and is a spirit soul, he comes to his real ago. In the Vedic literature (Brhad-aranyaka Upanishad) it is said, aham brahmasmi, (I am a spirit soul) The qualities of a spirit soul is explained is Bhagavad Gita as follows.

Avinasi tu tud viddhi vena sarvam idam ttam

vinasam avyayas yasva na kascit kartum arhati( Ch- II, 26)

(That which pervades the entire body you should know to be indestructible. No one is able to destroy that imperishable soul.(Gita,96)
This verse more clearly explains the real nature of the soul, which is spread all over the body. Anyone can understand what is spread all over the body. It is consciousness. This consciousness is the symptom of the soul. In Bhagavad Gita, Lord Krishna says soul is the maintainer of the body.

antavanta ime deha

nityas yokiah saririnah

anasina prameyasya

(The material body of the indestructible, immeasurable and eternal living entity is sure to come to an end. (Gita, 98-99)

The material body is perishable by nature. It may perish immediately or it may do so after a hundred years. It is a question of time only. There is no chance of maintain it indefinitely. But the spirit soul is so minute that is cannot even be seen by anybody. In the Vedanta sutras the living entity is qualified as light because he is part and parcel of the Supreme light. As sun light maintains the entire universe, so the light of the soul maintains this material body. As soon as the spirit soul is out of this material body the body begins to decompose, therefore it is the spirit soul which maintains this body.
The same idea is reiterated in *The English Teacher*. The novel is undoubtedly the most personal and autobiographical of Narayan’s novels. It is a direct result of the agony of Krishna’s losing his wife, whom he loved very dearly. The novel is indeed based on the need to understand and realize life and death which are two different states of existence where two entirely different systems of values exist. There is certainly a deliberate contrast in the novel between the visible bodily world of human being and the invisible world of spirit and dead.

He establishes the universal truth that the fulfillment of man’s desires and aspirations is limited very much by forces outside the control of the human will. There are certain facts of which death is the most obvious which no aspiration and no force of man can conquer. There is a sort of stubbornness in the stuff of experience which frustrates and resists the human desire. This idea of fatalism as well as helplessness gets more affirmed when the doctor says “What can we do? We have done our best” (*Teacher*, 94)

Narayan here drives home the point that the human body is perishable, whereas the soul is eternal. Narayan establishes this fact while talking about how Krishna succeeds in communicating with the spirit of his wife. Here the readers of Narayan get the answer to the question which his characters like Srinivas and the Master ask the question “Who am I? Narayan had a definite idea about human problems like birth, death, old age
and disease which cannot be conquered by any living entity. While talking about the loneliness and separation, which is caused by the sudden death of his wife, Narayan the master craftsman, puts the same idea that the soul the maintainer of the body which is not perishable by nature. He says there is no escape from loneliness and separations.

Wife, child, brothers, parents, friends we come together only to go apart again. It is one continuous movement. They move away from us as we move away from them. The law of life can’t be avoided. The law comes into operation the movement we detach ourselves from our mother’s womb. All struggle and misery in life is due to our attempt to arrest this law or to get away from it or in allowing ourselves to be hurt by it. The fact must be recognized. A profound unmitigated loneliness is the only truth of life. All else is false. *(Teacher, 177)*

One can come across the same idea repeated in *A Tiger for Malgudi* which may be considered to be the master piece of Narayan. “No relationship human or other association of any kind could last forever separation is the law of life right from the mother’s womb *(Tiger, 174)*. Bhagavat Gita confirms this idea.

Na jayale mriyate va kadaein, Navam bhuta Bhavita va bluvah

age nitya sasvato yam purano, na hanvate hanyamane sarire
(For the soul there is neither birth nor death at anytime. He has not
come into being does not come into being, and will not come into being. He
is unborn, eternal, ever existing and primeval. He is not slain when the body
is slain.(101,102). For example in the English teacher Susila, who is no
more, tries to send a message to her husband through a medium. This
proves that her physical body is destroyed but not the soul.

This is a message for Krishna from his wife Susila who recently passed
over she has been seeking all these months some means of expressing
herself to her husband, but the opportunity has occurred only today, when
she found the present gentleman a very suitable medium of expression.
Through him she is happy in another region, and wants him also to
eradicate the grief in his mind. We are nearer to each other than you
understand. And I am always watching him and the child. It is quite
distinctly stated in all vedic literatures and especially in Bhagavat gita that
death is not an end.

\[
\text{Jatasya hi druvo mṛtyur} \quad \text{Dhruvan janma mṛtasya ca}
\]

\[
tasmad aparihaye rith \quad \text{na ivam socium arhasi}
\]

(One who has taken his birth is sure to die, and after death one is
sure to take birth again. Therefore, in the unavoidable discharge of your
duty, you should not lament.)
This piece of thought is very clearly substantiated in *The English Teacher* as well as in *A Tiger for Malgudi*. We find Krishna lamenting over the sudden demise of his wife. At that time Krishna was not aware of the fact that death is not an end of life. Krishna comes to know about this reality when his wife communicates with him and enlightens him about the fact that the soul is eternal.

Krishna tries to gather more information about the life after death. He confirms from Susila’s spirit that the soul never perishes. Though Susila is physically no more Krishna experiences her presence by his side on the bed and converses with her and when she leaves him in the early morning he utters the following words, “We stood at the window, gazing on a slender, red streak over the eastern rim of the earth. A cool breeze lapped our faces. The boundaries of our personalities suddenly dissolved. It was a moment of rare, immutable joy a moment for which one feels grateful to life and death”(*Teacher*, 184).

While acknowledging the fact the any artist is bound to improve in his art as he gains experience, the researcher is inclined to conclude that the realization about the law of life Narayan gained out of loneliness caused by the separation of his wife played a greater role in bringing about a great change in his philosophy of life and his ability in creative writing. Indeed this realization has not only touched the recesses of his mind and soul but also ignited a sort of enlightenment in Narayan which can be confirmed
from the fact that the novels which follow *The English Teacher* show a maturity of mind, art and tightness in structure. The analysis of the novels like *Mr. Sampath*, *The Man Eater of Malgudi* and *A Tiger For Malgudi* may hold testimony to this view. This realization would have helped Narayan to create characters like Sampath and Srinivas in his novel *Mr. Sampath* which follows immediately after *The English Teacher*. One finds Sampath being very materialistic right from the beginning of the novel. But Srinivas views everything in larger context of time which is cyclical.

In *Mr. Sampath*, the quest for self realization is the main theme. When one analyses the characters of Sampath and Srinivas in *Mr. Sampath* one may be tempted to believe that Narayan have had the same line of thought in his mind. Sampath is completely materialistic and he always runs after some gratification. He does not have time to pose and think for a moment anything about self realization. Perhaps that may be the reason why Shiv. K. Gilra says, “Sampath and Margaya upset themselves form their traditional ethos to run after illusions of material success(40).” As in the words of Chitra Sankaran, “For Sampath the film world appears a shortcut to success, riches and glamour he already craves. Also for Sampath and Ravi it becomes an immensely destructive force, chaos, unleashing a flood of passions which ultimately destroys Ravi ravages Sampath( 173).” Right from the beginning, we may find Srinivas as entirely different
character created by Narayan through whom he tries to impart the relevance of self realization. It is started in Hitopadesha on which Srila Prabhupada has given a very detailed explanation in his book entitled prabhupada slokas.

ahara nindra bhaya maithunam ca ,

Samanyan etat pasubhir naranam
dharmo hi tesam adhiko viseo
dharmena hinah pasubhil asamanah

(Both animals and men share the activities of eating, sleeping, mating and defending, But the special property of the humans is that they are able to engage in spiritual life, therefore without spiritual life, humans are on the level of animals.(389)

One may find from the beginning how Srinivas is dripping away even from his family life and going towards the quest for self realization. This can be understood easily from the conversation between himself and his elder brother.

His brother asked. “What exactly is it that you wish to do in life” Srinivas flushed for a moment, but regained his composure and answered. Don’t you
see? There are ten principal Upanishads I would like to complete the series. This is the third”. (Sampath 12).

Though Narayan depicts Srinivas as a totally different character from the other characters in the novel, he faces the same kind of mutual crisis just like any other man who is caught between worldly duties and the quest for self-realization. He asks himself, “family duties come before any other duty, Is it an absolute law? What if I don’t accept the position? I am sure, if I stick to deeper conviction, other things, like this adjust themselves” (33).

Though Srinivas is the script writer for the film Burning of Karma, about the success of which everyone in very speculative, one may find Srinivas, being very much balanced by understanding the meaninglessness behind the mad rush for worldly things. Perhaps that may be the reason why he is not at all disturbed when attempt for the film making got completely wrecked all on a sudden.

After a long silence of seven years of publication, The Painter of Signs published in 1976. One can hardly disagree with the verdict Narayan that Narayan is at the peak of his creative originality A Tiger for Malgudi. Like all fables, A Tiger for Malgudi tells a good story. As the story proceeds, one is made more clarity in design and intersection in the narrative momentum. In an unusual prefatory introduction, Narayan prevails how he came to write this novel. He had read newspaper report of a tiger faithfully
hermit during the Kumbhamela festival and speculated on its possibilities for a novel. He writes, “It also occurred to me that with a few exceptions here and there, humans have monopolized the attention of fiction writers”(*Tiger*, 7). He then emphasizes the moral basis of this novel. Man in his smugness never imagines for a moment that other creatures. I made a tiger the central character in a novel.

Like Narayan’s other central characters, the tiger too, experience fear at first but eventually triumphs over it. The tables are turned and the population melts out of sight as the tiger roams the street of Malgudi. Raju witnessed the cowardice of mankind. Their sense of insecurity and the irrational dread of losing their assets lie behind this behavior. The tiger takes refuge in the headmaster’s room of a local school and the door is bolted on the outside with the unfortunate head master trapped in the attic. The tiger’s redeemer arrives none other than the master who admonishes the crowd for using words such as beast and brute for the tiger. They are ugly words coined by man in his arrogance(*Tiger* 118). When their attempt to shoot the tiger fails, again due to the psychic aggressive powers of the master, he succeeds in subduing the tiger and walls away with the animal at the heels.

The religious aspect takes over from the moral and the social on the next stage of the tiger’s life is one of the gradual transformations, equivalent to the Hindu ashrama of sannyasa. It is here that Narayan perfects the theme
of renunciation and creates a real sannyasi in the Master. Instead of the earlier fake Sadhu Raju, in *The Guide*. The master is neither animal trainer, nor is he an ordinary man. One a respectable and prosperous man of the world, a man of property, and one who had taken an active part in the polities he gives up everything. Like Siddhartha he renounces the world because of an inner compulsion in order to merge his soul with the universal soul and attain the spiritual insight of a mystic(38).

The tigers ferocious are nature is clamed by the power of the master’s suggestion alone. He stands head and shoulders above humanity in general and is a symbol of the perfection that man can reach through the pursuit of ancient wisdom. Life or death is in no one’s hands you can’t die by willing or escape death by determination. A great power has determined the number of breaths. For each individual, who can neither can stop them or prolong … that’s why God says in Gita, “I am life and death; I am the killer and the killed…”(142).

The first lesson that the tiger learns is that it is not a tiger. It must to transcend the self – a lesson that does not come easily to man. The master does not denounce violence but accepts it as a natural condition of existence of an aspect of reality. The tiger consequently learns acceptance. Man too is an aggressive animal must learn to rid himself of the latest violence in his personality. Violence has its limit. It cannot continue forever. This is the law of nature and the tiger too is subject in it. As old age advances, Raja
learns to appropriate the companionship of the forest animals. Self realization can only come through acceptance rather than rejection.

In spite of the fact that the world around Narayan changed at the fast phase, his novels maintained slow phase which he had developed since 1930. Narayan is deeply rooted in tradition and religion. In his novels, the conflict between tradition and modernity is very common, but in the long run, he holds to the deep rooted tradition. As a result of the conflict there is quite often an uprooting or a disturbance. Narayan never deviates from this theme till the very end.

Though he maintains objective detachment from his themes and characters, a close scrutiny reveals his Indianness and even detachment is an essentially Indian quality. This is reflected in the character of Srinivas in Mr. Sampath. It appears that Narayan believes that society is not man made by choice, it is a part of the universal order. Therefore if one wants to appreciate his work, one must understand his view of man’s life in relation to the cyclical universal order and his attachment to the wheel of existence, which is purely Indian. According to the Hindu philosophy in which Narayan’s faith is unshakeable as evident in his novels, this mundane world is not the real world and so is ultimately insignificant. Being essentially Hindu in his attitude, custom and practice, Narayan views every Phenomenon as illusion (maya). Through characterization Narayan filters the unique Hindu Philosophy. The lives of his major characters revolve a
particular obsession which may be ambition as in Srinivas of *Mr. Sampath*. In Naryan’s major novels namely, *The English Teacher, Mr. Sampath, A Tiger for Malgudi* and *The Man eater of Malgudi*. The main characters prove to be truly Indian in spirit as they strive for their true identity. Srinivas in *Mr. Sampath* is a classic example. As he experiences Ravi being exorcised. He experiences the necessity on a person’s part to achieve true identity. This realization frees him from the shackles of involvement in the mundane world.

As R.K.Narayan acquired the universal truth from the Vedas that the soul is eternal, he developed the character of Krishna in *The English Teacher* and made him realize at the end that death is not an end. The realization is that only the body of his wife Susila perished and he could communicate with the spirit which is eternal. The same idea is reinforced in *A Tiger for Malgudi*. According to Narayan, the tiger and the Sannyasi were brothers in the previous life which amounts to prove that the soul is eternal and only the body is changed.

Narayan proves to be very victorious in characterization by portraying characters like Srinivas, Master, Tiger and Nataraj who are the product of the true Vedic Spirit. The novels *The English Teacher, A Tiger for Malgudi, The Man Eater of Malgudi* and *Mr. Sampath* become all the more popular among the Indian readers for thus philosophy of life which is a part of the mass consciousness of the Indian people.
REINCARNATION AND BEYOND

The theory of reincarnation is a complete Vedic theory having its origin in the soul body concept. As explained in the previous chapter the body dies and so it is temporary. But the spirit soul, the true ‘I’ never dies and is eternal. Then an obvious question may arise in the minds of an inquisitive man about the whereabouts of the soul after the death of the body. The answer to this question lies in the following sloka from Bhagavad Gita.

Vasast jirnani yatha vihaya , navani grhnati nara parami
tatha surtirani vizhya jirnany, any am samyati navani dehi

(As a person puts on new garments, giving up old ones, the soul similarly accepts new material bodies, giving up the old and useless ones(GITA, 103). One has to take birth according to one’s activities of his previous lives. And after finishing one term of activities. One has to die to take birth again in this way one is going through cycles of birth and death one after another without any sign of liberation.

The above sloka clearly states the Vedic view of life after death. It elucidate in detail the modern scheme has discovered the every seven years. Every cell in the body is replaced by a new cell. The cell make up
molecules, molecules – organs and organs in turn make up organism. According to this study, one can deduce that in the same body itself. The soul is changing bodies every seven years. Yet another that sophisticated version this change takes place at the time of death. After leaving the present body the soul takes on a new suitable body which it acquires due to the past activities performed in the previous births western society and its philosophy commonly holds that the law of causality governs all action and events without corresponding causes at least on the material platform. The Vedic literature calls this law of cause and effect, The law of karma. From time immemorial, the spirit soul has been acting in the material world and enjoying or suffering the reactions of his actions. His actions bring about his transmigration from one material body to another.

The theory of reincarnation can be logically looked upon and these lines. If one undertakes a study in the labour ward of a maternity hospital one is infer a real surprise looking at the varied a mixed reactions that are caused by the birth of children. One child may have been born healthy, bringing joy to the parents. Another might have been lame bringing sorrow to its parents. In another case the parents may be displeased for having got a girl baby for they would have desired a boy baby, so on so forth. At this juncture, one may not fail to notice the disparity in feeling evoked by the new born babies. Every new born is the product of nature In this case, what can explain this varigatedness?. It obviously points out some unknown
actions for which the present result can be attributed. Reincarnation is a natural phenomenon of nature that takes place in the modest of nature.

This complicated, yet simple Vedic concept, is known to every laymen in India for it is one of the main components of the Vedic culture. R.K.Narayan is a typical Indian writer whose creative genius is deeply rooted in the ancient Indian religion, which attaches great importance to self discipline of rebirth and law of karma. In almost all his major novels these Indian themes find their expression in some form or another.

There is a fundamental difference between what one visualizes and what on experiences. It may by very true in the case of R.K.Narayan. Through Narayan was very much exposed to the Hindu Philosophy of Life right from his childhood, the most vital part of it being the nature of the soul, which is eternal, he could almost experience it after he lost his wife. In other words, though, Narayan would have had knowledge about the eternal nature of the soul, he got an opportunity to confirm it when he could communicate with the spirit of his dead wife. Narayan tried to establish the eternity of the soul in the second part of his novel, *The English Teacher* as it is already stated in the previous chapter it is the most autobiographical novel of the R.K.Narayan. It is just the experience of Narayan. Narayan given enormous amount of information about life after death through Susila, Krishna’s wife in the second part of the novel of *The English Teacher*. 
After dealing with the element of the eternity of the soul, Narayan deliberated over the element of Karma where the soul is forced to take birth in the material world because of the contamination of the consciousness. Thus in *The Man Eater of Malgudi* which follows *The English Teacher* he focuses on one’s karma. It is very clearly stated in the Vedic literature that virtue always win over evil, and one has to suffer his Karma. In *The Man Eater of Malgudi*, it reinforces the central theme of the novel and helps us to see more. Comprehensively Vasu destructive violence directs almost entirely against animals, reptiles and birds. Here refers to the belief in the doctrines of indefinite transmigration of souls after death into other bodies, human as well as non human, and reincarnation. It is a necessary corollary to the doctrine of karma which works itself out through reincarnation. Belief in these related doctrines is well rooted in the minds of the people who follow the Hindu culture with the due modification. In origin these are philosophical and can be traced back to earliest times of the Indian culture. They receive articulate expression in the Vedas. Upanishad and other texts.

According to the belief in reincarnation one is born high or low, or as a human being or an animal or any of the lower order, all according to One’s Karma one’s deeds and continue in the course of the cycle of birth and death.
Traditional Indian thought holds that one is not doomed to eternal suffering. The soul has chances of acquiring merit and thereby advancing to eternal life. There is hope, though there is no escape from one’s karma, the process if long or short, and the number of reincarnations few or many depending on the nature of one conduct and deeds. In other words, one who is born as a bird or beast can in the course of the series of births and deaths redeem himself by his karma and rise again in hierarchy of creation. At the same time, one may also descend to the level of the lower orders of creation.

The Atma in man is the very same as the vital force in the elephant. the goat, the ant, the four quarters of the world in short, the Atma in man in part and parcel of the whole universe. Viewed thus, Vasu the man eater, who perhaps to take to killing animals, to begin within the interests of taxidermy, but who develops a lust for killing for its own sake and kills any creature, he comes over loss, eminently deserves to be called a man eater.

The demon in him surfaces for the first time when, to the great dismay of Nataraj, he makes a complaint to the rent controller for being harassed by the landlord. This sets the chain of events rolling and reveals only more strikingly the negative potentiality of Vasu as an evil forces. He is one of those who live for themselves and for whom and end justifies the means. He does what he does because he likes to do what he does Vasu is a taxidermist. He enjoys the satisfaction of an artist in his profession, and so
long as it can give him money, he is prepared to defy the whole world if it comes in his way. Vasu’s identity as an evil force is established fully for the people of Malgudi with his contact with Rangi, the fleshy black woman with irresistible physical attraction on whom he somehow wields despotic power.

Natraj, who is worried over the possible danger to this life of kumar, the temple elephant, is reminded of the king elephant Gajendra which is mentioned in the profound Vedic scripture *Bhagavattam* (Canto VIII, Chap3, Verse-4) illustrates, among other things, beliefs regarding Karma, reincarnation and beyond, and thus lends support to the present argument. Natraj thinks of Gajendra and his rescue by Vishnu, in a state of despair because he is no position to save kumar participating now in the temple festival and save him from the sinister Machiavellian designs of Vasu. In kumar, he sees another Gajendra and in Vasu by implication, another crocodile. He tries to reassure himself, that the Lord Krishna, the presiding deity of the temple. Was really an incarnation of Vishnu, who had saved Gajendra, He would again come to rescue of the same animal (*Man Eater* 182-83).

According to the *Bhagavattam*, Gajendra was in its former life a human being name Indradyumma, king of Davila cursed by sage Agastya for the poor reception given to him, the king was born as a king elephant and his servants as the elephants of the herd. The crocodile which gripped
Gajendra’s leg was in the previous birth a Gandharva a semi divine being, named Huhu. The intervention of Vishnu brought redemption to both the elephant and the crocodile. From this account it should be obvious that the Gajendra story was an added relevance to the learning to the novel.

Nataraj one of the characters in *The Man Eater of Malgudi*, had been brought up in a house where we were taught never to kill(66). An eccentric seeming grand uncle of his used to declare, with approval from all the others, “You must never scare the crows and sparrows that come to share our food they have as much light as we to the corn that grows in the fields(66-67). Such brotherly sympathy with all living beings has one of its sources in the doctrine of transmigration.

Vasu is indeed the personification of beastliness. He shoots the pet dog of a small boy, horrifies the town by shooting a Garuda, the mount of Lord Vishnu, and Suggesting that stuffed Garuda to be kept in the pooja room. His nonchalant reply to Nataraj’s wounded sentiment is “I want to try and make Vishnu use his feet not and then(64). This is keeping with the excess of the Raksha. He is immune to the perfectly human and yet divine emotions of love. He abhors children and his women are all one night stands. He kills the neighborhood cat for a preliminary experimentation stuffing a dead tiger. Vasu is a law unto himself. No police officers of forestry official can intimidate him. A license to shoot small animals is openly misused. He forcibly takes over the collection for the temple festival
and misappropriates the entire amount gained mostly through coercion and threats. His last target is to kill the temple elephant Kumar. From the aforesaid qualities of Vasu, we can conclude that he is in the more of ignorance. *Bhagavat Gita* confirms this where Lord Krishna says,

\[
\text{aprakaso pravtis ca, pramado moha eva ca}
\]

\[
tamasy etani jayanti, viverdhe kuru kandara
\]

(When there is an increase in the mode of ignorance, O son of Kuru, darkness, inertia, madness and illusions are manifested (*Gita*, 693))

In *The Man Eater of Malgudi* Vasu the chief character, with his bloated ego makes the measure of all things. By his unkind and unnatural ways with people and other creatures. He makes himself a veritable prince of darkness and Asura. In Bhagavad Gita. Lord Krishna explains the demoniac qualities of the created being as follows.

\[
\text{Cintam aparimeyam ca , pralayanram uprritah}
\]

\[
\text{kanopabhogo parama, ewlaved iti micita}
\]

\[
\text{as a pusa satais buddhan, Kam krodha parayanah}
\]

\[
\text{chante kama bhogatham, anyayenartha sancayan}
\]

(They believe that to gratify the senses in the prime necessity of human civilization. Thus until the end of life their anxiety is immeasurable.)
Bound by a network of hundreds of thousands of desires and absorbed in lust and anger, they secure money by illegal means for sense gratification (*GITA*, 754).

The demon accepts that the enjoyment of the senses is the ultimate goal of life, and this concept they maintain until death. They do not believe the life after death, and they do not believe that one takes on different types of bodies according to one’s karma or activities in this world. Their plans for life are never finished, and they go on preparing plan after plan, all of which are never finished. The demoniac person, who has no faith in god or the super soul within himself, performs all kinds of sinful activities simply for sense gratification (*GITA*, 754 - 755)

How admirably thus elucidation suits Vasu needs hardly to be pointed out. He grossly violates the sanctity, unity and oneness of all life and thereby he defines the divine and its law. It is particularly revealing that he would have deliberately chosen kumar, dedicated to God’s service, as his last target. It is symbolically suggestive of the magnitude of his evil.

In general, men and animal live in harmony. Neither tries to disturb each other deliberately, only the man eating or a leopard is hunted after and killed. But in man eater, while the ordinary people respect different living, creatures, the place of the man eater is taken by a man who proves a worse menace of man, bird and beast, than the animal which has tasted human
blood and developed a fondness for it. Vasu proves himself to be the very negation of all life.

When Narayan makes Vasu suffer his horrible and inhuman deeds, one may be prompted to think that the personality of Vasu is such that this nature is fashioned according to the consequences of his past karmas in the previous births. Narayan carefully anticipates the kind of end to which vasu is subjected right from the beginning. It becomes clear when Vasu informs Nataraj. Night or day, I run when a mosquito is mentioned (Man Eater 26).

Nataraj and his friends suspect one another for the murder of Vasu. Nataraj becomes virtually a social outcaste. He was feeling that Vasu was blight on him and his social relatives. The truth about Vasu’s death is revealed only by Sastri who has it from Rangi. Vasu has fist ed himself to death when solitude was his sole companion. The man with iron will and also equipped with an iron fist had trapped a couple of mosquitoes which had settled on his forehead by bringing the flat of his palm with all his might on top of them. Evil records on itself and digs its own grave, and the inevitable self destruction of the evil man emphasizes the implicit moral of this novel The Man Eater of Malgudi.

Every demon appears in the world with a special boon of indestructibility. Yet the universe was 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 is to happen to humanity?

After focusing on Karma in *The Man Eater of Malgudi* Narayan dealt with reincarnation in his most widely acknowledge novel *A Tiger for Malgudi*.

The oneness of soul of all living being tiger and man alike. Its sublimation through gradual self discipline and renunciation and its final salvation from the bondage of Karma and the cycle of birth and death is the central theme in this novel. The most striking thing about the novel is that here Raja is endowed with an intelligent personality and later on spiritualized by the mysterious powers of his master. In his Introduction to the work, Narayan seeks to inform us how the idea of writing a novel with a tiger as the central character and the theme of an enduring being occurred to his mind.

R.K.Narayan read reports of the Kumbhamela festival, which recurs every twelve years at the confluence of the rivers Ganga, Yamuna and Saraswathi in Allahabad. A vast crowd gathers for a holy bath in the rivers in the midst of the big human crowd a hermit arrives with his companion of tiger. Narayan says, “He does not hold the animal on the leash since he claims they were brothers in previous lives. The tiger freely moves about without hurting or searing anyone” (*Tiger*, 7).
In the above passage it is evident that Narayan refers to reincarnation. As it is mentioned earlier the soul is eternal and the body decomposes after death. The soul similarly enters into a new body as we put on new garments. It is mentioned in *Bhagavad Gita* that according to one’s karma the body the outer garment is designed by the supreme personality of godhead. There are eighty four lakh species of living being in this material world which is confirmed in the *Padmapurana* in Srila prabhupada’s sloka’s

There are 9,00,000 species living in the water. There are 2,00,000 non-moving turning entities (Sthawara) such as trees and plants. There are 11,00,000 species of insects and reputedes, and 12,00,000 species of birds. As far as quadrupeds are concerned, there are 3,00,000 varieties, and there can 400,00 human species (*Gita*, 327)

But in the living entities, the soul inside this outer covering is eternal and it is the part and parcel of the supreme which is confirmed through *Bhagavad Gita*, ”mamaivaivamso jiva loke” (The living entities in this conditioned world are my eternal fragmental parts(*Gita*, 720-721)

Raja, the tiger, the central character in the novel explains his experiences in his life with the captain in the circus world to his master. Previously he was in the forest with his family Meanwhile captain bring his circus to Malgudi and transforms the town. The circus itself is a extended metaphor of the motley life in Malgudi captain decides to capture Raju, for
the tiger would be an added box office attraction. The tiger is captured, and like a man it yields easily to temptation and then experiments hell on earth when captain undertakes to train it.

Raju learns to perform various unnatural acts as captain alternatively starves and whips him into obedience. Later when the tiger narrates its experience to the master, the master replies, “You probably in a previous life enjoyed putting your fellow beings behind bars. One has to face the reaction of energy art, if not in the same life, at least in another life or a series of lives. There can be no escape from it(Tiger, 48).

Here with master says that there is no escape from the Karma of the previous lives that we have performed. We have to meet the consequences of the past Karma in the present life. As it is mentioned earlier Vasu in The Man Eater of Malgudi may be the tiger in the A Tiger for Malgudi in his present birth. R.K.Narayan’s supports the above idea through the Master in the novel When the master trains the tiger to mediate he says, “I would says that in one of your previous births you might have been a poet and your deeper personality retains that vasana still. Whatever one has thought or felt is never lost, but is buried in one’s personality and carried from birth to birth(Tiger, 66). The Master refers to action resulting in reward or retribution as the natural law of life, as inevitable as the ripening of a mango in its season or the fall of a withered leafs(48) seeing the other captive animals the tiger attributes their shameful captivity to the concept of
Karma. “Only cursed creatures, weighed down with the Karma of their previous life, seemed to have come to his notice (49).

Here the tiger has to sacrifices his freedom for security. Man too enslaves himself to the material wealth. The eye can travel far and pick out objects indiscriminately, mind follows the eye, and rest of the body is conditioned by mind. Thus starts a chain of activity which may lead to trouble and complication. (155). The cause of bondage in the material world starts with the eye. The above statement is confirmed in Bhagavat gita.

dhyayato visayan pumsha, sangas tesupajayale

sajgat saujayate kamah    kamal krodho bhijate

Krudhar bhavati sammohah , sammohat smrit vibhramah

smrti bhramsad buiddhi naso,    buddhi nasat pranasyati

(Which contemplating the objects of the senses, a person develops attachment for them, and from such attachment lust develops, and from just anger arises. From anger, complete delusion arises, and from delusion, bewilderment of memory. When memory is bewildered, intelligence is lost and when intelligence is lost one falls down again into the material pool (151-152).
The Master explains the transitory nature of all relationships as separation is the law of life. The master is not an ordinary person. Once he was a highly honoured man of society who actively participated in the Quit India movement. He had wife and children. One day, at midnight he renounced all mundane comforts because of an inner compulsion to attain the higher cause that is to attain liberation. Thus he leaves his house, remains alone and constantly mediates on the Supreme Bhagavan. In the forest the instructs *Bhagavat Gita* to the tiger and subdues its nature. Also the master teaches him to know his real position. One may wonder that how a man can instruct Bhagavat Gita to an animal. As it is stated in *Bhagavat Gita*. The humble sages, by virtue of true knowledge see with equal vision a learned and gentle brahmana, a cow, an elephant, a dog and a dog eater (out caste) Gita 293-294).

The master realized that the time for his Samadhi was near at hand. The master made arrangement for the tiger to spend his last days peacefully in a zoo. He explains the philosophy of life in which separation plays a vital role. Thus towards the end the master says both of us will shed our forms soon and perhaps we could meet again, who knows so good bye for the present(*Tiger*, 176)

What he implies may be whether tiger takes the rebirth or not. Depends absolutely on its karma. No one including the master has got any control over it in this material world. When one knows this absolute truth,
he may be in a position to aim for the higher perfection. It is precisely the
reason why the master takes up sainthood to attain the supreme abode.

R.K.NRAYAN’S ART OF EXPOSITION OF HIGHER
DIMENSIONAL CONCEPTS

R.K.Narayan’s Indianness is reflected in various ways in his novels.
His teaching experiments and use of Indianisation of English have brought
a lot for the popularity of his novels. According to William Walsh, “…His
writing is a distinctive blend of western techniques and eastern material,
and he has succeeded in a remarkable way in making an Indian sensibility
at home in English art”(6). Narayan follows Dickens mode of narration as
presented in Bleak House ‘I’ as protagonist and ‘I’ as witness, the two
variations of the first person narrative, appear in The English Teacher and
The Man Eater of Malgudi respectively. The story has been well told from
the tiger’s view point in A Tiger for Malgudi.

Narayan presents a nice glassy characters in his novels. His essential
ironic comic vision bestows upon his art of characterization a spirit of
detachment and good honoured acceptance of the incognitudes of life. His
style becomes an integral part of his comic vision. It is simple and lucid and
not improperly burdened to add to the poignancy of a situation.

Naryan’s English is that it is extremely limited. He does not seem to
be interested in exploring the fuller, deeper possibility of the language he is
using. Narayan’s early stint at journalism is present in his writings. Clarity and readability, simplicity and directness are virtues of journalistic writings. Their impact is obvious in his early works. Like *Swami and Friends, The Bachelor of Arts, The English Teacher* and *The Dark Room* also contribute to the development of Malgudi. But it is only a town of modest size in these novels.

*The English Teacher* gives the author an opportunity to insist on the person experience of his life. Krishna the central character in *The English Teacher*, dominates the story from the beginning to the end. He seems to be a prisoner of his unmitigated sense of loneliness. Krishna’s description of the circumstances causing the death of his wife is very similar to those of the death of the novelist’s wife. By the time Narayan set to work on *The English Teacher*, he acquired a good experience of writing for about a decade. It becomes abundantly clear from a study of this work that he is on the way to maturity.

*Mr.Sampath* signals to advent of a new phase in Narayan’s creative activity. Srinivasa Iyengar says, “If Narayan’s first three or four novels were Novels of Malgudi, these later novels beginning with *Mr.Sampath* are but novels located in Malgudi(375). Here the novelist has employed external point of view or the third person narration. The witness narrator with his limited omniscience watches the incidents in the lines of
characters. He seems to be a detached bystander in *Mr. Sampath*, Narayan explores the problem of evil in this novel.

In *The Man Eater of Malgudi*, Narayan begins the novel as an internal viewpoint or the first person narration. It can be read in the form of a conflict between an insulated personality and the unbearable one. The complex bone water relationship between the two prominent characters Nataraj and Vasu forms the dynamics of action in this work of art. Here Narayan shows his wonderful mastery of clarity and lucidity, manner and material.

After a long gap between *The Vendor of Sweets* and *The Painter of Signs*, Narayan has given us his next novel *A Tiger for Malgudi*. In all this earlier novels the chief protagonist is a human being with his follies and foibles. But for the first time in his long creative career Narayan is breaking a new ground. This time he is the company of a tiger so that the malgudians may find time of explores with Raja the real pathway to enlightenments.

One may be easily impressed when they go through Narayan’s novels and looks at his narrative technique and syntactical structures. In additions one may undertake a novel path trying to prove the appropriateness of his simple, yet, poised style which has cut grounds for the adequate handling of the higher dimensional themes. His straightforward sentences and dialogues create a transparency for the
impregnation of supreme truths in a lucid manner. His use of sensuous, yet, common vocabulary never fails to make a sharp incision into the soft heart of the readers touching upon the rarest of human shades of emotions. This is an obvious trend in all his novels especially in his matured novels like *The English Teacher*, *Mr. Sampath*, *A Tiger of Malgudi* and *The Man Eater of Malgudi*. The following passages from the above novels illustrate the points mentioned.

At the next meeting, the moment my friend was ready with the pencil, she asked, Do you know what a wonderful perfume I have put on I wish you could smell it. On second thoughts I had better not mention it because you will want to smell it for me to be so happy here when there you are so sorrow that impression. If I succeed in making you feel that I am quite happy over here and that you must not be sorry for me, I will be satisfied. You sorrow hurts us. I hope our joy and happiness will please and soothe you (135).

Undoubtedly, I replied, But what makes you mention the perfume I asked. Just to enable you to have the most complete idea of our state of existence, that is all. moreover did you not speculate some what one those lines a few days ago.

How do you spend you time usually I asked
Time in your sense does not exist for us, “She replied Our life is one of thought and experience. Though something which has solidity and power, and as in all existence ours is also a life of aspiration, striving, and joy. A considerable portion of our state is taken up on meditation. and our greatest ecstasy is in feeling the divine light flooding us. We have ample leisure. We are not constrained to spend it in any particular manner. We have no need for exercise as we have no physical bodies. Music is ever with us here. and it transports us to higher planes. Things here are far more intense than an earth; that means our efforts is far more efficient than yours. If by good fortune we are able to establish a contact with our dear ones who are receptive to our influence, then you say that that person is inspired. And a song or melody can establish a link between our minds, for instance, how sad that you should have neglected your Veena. If you cold take it up once again our minds could more easily join. Why don’t you try it?I was years since I had put it away. I had a fight for it when I was young. I don’t know scientific music. I have been after all a self taught amateur (Teacher, 130- 131).
In this heart rendering science *The English Teacher* in establishing a contact with a spirit of his dead beloved Wife. By quickly glancing at the vocabulary one can understand the intense pain felt by Krishna. In the first paragraph Narayan uses perfume to create a sensuous effect in the place of non sensuous medium Narayan tries to paint a variegated picture of the higher dimension by including what makes you mention the perfume? I asked. Just to enable you to have the most complete idea of our state of existence Time in your sense does not exist for us our life is one of thought and existence.

The spirit of the wife of Krishna adds our greatest ecstasy is in feeling the Divine light flooding us. These incomprehensible complex transrealities are simply expressed with language befitting the simple household of Krishna. Words like smell joy, happiness, please soothe you are tiny mist lights creating a hazey human emotional effect amidst the intricacies of the transcendental details explained.

Next, yet another significant usage of a common words surcharge with emotions are found in Veena. This is tremendously personal and laden with intimacy typically found between a couple. One may wonder at the expertise of Narayan in converting a most common word of a musical instrument into a bridge serving to bring together two spirit souls living in different medium of existence.
The door opened quietly and my Master entered, shutting the door behind him. I dashed forward to kill the intruder. But I only hurt myself in hurling against the door. I fell back. He was not there, though a moment ago I saw him enter. I just heard him say, Understand that you are not a tiger don’t hurt yourself. I am your friend House I was beginning to understand his speech is a mystery. He was exercising some strange power over me. His presence sapped all my strength. When I made one more attempt to spring up, I could not raise myself. When he touched me I tried to hit him but my forepaw had no strength and collapsed like a rag. When I tried to snap my jaws, again in bit only the air. He merely said, “Leave that style out. You won’t have use for such violent gestures any more. It all goes into your past. I had to become subdued. having no alternative while he went on talking It is a natural condition of existence. Every creature is born with a potential store of violence. A child, even before learning to walk, with a pat of its chubby hands just crushes the life out of a tiny and crawling near it. And as he grows all through life he maintains a vast store of aggressiveness,
which will be subdued if he is civilized or expended in
some manner that brings retaliation, but violence cannot
be everlasting. Sooner or later it has to go. If not through
wisdom, definitely through decrepitude, which comes on
with years, whether one wants it or not (TIGER, 144-
145).

The passage from *A Tiger for Malgudi* brings in a stern and
authoritative narrative technique, yet, again with the usage of simple and
normal day today vocabulary. “I dashed forward to kill the intruder, but I
only hurt myself in hurling against the door. After speaking the above lines
the tiger quotes his master authoritively saying “Understand that you are not
a tiger, don’t hurt yourself I am your friend this authority in the words of
his master says the tiger sapped all my strength. The following terse and
straight forward sentences are written in the axiomatic style. The simple
flow of words inter twined with regal bearing assumes a prophetic stance
appropriate to foretell and present the higher dimensional truth.

The recent vision had given him a view in which it seemed to him
all the same whether they thwacked Ravi with a cane or whether they
left him alone, whether he was mad or same all that seemed
unimportant and not worth bothering about. The whole of eternity
stretched ahead of ones, there was plenty of time to shake off all
follies. Madness or sanity, suffering or happiness seemed all the
same. It didn’t make the slightest difference in the long run in the rush of eternity nothing mattered. It was no more important or remembered than attack of malaria in the lifetime of a centenarian. Whether one was mad or same or right or wrong didn’t make the slightest difference it was like bothering about a leaf floating on a rushing torrent whether it was floating on its right side or wrong side (Sampath 208-209).

In this passage from *Mr. Sampath* Narayan puts in a capsule a large chunk of philosophy taken from the Vedic literature. According to *Srimad Bhagavatam* Man’s life time is a mere bubble in the vast ocean of eternity comparing human life time with that of the Devas like Indra and Chandra itself brings tremendous difference. Human life is a mere trifling when compared to the lives of demi Gods. But those demi gods also die. Their life time is also a mere bubble in the ocean of eternity. Hence from this cosmic point of view the follies and foibles of man’s life are as insignificant as the passing of fifth standard examination to a dieing old man. This sublime philosophy is entirely explained in very simple terms with a tinge of humour in the above passage. His paradoxical word usage like “Madness of sanity, suffering are happiness. Performs the function of arresting the reader’s attention. Also “ rush of eternity creates an urgent yet inevitable feature of eternity”… an attack of malaria in a life time of centenarian is the element of humour bringing the supplenity of the
philosophical thought to its foreground. In the above analysis the researcher has attempted to throw a new light on the analysis of R.K.Narayan’s language and would like to differ from those who felt an inadequacy in the expressions and the richness of Narayan’s style.

Many a times his style was also under severe criticism for lack of sophistication, nevertheless critics have also acclaimed his ingenuity. Here in a study has been made to prove the aptness of his style in the context of explaining the higher dimensional concepts. Comparisons and inferences have been made within the works of Narayan and has been effectively attempted to bring out the suitability of his clear style in order to bolster the elevated concepts of the soul body and reincarnation and beyond. This type of subject matter calls for an unpretentious kind of language which one can obviously find in R.K.Narayan’s writings. It is only with the help of his transparent style Narayan is able to permeate complex truths into a light conversation of background. One therefore can conclude that R.K.Narayan’s style is genuine, most appropriate and carefully utilized to get the desired effect.