

MYSTICAL PHILOSOPHY AND SACRED MYTHOLOGY AS OMNIPRESENT AND RESOLUTE ORNAMENTATIONS IN INDIAN ENGLISH MANUSCRIPTS: AN ANALYSIS OF THEIR MAGNITUDE AND CREDENCE IN CONTEMPORARY ERA

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ABSTRACT

The Indian-English writer works not only with instant literary circumstances but also with the different templates accessible to him, chiefly, the enriching custom. In the current scene, the artist's vision includes the principles, legends, mythology and ceremonies of shiny Indian society with which he sets up the societal constructs, behavioral prototypes, and highlights the atypical tribulations that inundate our existing world. The author infuses the wish of ethics in the group-mind for the realization of which these myths provide approaches to stimulate the humanity to establish its ideals by accustomed impulses, mindsets and standards. In a prehistoric ethnicity with a loaded tradition of folklore, the majority of the Indo-Anglian authors have made a wide-ranging exploitation of this. It has been the first basis of motivation to the Indian writers in English, such as Raja Rao, R.K. Narayan, Mulk Raj An and others in the twentieth century. There is no suspicion that they have all drawn from the similar collection of traditional myths, but their treatment is assorted and own. The reviewers have intermittently tried to diminish myths to one-dimensional implications.

KEYWORDS: *Philosophy, Mythology, Vedanta, Upanishads, Atman, Braham*

INTRODUCTION

A myth is said to include either the indefinable insights or significance of the personal and assemblage cognizant or the protrusion of collective and human felt desires or ethics. A careful reading of their books from this perspective divulges the Indian novelists as different kind of writers - those who have an unbiased visualization of soul existence, who not just contract with similar deep-seated issues about excellence and malevolence but also seem to be signifying credible answers to them. Here we should comprehend the gist of the expression myth initially and subsequently; the substance myths have in the learning of writings. The diverse populace has delineated mythology differently. Its sense has been shifting drastically with the course of an era. Previously the phrase intended early anecdotes of deities or prodigious humans, but nowadays, it has been associated with using traditions. Hence, in literature, it has been broadened to a cosmic vicinity of inspired commotion.

Mostly, a myth is a structure of vocal drawing whose prime personalities are spirits or further paranormal creatures additionally potent than individual persons. Typically, the battle occurs in a past era. On a more in-depth investigation, myths materialize as intricate literary actuality, and they are our supreme civilizing legacy from the olden

human race. Myth describes a sacrosanct record; it tells an episode that took place in the ancient era, the mythical point of the early period. In innovative lexis, a myth enlightens how, during the actions of mystical beings, a truth appeared into subsistence and then is continuously an explanation of a formation, and it communicates how incredible was fashioned. The myth is a proper revered legend as means of realism connects it. It includes a replica for every individual performance of connotation as it gives us a report of conception either of the world or an exacting tradition. Overall, myths identify the religious values, past ethnicity as well as the universal assumptions of social order.

From these arguments, we recognize that myth has a societal as well as an erudite utility. We discern that excellent script is the effect of the traditional belief, therefore eventually springing from myth. Mythology is frequently recreated in literary works. In common, legends have the elements of ultimate legitimacy principally, as they are accounts having the credence of general assent. This idea does not imply that narrators cannot design their embellishments in a scrupulous myth; however, it does signify that the accompaniments they create have to acquire accepted concurrence if they are to stay as elements of the myth. Succinctly myths are tales marked great with the collective endorsement.

An effort is made here to divulge the mythical elements and the entrenched mystical philosophy in the narratives' connive. The function of mystic vedanta is profound and divine for all human beings. Vedanta philosophy believes in the eventual oneness of truth. There are different schools of this philosophy, which strive to comprehend Brahm, the cause of all, Atman, the self and the relationship between Brahm and Atman. The viewpoint of Advaita, non-dualism is the oldest amongst the schools of Vedanta philosophy. Surendrnath Dasgupta proclaims, "The fundamental idea which runs through the early Upanishads is that underlying the exterior world of change there is an unchangeable reality which is identical with that which underlies the essence in man." Sankara's instance of serpent and rope is well known to reveal the character of manifestation and certainty. This pluralistic creation is a mistake of opinion; the rectification of this miscalculation means the change of opinion. The rope materializes as a snake due to counterfeit comprehension, and when the delusion is ended, one is competent to identify the veracity. Sankara does not counteract the creation. He states that when one attains the understanding of the exact nature of one's organism, the entire design of cosmos is re-interpreted. The deliverance is to revolutionize the approach of a person towards the world. The ephemeral stuff of the world loses its charisma for the liberal spirit. The world stays behind, and no transformation comes in the world, only our judgment regarding the world is refurbished.

The Gita encloses the quintessence of Indian philosophy. Gita has scrounged very liberally from the Upanishads. The word avidya used by Sankara frequently is not discovered in the Gita; in its place, we come across the expression agyana for unawareness. In The Gita the word 'Brahm' denotes an elevated condition of consciousness. This awareness is united with disconnection from all material magnetism. The Gita stress that every creature is a full and sufficient identity. The judiciousness of insufficiency crops up from the unawareness of the actual nature. Therefore, the comprehension of the self only can eradicate the sense of internal penury. There can be several modes to apprehend the certainty. The Gita furthermore supports the significance of correct deed and promulgates the hypothesis of Karam yoga. The entire notion of Brahm declared in the Gita is unswervingly solicited from the Upanishads. The Gita is at variance from the Upanishads in affirming that the preeminent path for achieving one's full insight is to offer one's entire achievements to God. The Gita too talks of sathitprajana, who has recognized his correct temperament, the enlightened spirit, who is liberated from all predilections, aversions and is in the state of ideal balance with the human race. Such an individual performs like an ordinary citizen of the world, but his proceedings do not fasten him, and he gets higher state exceeding desires. The moh

(cravings) of samsara (worldly affairs) attaches a person to the world. A Karma-yogi offers his every deliberation and endeavor to God, and the effect is the renaissance of his awareness. The sense of duality is exterminated. Therefore, the acquiescence of identity is not ineffectual in any way. The result is in the transcendence of the essence, and the individual identity is amalgamated with the Supreme. The recognition of an autonomous certainty as the origin of the cosmos, spirit, and nature united with Sankara's Brahma and variously added uniqueness of different construes of Vedanta notion are acquiescent in the beliefs of The Bhagwad Gita.

The technique of Raja Rao to provide mythical apparition to the current veracity is chiefly during the promenading procedure. The expressions and rejoinders of the existence of personalities in his works mostly communicate to various fabulous blueprints. His essential endeavor is to inscribe on the prototype of the Puranas that are filled with tales within the illuminating fairy-tale.

When we explore the works of Raja Rao and R.K. Narayan, we find that the authors have not brought all these Vedantic insinuations intentionally in their fiction, but we collect visions about the philosophy of life in their fictional and non-fictional writings. Principally, Narayan has in no way emphasized that he was scripting about Vedanta philosophy in his novels. Instead, he disallows any religious implications of his works. In his composition *Reluctant Guru*, he states about his book *The Guide*. He proclaims that his novel *The Guide* was not about saints or artificial saints of India, but about a meticulous individual leading his life multifariously. We also discover observations about his other novels in his travelogue and his memoirs. In his travelogue, *My Dateless Diary* he is bewildered when some personnel in New York acquaint him with the mystical insinuations of his novels. However, in his works, the existence of the religion-oriented characters and their predicaments divulge outlines of Vedanta philosophy.

The characters of R.K. Narayan's novels are initially pleased with their worldly sensations. They long for the mundane victories. However, at an unexpected juncture of their living, they sense that they are deficient in the tranquillity of mentality. They feel a kind of commotion in mind. At first, they operate impulsively and chase the course of material accomplishment. They may be ordinary magnates (Vendor of Sweets) or delinquents resembling Raju, but they have a stratum of righteousness in them. Eventually, they appreciate the worth of worthy life founded on faith and ethics. The persona comes to a rotating position in his being where he becomes conscious about the vainness of the obsessive pursuit for possessions. A new-fangled consciousness slides down on him. When this new awareness elucidates the perception of the character, a new course of deeds discloses itself before him that he strives to investigate. He consequently attempts to amalgamate the central and peripheral porticos of his being. The job of sainthood is enforced upon Raju. He falls short to identify the magnitude of the task, but steadily pursues it to the level of excellence.

Although, the novels of Narayan do not entirely depict a Vedantic vision of verve, the advocacy and attempt towards the ambition cannot be discarded. We cannot refute the existence of the Vedantic values only on the opinion that the hero has not been capable of comprehending his aspiration completely. The Upanishads enlighten us that dedication to divinity is a direction to emancipation. This devotion needs the willing submission of self to the spirit of supernatural being. This surrender of identity results in divine munificence. While dynamically sharing ordinary relationships of days, man's internal nature is consistently at variance with superficial movement. The spirit is continuously in a status of displeasure and is forever determined to recognise the absolute genuineness. Ignorance of the bona fide personality is the basis of this agony. True delight can be accomplished merely through the information of the inner light.

The pilgrim's progress to ecstasy is a firm procedure. One has to grow from alertness to wakefulness dot to dot. Each psyche has the inherent embryonic power to toil its system to its divine life. The works of R.K. Narayan furthermore describes this pursuit of spirit to never-ending harmony.

The writer's thinking is embedded in Indian propensities and ethical structure, and it is not easy for him to overlook the Vedantic way of life due to the religious perception implanted in profound mentality. Therefore, Vedantic standards are probable to emerge in his works. Although Vedanta philosophy is not evident and the novelist does not willfully lean in support of a scrupulous perspective on Vedanta in his narratives, the theory can be professed in his novels. Some critics consider it as Gandhian standards or The Gita's belief, and still, others think as mere metaphysics.

The profound investigation discerns the quiet, still, echoing flow of Vedanta notion beneath the surface connotations. This reflection does not relate to a fixed standpoint; it is relatively a Vedantic vision of the living, which surfaces when we learn The Gita, the opinion of Sankara, Ramanuja, Madhva and the Upanishads. In The Gita, one uncovers conciliation of diverse views. In the novels of Narayan, the standards acknowledged by different stances of Vedanta are established. This attitude of Indian intellectual and collective background comprises a spiritual vision and mode of existence. The novelist portrays a thoughtful, honest revelation in his novels. This mental picture has its ancestry in an everlasting legacy of ethnicity and folklore. He formulates utility of myths and symbols to enhance the account in denotation. His novels disclose numerous levels of the gist. This idea is not sensible to state that some of his works contain Vedantic elements and remaining books are lacking any philosophy. Relatively, if we analyze his novels chronologically, we scrutinize that he has grown to be further inclining towards Vedantic principles, as he has experienced as a novelist. While one advances from former novels to the subsequent novels, this variation is sensed.

Generally, the setting of his novels is in a universal backdrop, Malgudi, which furnishes them unanimity. Malgudi is an imagined city, distinctive south Indian settlement, a little India with the characters sharing traditional Indian values. These attitudes are the Vedantic ideals that are deep-seated in our collective surroundings. Regarding Vedantic vision of existence, the foremost-cherished morals in Vedanta are the ownership of an introspective mentality, a psyche that is liberated from wishes and detests, since merely such intellect can struggle for recognition of soul. The complete bewilderment, the feeling of scantiness, the sensation of ache and cacophony is solely owing to agyaana. The comprehension of the spirit and attaining the cerebral position of impartiality is the lone elucidation for getting perfect synchronization. Subsequently, the soul is in a state of tranquillity and gains a pious poise of sensory preceptors. Lord Krishna in The Gita enlightens that the dilemma of Arjuna is as well the predicament of each mortal.

Incapability of someone to contradict a finicky state crop out of primary individual limitation of derisory character. The awareness of the divine spirit is entitled as Brahmgyaan. This attainment is the eventual enterprise of the soul in the attire of a mortal human corpse. These characteristics of Vedanta and the other features conversed previously come about repeatedly in the works of R.K. Narayan. The works may not disclose any Vedantic vision superficially, but while one comprehends the novels circumspectly, a secreted implication is exposed. The researcher observes that a noiseless rivulet of Vedanta philosophy curvatures beneath the soil of simple life stories.

Narayan had dealt with the inscrutability of existence and fatality, and his remarks in his life story concerning this deceive his convictions. On the contrary, he opts for the ironic style of lettering, and his apparition of the humanity is witty. This technique formulates his novels extra convoluted. Initially, he depicts his characters with a moderate stroke of

burlesque, and then he integrates the premise of character's spiritual progression. The characters of his novel do attempt for progress towards the sacred department. His heroes choose to be personal investigative turning out to be progressively further sentient of their limitations. The smattering of little wittiness formulates his characters appear new human beings and they continue to be mortals of earth and water with individual weaknesses, hence additionally right to life.

Narayan's truth-seeking gradient turns out to be evident and unmistakable with the fleeting of an era, and this spiritual equanimity grows to be lucid and unambiguous. The protagonists are incessantly implicated in the quest for self. In several novels, this is attained using the modus operandi of flashback while in others it is made achievable in the course of personal investigation and personal-assessment. Each judgment confers an innovative inner sense into the veracity of existence and identity. This observation indicates that Vedanta philosophy in its a few aspects or the supplementary facades undoubtedly provides final silhouette to the individuality of a moral fiber apparently in his works. A careful inspection of his novels discloses the use of multicolored myths, adroitly incorporated into the illusory compositions. This point confers substantiation that the novelist is talented and retains an unprejudiced and robust visualization of individual verve.

Mythical elements, figures and personalities are fundamental ingredients of an Indian mind. The way of life is revolving around the holy figures of deities that are considered mythical elements by the historians and literary critics. Mystical Vedanta philosophy guides a human being to realize his real self and achieve the goal of human life. These tenets are equally relevant in the contemporary times as they were in the times of yore. The need is only to apply these principles in our lives. Raja Rao and R.K. Narayan have undoubtedly utilized mythical elements and Vedanta philosophy in their works, although their approach may be dissimilar. Raja Rao has overtly colored his works with philosophy whereas in Narayan's works we have observed a silent stream of philosophy flowing underneath. Both the writers have enriched their literary works with mythical elements, which have corroborated the Vedantic principles and philosophical way of life. This effort has intended to open new vistas in the literary field and motivate the readers and researchers to appreciate the Indian traditions based on mythical and philosophical ornamentations. The great Indian philosophy has the answers, hidden in the layers of its abstractness, of modern man's predicaments. The blessed persons strive to explore the realms of spirit and realize the hidden inner divine light and their life is illumined with the radiance of divinity and filled with transcendental bliss.

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