

An analysis of Modern Indian Ethos in Raja Rao's Kanthapura

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Abstract: Raja Rao's first novel, *Kanthapura*, is a progression both for Indian English composition as a story with expressly Indian metaphor and for the writer similarly because it set up him as a promising writer with a sharp eye for Indian sensibility. It was circulated in 1938, and it deals with India's fight for opportunity under the authority of Mahatma Gandhi. Regardless of the way that it is explicitly political as it portrays various scenes of encounters among Indians and British yet it grandstands the assortment and quirk of Indian culture, Indian way of life, and the Indian perspective. Under its political clue and threatening to imperialistic arrangement, the novel subtly and compactly depicts Indian culture and world view. In the ambit of its political bearing, it depicts Mahatma Gandhi and his perspective as the bound together subject which in this way best and most foolishly uncovers the Indian culture and thinking. In this way, the novel both in its non-political, commonplace depiction and political depiction shows a couple of critical pieces of Indian culture and hypothesis. The presence of a Southern town of India, Kanthapura, transforms into the site of a confrontation between the East and the western culture in the novel *Kanthapura*. Clearly, Raja Rao has intensive data on town life. This reality about the huge data on the town life is plainly discernible in the dismiss from the novel, where he viably depicts the geology of the town, Kanthapura.

Key Words: Political, Gandhism, India, information.

1. INTRODUCTION:

The epic uncovers how the spirit of Gandhi made a way into every single town in India through the neighborhood Gandhians. For sure, even in this distant Southern town, Mahatma's quality is felt everywhere and he is depicted through Moorthy. Like a specific Indian town, in Kanthapura different bits of the town are secured by different organizations. Around there, we have Brahmin Street, Potter's Street, Sudra's quarters, etc. By and by, these restricted divisions of standing, religion, and conviction shrivel away inside seeing this youth, Moorthy, who has given his life to the guidelines of Gandhi. At the clarion call from Gandhi, different dissimilarities of the overall population melt away. Additionally, there are only two social events: the public position and her partners set contrary to Gandhians. The whole town is vivified with the Gandhian soul. Also, in his treatment of the Gandhian norms, Raja Rao has taken safe house in the antique Indian exacting customs. In the novel, Raja Rao discovers matches for the present-day world in the old Puranic composition. That is the explanation Gandhi is hailed close to as an epitome of the three-saw Shiva, tending to the three focal assessments of life: Self-Purification, Hindu-Muslim arrangement, and Khadi turning. The step by step news about Gandhi transformed into a piece of ordinary function. Gandhi's excursion to England for the Round Table Conference becomes for the typical person's Ram's epic outing to Lanka for the appearance of India (Sita) from the sinister control of the Britishers (Ravana). The dream is passed on further; the Britishers in India become the large number of 35 Asuras to finish abuse. The solitary great confidence lies in the happening to the Ram (the Mahatma) to free into a particularly astounding clash among Suras and Asuras, with the last victory of the past.

2. RESEARCH METHODOLOGY:

The present paper is based on secondary materials collected from books written by critics in different platform and researches already made by researchers on Raja Rao.

3. DESCRIPTION AND DISCUSSION:

The novelist succeeds in portraying familiar pictures of village life through actual details of their names, houses, and profession. Postmaster Suryanarayana has a two-storeyed house, of Patwari Nanjundaiah has glass panes to the windows and Range Gowda has nine beamed houses so goes the description.

3.1. POLITICAL AND SOCIAL BACKGROUND OF THE NOVEL

The activity in Kanthapura is strongly Indian. The improvement of public mindfulness among the ignorant masses of Kanthapura follows the Gandhian lines and indeed portrays the third and fourth stages. In the novel, Raja Rao is describing notable history: a history of the Indian battle for freedom. Yet, he is describing it according to another perspective that of an uneducated town lady. She recounts the account of the town from inside in a casual acquainted and talkative tone. The depiction of the town Kanthapura is practical. The splendid record of the town loans holds to the

depicting of crafted by fiction. Rao shows a piece of intensive information on this small town in the past Mysore State. The tale explores both the size of the opportunity battle and Raja Rao's philosophical worries with the Gandhian conviction peacefulness, distance, truth—and his advantage in Vedanta. His quest for a legitimate story strategy proper for the fine portrayal of Indian life, Indian sensibilities, and his hypothetical concerns begins with his first novel Kanthapura. India's Freedom Movement accomplished its actual power under the authority of Mahatma Gandhi in the 1920s. The single point was to liberate India from the imperialistic rule of The British.

3.2. THE PORTRAYAL OF INDIAN CULTURE IN KANTHAPURA:

The epic contains a couple of ambiguous and dark Tantric suggestions which are carefully dispersed in the story. The easy-going references to the festival of seventh-month-old pregnancy and the serenade of the divine beings and their consorts together have Tantric suggestions. The Great Liberation: Mahanirvana Tantra suggests the introduction of the initiation ritual as "affirmed by the Agamas." (Maini, 1980: 8) The injured town society, after a battle with the police, recollects how the divine beings and the goddesses rose together from the natural hollows of the Ganges in Kashi. The reflection of the divine beings alongside their female associates has been featured in Tantra. In the event that the ramifications of Tantra are broadened, the serenade of the goddess Kenchamma by the townspeople might be deciphered as Tantric, for the love of the mother goddess includes one of the significant parts of Tantrism. In any case, it could be called attention to that such casual Tantric references don't get significance in the story, as the writer isn't a lot worried about Tantric thought in this novel. The tale Kanthapura has been written in Puranic design. Its account strategy depends on the conventional procedure of narrating. It is composed according to the perspective of "I" as a witness-storyteller. It is striking that he picks Achakka, a straightforward old town of 47 ladies, with profound insight. She is an observer storyteller and interlaces the over a wide span of time, divine beings and men together in her account. Truly Raja Rao picks a storyteller who adjusts to the essentials of the novel. Achakka, the elderly person is skilled with unordinary knowledge, keenness, and a feeling of separation and in this way can really comprehend the meaning of the Satyagrah and the different characters of the town.

3.3. CASTE DIVISIONS:

The novelist succeeds in portraying familiar pictures of village life through actual details of their names, houses, and profession. Postmaster Suryanarayana has a two-storeyed house, of Patwari Nanjundaiah has glass panes to the windows and Range Gowda has nine beamed houses so goes the description. The owners are also recognized by the houses they own, as the hero of the novel is known as 'corner house Moorthy'. Some other names are: 'Kannayya house people', 'the temple people' 'Fig tree house people' etc. This is indicative of the dialectical affiliation between a person's identity and place. The novel has a big gallery of characters. To make the story energetic and genuine and the characters unique, she gives short epithets to the names of the characters of the novel. This characteristic individuality is preserved in order to keep away from misunderstanding. The name of the characters and the places in the novel have their particular trait added to their names: Corner-House Moorthy, Front-House Akamma, Nose-scratching Nangamma, left-handed Madamma, Pock-marked Sidda, shopkeeper Chetty, Post-master Surya Narayan, water-fall Venkamma, Coffee-planter Ramayya, Street-corner Beetle Timayya, Rice-pounding Rajamma, Trumpet Lingayya, Jack-tree Tippa, One-eyed Lingayya, Snuff-Shastri, Gap-toothed Siddayya, Corn-distributing Barber Venkat. The houses and fields obtain such names as the nine-beamed house of Patel Gowda, Babbur fields, fig-tree house people.

3.4. RELIGIOUS SYSTEM:

An exceptional feature of Raja Rao's narrative method in Kanthapura is the use of religious metaphor. It is in keeping with the tone and substance of the novel. In the novel, Moorthy takes the assistance of Harikatha-man Jayaramachar, who cleverly intermingles religion with politics when he talks to the unlettered villagers who are born and brought up there. 49 As he Jayaramachar, Harikatha-man, he talks of Damayanti and Shakuntala and Yashoda, he must say something regarding India and something regarding Swaraj. The delicacy of the Gandhian beliefs and the multifarious political circumstances of Pre-independence could be elucidated to the unlettered villagers only through mythology and spiritual stories of gods

3.5. IMPACT OF MYTHS:

An important feature of Raja Rao's narrative method is his successful and widespread use of myths, legends, and symbols through which the novelist not only shares his idea of life but also gives form and neatness to his novels. Myths being eternal have always been an essential part of literature. It is a multifaceted store and merges fact and literature. People regard these myths as the expression of the internal meaning of the universe and human life. As a literary machine, its conscious use has been made by T.S. Eliot in *The Wasteland* (1922) by James Joyce in *Ulysses* (1922) and by O'Neill in *Mourning becomes Electra* (1931). They have used legendary characters in modern circumstances. There is an incessant equivalent between contemporaneity and ancient times. Indian People are very

close to their myths. Raja Rao felt the insufficiency of the Western form for portraying factual Indian culture and sensibility and thus resorts to conventional Indian form. India's greatest inheritance is the Puranas. 50 Raja Rao emerges as the leading supporter of the Puranic form of storytelling, the oldest method of narration. To drive home a point, digressional fables are used. There are stories within stones. The Mahabharat and the Ramayan are obvious examples. Religion had always been an inspiring aspect of the lives of Indian people. The peoples of Kanthapura were no exception to this. Commitment to the mythical archetypes, the legendary gods of the Hindu religion continued their belief. In this framework of basic beliefs, Rao steadily introduced the topic of individual and mass political development. The medium chosen was trust and the object aimed for - was an insight of individual rights, freedom from repression, comprehension of the degree of mistreatment in the name of religion and existence. Slowly the day-to-day situation of the Kanthapura village undergoes a change. The ceremonies previously accomplished just for purposes of trust and religion - become tempered with an undercurrent. The people are initially baffled. Then they start to enjoy the additional aspect of the understanding.

3.6. INDIAN PHILOSOPHY AS REFLECTED IN THE NOVEL:

In the early phase of his life, Raja Rao was affected by Gandhian contemplations with was potentially the most mentioning perspectives of the age. Charmed as he was by the Gandhian strategy for living, he put several days at Gandhi's ashram at Sevagram. Raja Rao, who developed a gigantic love for India after his first visit to France in a long time twenties, kept himself next to each other with the political happenings that were forming the destiny of India in the pre-opportunity time span. Exactly when the Quit India Movement was started by Gandhi in 1942, Raja Rao was "related with the mysterious activities of the young socialist pioneers." (Naik, 1982: 75) Mahatma Gandhi blended public stimulating in Indians with his quiet fight for opportunity which was built up next by the non-cooperation and normal disobedience exercises during the 1930s. The Gandhian improvement searched for political freedom just as suggested financial self-governance and significant re-energizing. Gandhi required each one individual, the rich and destitute individuals, to have a perceived presence without abuse of any strategies. Thusly, it is standard that Gandhi should have left a never-ending imperfection on India's extraordinary climate. Mulk Raj Anand, R.K. Narayan among others, couldn't disregard the impact of the Gandhian perspective. Mulk Raj Anand hints the enormous approval of Gandhi in *Untouchable* (1935). In this novel, Gandhi contacts the most profound piece of Bakha's soul, and the group at the town meeting feels that the Mahatma has made Hindu and Mussulman single. R.K. Narayan in his *Waiting for the Mahatma* (1955) portrays Mahatma Gandhi as a living portrayal and an exceptional pioneer who is fretful with even the individual issues of average citizens Above referred to recounted works present a shallow action of the advancement for the chance which is an age making period in the past of India. Raja Rao's *Kanthapura* is, nonetheless, a remarkable depiction of India's fight for opportunity which affected even the farthest towns in the country. The author lifts the Gandhian improvement to an astonishing plane. Since the creator is energized by the Indian extraordinary custom which is devoted to dreams, he lauds the Freedom Movement by the use of legends and stories drawn from Indian culture. Mother India, which is the goddess of knowledge and thriving, addresses the confined young lady of Brahma and subsequently, the heavenly creatures ought to be exemplified them on earth to work for her 61 chances. At Brahma's structure, Siva typifies Gandhi to convey India from her approved subjugation.

4. CONCLUSION:

Henceforth, it will in general be seen that *Kanthapura* stays generally a novel about the Freedom Movement. It advocates the political feelings of Mahatma Gandhi, as Gandhism outlines the foundation of the book. The story explains the Gandhian assessments of tranquility and the finish of aloofness. The staggering severe activity, the mythicizing of Gandhi and mother India, and the spiritualization of the Freedom Movement inside the development of Indian social custom propose Raja Rao's fervor for the Indian perspective. The references to the karma hypothesis, the certainty of God, the never-ending status of soul, and the standard of portrayal which are gotten from the *Bhagavad Gita* show the author's interest for Vedanta.

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