

Kanthapura: An Analysis on the Conceptual Background of Raja Rao's Novel

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Abstract – *This paper manages the issues that exude with Raja Rao's treatment of the fundamentally western idea of "history" in the novel, Kanthapura. What's more how different topics of the novel are contextualized in a particular thought standard to pronounce the presence of a historical continuum of which the novel is a part. This thought of history presents itself as a counter rambling methodology to the West and in the meantime transforms an association with it. The "Oriental" idea of history is something that has been truly not quite the same as its western counterpart. It is a history, that is to say which is "living" and it is this rendition of history that the creator endeavors to propose in a fundamentally western manifestation of literary works. In the purview of post colonialist times it is fundamental to note that the "Orientalist" variant of history standing contradictory to its Western counterpart has frequently been termed as 'non-history' or the 'Other'. Raja Rao utilizes certain systems to place his content inside the Indian historical continuum; the 'sthala-purana' and weaves a legendary structure through which we see the current changes in Indian political scenario. The paper tries to evaluate how through the strategies for utilizing dialect, characterization, content, and account style and even the microcosmic setting, the creator makes a broadened in-betweenness in the novel.*

This is the first novel of Raja Rao and from numerous points of view his absolute best also fulfilling work. It was composed in France many miles away from India but then it gives a most realistic, vivid and reasonable record of the Gandhian opportunity battle in the 1930s and its effect on the masses of India.

The time of activity is 1930 and the scene of movement is Kanthapura, a normal South Indian village on the slants of the Western Ghats. Moorthy, the focal figure, is a youthful man instructed in the city. He is a staunch Gandhi man and the Gandhian Civil Disobedience development results in these present circumstances remote detached village when Moorthy originates from the city with the message of the Mahatma. He goes from way to entryway even in the Pariah quarter of the village and clarifies to the villagers the hugeness of Mahatma Gandhi's battle for autonomy. He rouses them to take to charka - turning and weaving their own particular fabric. Before long the Congress Committee is structured in Kanthapura. Reputation material is carried from the city and unreservedly coursed in the village. A volunteer corps is structured and the volunteers are prepared and taught as with the goal that they may remain non - vicious in the substance of government suppression. In this undertaking of arranging the opportunity battle in Kanthapura, he is aided by Ratna, a junior woman, of progressive and edified perspectives and Patel Range Gowda, the Sardar Patel of the village.

INTRODUCTION

Nobel laureate Rabindranath Tagore commented that The Mahabharata is not a history composed by a singular or an antiquarian. Anyway it is the self-designed history of a whole race. The impact of the epics on the awareness of Raja Rao is unquestionably decently archived (Rao, "Books Which Have Influenced Me", Illustrated Weekly, 1963, 45). also in this connection we can emphasize the proclamation made by Charuchandra Basu in his Preface to The Dhammapada, that, in India, no samples of European history might be discovered and copartners the history of Europe as being the history of movement. In

such an affirmation lies conceivably the unsaid comment that the history of India is maybe overall. Raja Rao's Kanthapura is an endeavor to endure that historical genealogy.

The noteworthiness of history in the desultory studies, and particularly postcolonial studies, lies in the up to date sources of historical study itself, and the circumstances by which "History" tackled itself a mantle of a discipline. For the development of history in European thought is coterminous to the approach of frontier extension and its detailing of the obscure as the "Other" and the consequent addition of the non-European world. It found in history a

noticeable, if not "the" conspicuous apparatus for the effort of control over the subject. The well-known Foucauldian researcher, Edward Said in his *Orientalism*, uncovered how this meets expectations. In this work he contends how a content implying to hold information about something can make learning as well as the precise actuality they seem to depict. Said says that over the span of time this learning fashions out what Foucault terms as 'discourse', whose historical and material weight impacts the writings generated out of it. The shrouded plan that fashions this is the exact demonstration of terminology of another world. To name a world is to claim it, and to possess it is to control it, characterize it, its past and its personality in your terms; with you as the core.

Raja Rao in his novel *Kanthapura* (1938) makes an endeavor and one must say a really great one to diagram something of this sort. He utilizes the western abstract manifestation of the novel and breaks it with Indian outflows and sensibilities and charts a progress of the regularly Indian novel which might depict the Indian feeling of history and thus a different Indian personality. Raja Rao was one of the soonest of the Indian novelists to affirm that the "Indianness" of his written work ought to make for a commonly Indian content as well as a typically Indian structure also. As he himself says: "The Indian novel must be epic in structure and mystical in nature. It can just have story inside story to show all stories are just illustrations" (Rao, "India's quest for articulation toward oneself", *The Times Literary Supplement*, 1962). It is unmistakably something that Raja Rao himself certifies at the exact outset of the novel, in its presently just as well known Foreword.

The decision of Achakka is critical. Raja Rao utilizes the universal and informal type of 'story told by the grandma' which in real actuality represents the significant wellspring of the legends learning for generally Indians. In light of the Puranic style its story strategy is dependent upon universal routines. Composed from the perspective of "I" as the witness storyteller, it gives a feeling of sensible believability to the overall legendary accounts. Achakka is a straightforward old village lady with significant intelligence. It is she who like Eliot's Tiresias has fore-endured all. She weaves the at various times, Gods and men in her story.

The figure of speech that favours Raja Rao for this reason for existing is blending the true with the legendary perfect. Social change carried to this sleeping village as Gandhi's Satyagraha battle carries the village out of its apathy into frenzied activity and shakes it to its roots. In portraying the intricacies of the flexibility battle the novelist most sensibly and aesthetically catches the social milieu of India throughout the times of 1919-1930. Raja Rao completed not accompany any semblance of Mulk Raj Anand's socio-reasonable style as exemplified by *The Sword* and the

Sickle and Untouchable, and none, of these did he take the unmistakably sentimentalizing type of K.s Venkataramani's *Kandan the Patriot*. Both these authors express the western appalling hints by putting a character in brave battle against the persuasions of sociological powers which are out to eliminate him. Raja Rao rather, puts his novel in a little village like *Kanthapura*, whereby talking about its kin he endeavors to concede them a honest to goodness put in the history of the flexibility development in India. He endeavours to provide for them a voice, generally denied by the joined together weight of the battle's sainted symbols.

In *Kanthapura* Mahatma Gandhi is depicted as an image both of godliness and actuality. He is the incarnation of Krishna (Mohandas truly signifying 'servant of Krishna') and might thus battle the evil presences and free the Indians from the yoke of the British standard. Likewise Gandhi discovers his spot as a statesman and his standards discover place even in simply socio-economic setting. Gandhi lectures the turning of the yarn and if the turning happens the cash that is sifted to Britain will be held in India for the poor and the exposed. This dualism of mentality records for the presence of Gandhi in the in the middle of space of a dominating statesman who fashions a nationalistic discourse and additionally as a God like legendary figure existing since time immemorial in one structure or other in the awareness. Mythologizing Gandhi as both Rama and Krishna in *Kanthapura* makes him a fanciful saint.

BACKGROUND

Kanthapura is a novel managing the effect of the Gandhian flexibility battle on a remote South Indian village of that name and what happens in *Kanthapura* was going on all over India in those blending years from 1919 to 1931 of the Gandhian non- savage, non - co - operation development for the freedom of the nation. Gandhi does not stage a particular presentation in the novel however he is always show out of sight and at each venture there are references to vital occasions of the day, for example, the memorable Dandi March and the contravening of the Salt Law. Thus for the better comprehension of the novel it is vital to structure an acceptable thought of the essential political and social occasions joined with the Indian flexibility battle.

India's battle for freedom from the pilgrim principle of the British retreats to the war of 1857 which was released by the Britishers as a minor revolt. The fight for India's opportunity proceeded to be battled on the social and economic fronts. Social reformers worked unendingly for the annihilation of social shades of malice like kid - marriage, Sati, untouchability, "purdha" framework and the misuse also sick - medication of widows. They pursued a steady war against absence of education, superstition,

blind confidence and universality. They highlighted the crushing neediness of the Indian masses that were being rendered poorer as an aftereffect of the economic abuse from their outside rulers.

In 1885, the Indian National Congress was established by an Englishman, A. O. Hume. Indians like Surendra Nath Banerjee, Feroze Shah Mehta, Dadabhai Nowrojee and numerous others voiced the Indian interest for 'home run the show'. These pioneers were direct in their outlook as they were attentive to the great which their contact with the Britishers had done to them in realizing a political and social recovery in the nation. The division in the general population of the party was recognizable at the Surat Session of the Congress in 1907. The Extremists headed by Tilak besieged the Moderates and the session split up in disarray. The Congress stayed under the administration of the Moderates from 1907 to 1917.

Indian masses are profoundly religious thus religion was unreservedly misused by Indian loyalists all through the opportunity battle. The religious estimations of the provincial people were completely abused by Tilak by presenting Ganesh celebration and Shivaji Jayanti celebrations in Maharashtra and ingraining in them mettle, patriotism, discipline and solidarity. Physical exhibitions, enthusiastic and religious melodies, kathas and ditties were recounted on an extensive scale, bringing about a feeling of pride in the great and commendable past of India. It may be specified that religion is utilized within this quite route in the novel. There were presentations of Kathas and holding of Harikathas and celebrations everywhere throughout the country. It was under the appearance of a parade of Ganapati that the individuals of Kanthapura attempt to make great their break. Religion had significant impact in the Indian battle for freedom thus it does in the novel.

DEPICTION IN KANTHAPURA

1. Moorthy, the Village Gandhi: Moorthy or Moorthappa is an taught adolescent man of Kanthapura. It is he who arranges the work of the Congress in the village and consequently he is the focal figure in the novel. He doesn't have anything brave about him nor would he be able to be known as the saint of the novel. He is a conventional junior man, with basic human shortcomings. He is a many junior men who were propelled by Mahatma Gandhi to surrender their studies, hazard the anger of the legislature and get to be warriors for the reason for their country.

He is circumspect and deferential is evident from the warm path in which he is alluded to by the individuals of Kanthapura. He is called "Corner - House Moorthy", "our Moorthy". Moorthy who has experienced life "like a respectable bovine, calm, liberal, deferent, Brahminic and is an extremely sovereign." He is acknowledged to be

completely forthright like an elephant and is spoken of as "our Gandhi", "the Saint of our Village".

It appears that the effect of Gandhi's temperament has converted him from a basic village fellow, into a youthful man fit for administration furthermore the self - reparation and dedication which authority involves. Of course, he has never come into individual contact with Gandhi.

Moorthy was in school when he felt the full compel of Gandhi and he went out of it, a Gandhi - man. From the time we reach him in the start of the novel to the exact closure of the book, Moorthy is roosted at the top in his austere quality and his ability for movement comes as

a shock in a visionary parsimonious quality and in a visionary like Moorthy.

2. Ratna, the Progressive Widow : Ratna is an adolescent widow. She turned into a widow when she was barely fifteen years of age. She is engaging and enchanting as is clear from the consideration which Moorthy pays to her. There is simply a clue of a love - issue between the two. However their adoration and loving for each different has not been legitimately created and thus the novel needs in love - interest.

Ratna is a youthful instructed lady of progressive perspectives. In spite of the fact that she is a widow she doesn't dress and live in a tried and true style of a widow. She wears bangles; hued sarees (and not the white dhoti of a widow) utilizes the kumkum check on her brow and parts her hair like a courtesan, as Waterfall Venkamma puts it. She is likewise strong and witty in discussion and can stand her ground against substantial chances. She is quite reprimanded for her capricious ways however she couldn't care less for such feedback. She picks her own particular way and sticks to it with solidness and determination.

3. Patel Range Gowda, the Tiger of the Village : Range Gowda is the Patel of Kanthapura and all things considered an administration servant. He, too, is a Gandhi man and a staunch supporter of Moorthy. He tosses all his weight and power in his support and is of an extensive assistance to him in arranging the Congress work in Kanthapura.

4. Bhatta, the First Brahmin: Bhatta, the first Brahmin, is the inverse of Moorthy - the operator of the British government, allied with the Swami in the city and meets expectations incessantly to baffle and thrashing the Gandhi development. In the event that whatsoever there is any scoundrel in the novel, it is he.

5. Bade Khan, the Policeman: Bade Khan, the Policeman, with his long whiskers, is an image of the British Raj. He is the image of the British vicinity in Kanthapura. It is his

obligation to keep up lawfulness and put down the Gandhi development and it may be said to his credit that he performs his obligation faithfully and truly. The Gandhites may think as of him a reprobate yet judged impartially, he is a faithful Government servant performing his obligation in every situation. He may be an instrument of the remote Government yet it might not be right to reject him as a cutthroat beast of fiendishness.

7. The Swami : The Swami exists in the city. He stays out of sight. Like Mahatma Gandhi he never shows up on the scene. He is a standard Brahmin, thin and traditionalist in his perspectives. He is a double crosser to the reason for the opportunity of India. He is in the pay of the British government. He has accepted twelve hundred sections of land of wet area from the Government. So he is a willing numbskull of the Britishers. Allied with Bhatta, he tries his hardest to annihilation the flexibility battle in Kanthapura. It is he who suspends Moorthy for "the Pariah business" and therefore is in a roundabout way answerable for the passing of his mother who is unable to manage the stun.

8. Advocate Sankar : Sankar, the promoter, is a staunch devotee of Mahatma Gandhi. He puts stock in his standards of truth and non - viciousness and tries to take after in his strides. He is a correct loyalist and tries his hardest for the reason for flexibility. He wears Khadi and does not head off to capacities where individuals come wearing dresses made of outside material. The point when Gandhi is captured and sent to correctional facility, he keeps quick with Gandhi. He accepts that fasting is a method of self - cleansing. It provides for him otherworldly quality also enlightenment. He adores truth and does not embrace false cases.

Striking and valiant, he is not perplexed about the Government and consumes the defence of Moorthy, when he is captured and attempted in the city courts. He is respectable, liberal and kind - hearted. The point when his first wife bites the dust, he does not wed a second time. He recalls his wife and respects it a sin to wed once more.

9. Narsamma : She is the old widowed mother of Moorthy. She is customary and traditionalist unable to comprehend the significances of the Gandhi - development and the respectable work in which her child is locked in. She has an incredible affection for her child and has high any desires for a splendid profession for him. Her trusts and dreams are smashed when he joins the opportunity development. She is truly stunned and her emotions are seriously stung the point when Moorthy is ex - conveyed by the Swami for the "Untouchable business".

KANTHAPURA AS A GANDHI – EGENDARY

Kanthapura is a great village novel but it is greater still as a novel depicting the impact of the Gandhian freedom struggle on the life of a remote and obscure Indian village

and what happens in Kanthapura under the impact of the Gandhian non - violent non – cooperation movement was happening all over India, in the lakhs and lakhs of Indian villages during those stirring days from 1919 - 1930 when Gandhi transformed the entire nation in a single lifetime into an army of disciplined and non - violent freedom fighters. There were at least three strands in the Gandhian movement - the political, the religious and the social (including economic) and the three have been woven inextricably into the complex story of the regeneration of Kanthapura as a result of the freedom struggle. It is not merely a political novel but a novel concerned as much with the social, religious and economic transformation of the people as with the struggle for political freedom.

Kanthapura, is an obscure, out of the way, slumbering South Indian village. This obscure village, slumbering for centuries, suddenly comes to life thanks to the non - violent, non - cooperation movement of Mahatma Gandhi in the twenties. It is in the handling of this theme that the novelist quickens it to activity and thus gives us an insight into the appalling social conditions of our villages as also into the values that have preserved our people against flood, fire, famine and exploitation from within and from without - and more than all, that incomparable manner in which Mahatma Gandhi tapped the deeply religious and spiritual resources of our people living in the remotest parts of India and built up a national movement in one life - time.

But it is no political novel any more than was Gandhi's movement a mere political movement and pictures so vividly, truthfully and touchingly the story of the resurgence of India under Gandhi's leadership: its religious character, its economic and social concerns, its political ideals, precisely in the way Mahatma Gandhi tried to spiritualize politics, the capacity for sacrifice of our people in response to the call of one like Gandhi - not the spectacular sacrifice of the few chosen ones who later became India's rulers - but the officially unchronicled, little, nameless, unremembered acts of courage and sacrifice of peasants and farm hands, students and lawyers, women and old men, thanks to whom Gandhi's unique experiment gathered momentum and grew into a national movement.

Kanthapura has rightly been called a Gandhi - epic for it conveys the very spirit of those stirring days when a single individual in a single life - time could so enthuse the people and so transform the entire nation. The readers feel the charisma of his personality but the great Mahatma himself does never appear on the scene. He remains in the background but his presence is always felt through the transformation he is causing in Kanthapura and in every other village of India, for Kanthapura is but a microcosm of the macrocosm.

ART AND STRATEGY OF NARRATION IN

KANTHAPURA

Raja Rao's *Kanthapura* is a triumph of account symbolization. It is flawlessly suited to the closures he needed to accomplish. Raja Rao has been famously fruitful notwithstanding the troubles of the undertaking. He succeeded in carrying into his compass a stunning measure of heterogeneous material and still get up and go quickly towards the close he had as a main priority.

The portrayal is clear and sequential; there is no retrograde and forward development as in a stream of cognizant novel. The story has not been described by the novelist himself yet by a persona, (envisioned character) called Achakka. Achakka is an old grandma that most antiquated of story - tellers. She had been generally included in the occasions which structure the substance of the novel and she describes them years after the fact for the profit of another - comer. In this manner the substance of the novel is made up of the stream of her memory, in which numerous occasions and characters have been obscured by the progression of time and numerous others have been increased by her creative energy. She is a lady with an adjusted personality, sound regular sense and the endowment of smart and clever perception. Her disposition colors the entire non - participation development, the fearless safety of the individuals and their ensuing enduring. All is recalled and described by a gullibility which is not the creator's yet the narrator's.

The storyteller in this way gives a helpful perspective, however she is never pointedly individualized. We don't know anything about her past the truth that she is a widow who has now nobody with the exception of Seemu (who might be her child or grandson) and has seven sections of land of wet area and twelve sections of land of dry area. This numerical exactness is again intended to pass on the straightforwardness of the lifestyle where a man's property is measured not regarding cash however as far as steers and area. Her capacity is agent and her quality lies in being nameless. She is just one of the numerous ladies of *Kanthapura* who reacted to the call of the Mahatma, passed on through Moorthy. Her confidence in the goddess Kenchamma, her admiration for the nearby researcher Rangamma, her unchallenged fondness for Moorthy and her confide in him, all these emotions she imparts to other ladies of the village. No quality is provided for her that takes away from her agent nature.

The story specialty of Raja Rao is the novel's delegated appeal. Achakka's gossipy deviations and circumlocutions are in the aged Indian custom of story - telling. Along these lines the happenings in a remote, dark, out of the way village are converted into a Gandhian or Gandhi - epic. Along these lines, as opposed to remaining an insignificant sthala - purana or territorial novel, *Kanthapura* procures the sizes of an epic - the epic of India's battle for

flexibility.

RELEVANCE OF THE TITLE KANTHAPURA

The title of the novel should be apt and suggestive. Just as a sign board tells us of the contents of a shop so a good title should indicate the contents of the novel. The title '*Kanthapura*' is apt and suggestive because the novel is about a South Indian village named *Kanthapura* and if there is any hero in the novel it is the people and the community of the village named *Kanthapura*.

The novel opens with an account of the situation, the locale, of the village. We are told in the very beginning that *Kanthapura* is a village in Mysore in the Province of Kara. It is situated in the valley of Himavathy; there it lies "curled up like a child on its mother's lap". This single image makes the village spring into life and the readers are able to visualize it as it lies sheltered and secluded like a child in its mother's lap. It has four and twenty houses in the Brahmin quarter; it has a Pariah - quarter, a Weavers' - quarter and a Sudra - quarter.

These socio - economic divisions in a village which has in all sixty or hundred houses, at once strikes one with its novelty. In this way, by telling us of the various quarters into which the village is divided, the novelist has highlighted the fact that the Indian villages are caste - ridden and that there is no free mixing of the people even in the small and limited community of a village.

Having described the village, the novelist comes to the people. There is a Postmaster Suryanarayana with his two - storeyed house. Patwari Nanjundiah who had even put glass - panes to the windows; the thotti - house of pock - marked Sidda, which had a big veranda, large roof and a granary; Waterfall Venkamma, who roared day and night and Zamindar Bhatta, who has gone on adding peasants lands to his own domain; the young, idealistic corner - house Moorthy, who is destined to shake the village out of its complacency and put it on the map of Mysore and India; and the nine - beamed house of Patel Range Gowda, the vigorous peasant chief of the village wedded to the soil from immemorial generations. It is obvious he knows them just as well but if he does not individualize them it is obviously because he doesn't like to crowd his canvas. Thus we are told of the people, their poverty, their ignorance and their petty jealousies. The villagers are depicted in their realistic colors. Their names are made descriptive in nature - it is a typical rural way. For instance: Bent legged Chandrayya, Cardamom - field Ramachandra, Coffee - planter Ramayya, Corner - house Moorthy etc.

CONCLUSION

This research has dealt with the novel, *Kanthapura*, which is a microcosm of what was happening during the freedom

struggle movement in the nation. Though it tells about a remote Indian village, Kanthapura, it is representative of all the villages in India. Every village had at least one Moorthy inspired by the golden influence of Mahatma Gandhi. People were giving in their whole - hearted contributions for the mass movement of freedom struggle. They had their own sets of victories and failures in the movement. Also the freedom struggle had united the diverse variety of Indian people, irrespective of their differences, to move towards a common aim of attaining freedom which in itself was an achievement. So though Kanthapura is a piece of fiction, it realistically represents the contemporary Indian situation.

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