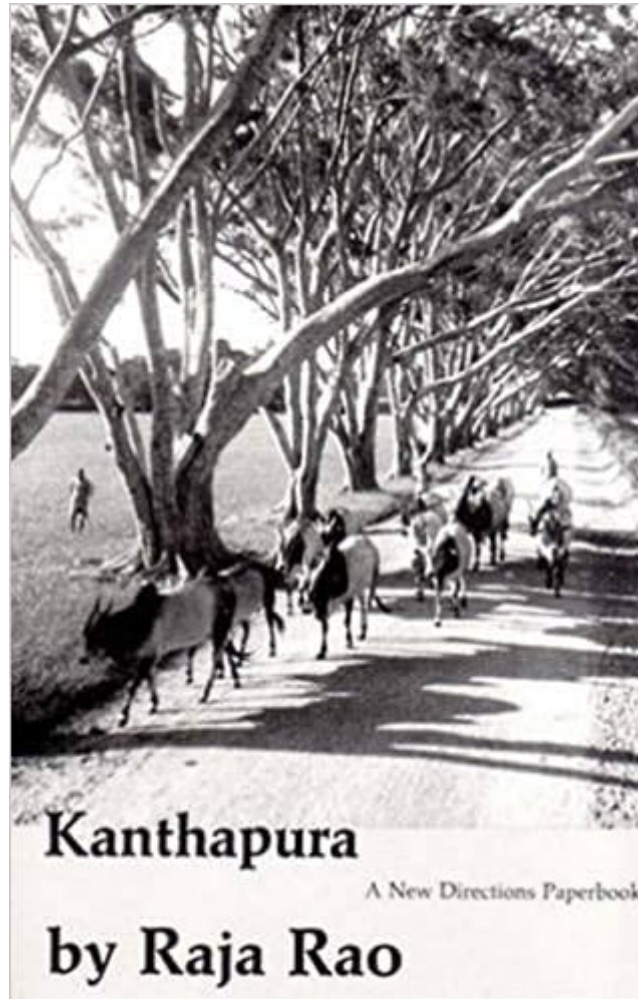


Raja Rao's Art of Using Indian Imagery and Indian Environment

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Abstract

This paper fully focused on Indian habits and manners of the people of Kanthapura village. The various ceremonies and rituals performed by the villagers are graphically described to show that all are purely Indian in theme and spirit. Raja Rao skilfully brings the

environment of Indian life. Raja Rao has used Indian imagery in this above passage and the language is exceptionally beautiful and meaningful.

Keywords: Raja Rao, *Kanthapura*, Caste-hatred, Purnanas, Folk-tales, Social Prejudices, Humanism, Poverty.

According to Dr. C. Paul, the Indians of the Regional Literature are taken for granted, and no one is having trouble exploring it. It is assumed that there is "no clash between the culture and the languages which Express it" (Varghese 3). But why bother with Indian writing in English is considered to be influenced by English to express Indian culture because you have tried it because it is a language on Indian soil. In the words of Professor B. Raja, "The inwardness of Indianness cannot be captured by a language essentially foreign; the subtlest and the most vital nuances are accessible only to a living speech with its roots in the soil and in the organic past" (Mukherjee 3).

Indian writing in English is part of the great Indian tradition of reconciling both pre-independence and post-independence streams. It is an important setting of New English, which has evolved in many parts of the world today, and has spawned a significant and valuable place on the map of the world of Indian English novel, *Untouchable* 1935 is probably the satisfying novel dealing with Mulk Raj Anand's Indian stage.

It exposes the class-based society in India, a social concept centred on traditional social evils over Hindu society in 1934. Mahatma Gandhi creates a crusade against social evil in the anus is the sum total of India's cultural traditions, reflecting the deep-seated ideas, political economy and cultural and rituals that make up India's mind.

To day laws of the English language constructive vehicle for the expression of a medium used by reading the number of Indians, Indo-Anglo novel literature referred to the literature of the subject part of the body is now writing the main theme of the struggle for freedom, but today things poverty hanker Disease various Hindi Ana tests and pass tests of existence of untouchability and social, political and cultural context and the religious approach to social evils such as the impact of industrialization. After Mulk Raj Anand led the Indian team in his fiction, search themes adapted themselves to the Indian context of Raja Roy, the Indian novel of Indo-English fiction. They are passionately involved in the Indian independence movement, and they believe that *Kanthapura* is a beautiful representation of Mahatma Gandhi's ship, the creative language that searches during filming and the elimination of thoughts and ideas that have roots in the Indian language.

The movement of the novel is a contemporary South Indian village on the slopes of the Western Gas. The novel describes the Gandhian Movement established by the British rule in India, how it reaches the South Indian village name Reagan Bra, Gandhi's portrayal of the Han incarnation and consciousness as transforming the life of an entire community in the

Indian village. They take the emphasis on Indianness and Indian attitude on all sides in spite of the importance of the fierce opposition from different corners.

Life Care for Missionary Raja Roy In general, the human elements in our novels dealing with Indian elements were rejected by us. The soul of the Indians *Kanthapura* is in, the battle against human values, the gas that feeds the cells of humanity. This arrangement of the Hindu widow is the current policy of atrocity the prospect of dowry drinking and social image. The human factor marking the founding of Indian society is wonderful.

Raja Rao, while writing Indian novels was made use of Indian local and narrative style asking for typically Indian sensibility as in *The Serpent and the rope* the Collection Makeup is not purely Indian, but the attitude towards life is Indian, and he tries to make sense of the Indian. The Western attitude towards life is now the best Indian parameter standard and his novels for this catalyst make it clear that he considers this quality a common Indian standard. *The Serpent and the Rope* has this to say:

“What is that separated us?” asked Madeleine India”

“India, but I am a Buddhist”

“That is why Buddhists left India: India is implacable”.

“But one can become a Buddhist”

“Yes, and a Christian and a Muslim as well”

“You mean one can only be born a Brahmin”.

“That is an Indian.”

The novelist cannot remember the fact that he is a Vedant, as the three office-centred characters with Moorthy Ramaswamy and the Ramakrishna boy Brahmins are symbols of Indian philosophy and culture. Ice remarkable novel Indo-Anglo literature, these products significantly deeper can reflect and others, team of Indian life's problems in India is at the centre, which is the real Indian language which is true for Indians, but the English rhyme is spoken in the English novel in Kannada from the need to decorate. The English novel depicts the Indian customs and the customs of the villagers of *Kanthapura* as they are simple living people, the various rituals and rituals performed by the villagers are graphically illustrated.

“Trees begin sudden to tremble and hiss... there is a gurgle and a ground from behind the bamboo cluster and the gurgle and grunt soar up and swallow in the sky. The darkness grows thick as sugar in a cauldron, while the bomboos creak and sway and whine, and the crows begin to wheel round and flutter.... and then, the wind comes so swift and dashing that it takes the autumn leaves with it, and they rise into the juggling air, while the tress beat and blubber. The drops fall, as big as a thump, and as the thunder goes clashing like a temple cymbal through the heavens, the earth itself seems to have up and cheep in the monsoon rains. It churns and splashes, beats against the tree-tops, reckless and wilful, and suddenly floating forwards it bucks back and spits forward...” (*Kanthapura*)

Indian legends, folktales and mythological stories are interspersed throughout his novels. Indian phrases are directly translated into English, some of which may be cited as examples of images and expressions from Indian life used in *Kanthapura*.

- i) God has not given me a tongue for nothing
- ii) Narasamma was growing like a bamboo and shrivelled like a banner bar.
- iii) The sky becomes blue as the marriage shawl.
- iv) Lean as an arecanut tree.

Like Mulk Raj Anand, Rao uses swear words with the purpose of creating the effect of local colour, like “ the son of my woman”, “ those sons of concubine” etc which have been used to impart Indian touch to the English expression, as the “ Gandhi-man”, “Red-man”, “milkless”, “Sali-givers”, “crow and sparrow story”, “leap cups”, and “sparrow voice”.

As one modern critic has said:

“*Kanthapura* portrays the whole drama of Gandhian revolution as enacted in a village in all frenzy and fury. The typical Indian features of real life- its mixture of politics and mythology, its seraphic freedom from the taint of science and technology, its ruggedness and even its vulgarity- all faithfully reproduced in terms of art. Even the language has been creatively moulded by the novelist to distil the raciness, and the poetic non-stop narration creates at once a sense of dramatic immediacy and personal intimacy. *Kanthapura* represents not an isolated village in Mysore but the whole country. The characters are convincingly drawn from all castes of an ordinary Indian village to reflect Indianness in all walks of life” (Kumar 148).

In the words of K.K. Sharma, “It is an artistic exposition of the highest school of Indian philosophy, the Advaita of Sri Sankara. The central theme of the novel is the Indian Idea of the Absolute, the truth, the ultimate reality or substance of the universe, which is distinguishable from the relatives, the illusion or the shadow. This is explained in detail, through the well-known analogy of the serpent and rope, thoroughly treated by Sri Sankaracharya in his enunciation of the Advaita Philosophy” (Sharma 49).

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