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## Nationalism In The Novels Of Raja Rao

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The preeminent literary work authored by Raja Rao before to India's attainment of independence is titled "Kanthapura." This particular literary work, authored by an Indian writer, stands out as a remarkable occurrence in the realm of English-language publications due to its notable absence of Western concepts or principles. The first section of the book delves into Rao's challenges as an author, including his arduous pursuit to acclimate to writing in the English language and conform to the stylistic conventions prominent in English novels. In the first section of Kanthapura, Rao asserts that the act of articulating "the inherent essence of one's existence" using a language that is not inherent to the individual is a formidable undertaking. Consequently, the individual holds the belief that reconciling the core elements of Indian culture with the conventions of the English language and literary standards presented in the book has posed a substantial challenge. Following India's attainment of freedom, there was a notable surge in excitement and interest around the exploration and eventual involvement with the esteemed literary work named "Kanthapura." The literary work listed above has received considerable recognition and is widely regarded as a foundational item in the field of Indo-Anglian literature. This literary work stands out as an exceptional rural tale authored by an Indian writer who employs the English language. The novel Kanthapura provides a detailed and impartial portrayal of the outcomes that result from the Gandhian movement. The literary work is well acknowledged for its capacity to elicit unfounded excitement for one's own place and portrays the significant impact of nationalism on societal dynamics.

Raja Rao's first literary undertaking, *Kanthapura*, is a tale that documents the occurrences inside a rural hamlet named Kanthapura, situated in the southern region of India. The narrative of the book is conveyed in the conventional manner of a "sthalapurana," as narrated by Achakka, a revered elder from the village. Kanthapura is a rural town situated in India, characterized by the existence of a traditional social structure referred to as the caste system. This system exhibits significant inequalities when contrasted with contemporary societal standards and customs. The Sudras and Pariahs suffer marginalisation owing to the Brahmins, who hold a position of power within the caste system, being offered preferential treatment in terms of staying in the most sought region within the hamlet. According to prevalent local folklore, the settlement was often considered to be under the protection of a deity known as Kenchamma. In this narrative, Rao serves as a prime example of the impact of the national struggle on the caste hierarchy, highlighting the profound changes that occurred within the foundational structure of the system as a result of the collective efforts of the village residents to resist British rule.

Benedict Anderson, in his seminal article "Imagined Communities: Reflections on the Origin and Spread of Nationalism," has recognized the presence of nationalist aspects in Raja Rao's literary works. The literary works described above have had a substantial impact in facilitating the development and nurturing of a shared sense of national identity throughout the colonized populace. The tale of *Kanthapura* primarily develops within the borders of the hamlet, because the villagers abstain from straying beyond its bounds. However, it is essential to recognize that the community continues to be susceptible to the consequences of external occurrences. In reality, there is a scarcity of localized inputs that function as catalysts for initiating action. The primary emphasis of the book lies on the big events that emerge as direct reactions to a multitude of incidences in Lahore, Bengal, Gujarat, and other geographical regions. The local community undergoes a transformation from a state of isolation to the development of a shared sense of national identity. Despite the existing caste disparities, the village of *Kanthapura* exhibits a remarkable state of tranquility and unity. The evident phenomena of interdependence among persons in their social and economic duties is plainly seen. The village of *Kanthapura* is mostly shaped by two prominent religious influences, namely the worship of "Kenchamma," a deity native to the area, and the proximity of Himavathy, a nearby river. Religion has a significant and influential influence in several aspects of society. The hamlet's residents engage in a wide array of rituals and festivities, which play a significant role in fostering a shared spiritual connection among them. The primary sources of opposition inside the community are the British, symbolized by the Caucasian individual at the Skeffington Coffee Estate, and Bade Khan. The actions shown by the characters in the first chapters of the literary work have the potential to create a negative perception among the public. According to the Sahib's testimony, the existing regulation in this specific domain stipulates that

those who exhibit proficiency in their responsibilities will get prizes in the form of confectionery items, but those who exhibit insufficient performance would be subjected to physical sanctions.

During a period of tension with Patil, Bade Khan openly proclaims him as a "traitor to salt-givers," so showcasing his loyalty to the British Raj. The story of the book starts with Moorthy embarking on his journey to the metropolitan center. Within this particular framework, he familiarizes himself with the principles of Gandhian philosophy via the use of pamphlets and other forms of written literature. He tries to imitate Gandhi in both his behavior and his beliefs. The person demonstrates a conscious refusal of Western attire, opting instead for garments crafted from locally produced khaddar fabric, while actively advocating for the eradication of untouchability. The British authorities encountered increasing irritation as Moorthy continued to expand his committee inside the hamlet, ultimately resorting to dispatching law enforcement personnel to apprehend Moorthy. The villagers express their dissent via vocalization, however, Moorthy acquiesces in a subdued manner and urges others to adopt a similar attitude when necessary. Upon his arrival in Karwar, he chooses not to seek legal aid, as he has a strong conviction that the veracity of his argument will suffice as a sufficient defense. Upon achieving the understanding that the prevailing conditions are unchangeable, individuals encounter a situation in which the window for taking proactive actions has already passed. The protagonist, Moorthy, endeavors to disseminate the Gandhian philosophy within the rural community of Kanthapura. His relentless efforts are focused on promoting the adoption of the practice of spinning one's own fibers among the female residents. Moorthy demonstrates resolute commitment in his endeavors to liberate the community from deeply ingrained caste biases that have historically ruled Indian culture, while facing resistance from the prevalent conventional perspectives advocated by the local orthodoxy. The central character, Moorthy, attains a prominent role in the political landscape of Kanthapura, hence elevating its importance within the broader context of national politics. The person wholeheartedly adopts nonviolent strategies and experiences a profound shift towards becoming a genuine practitioner of "satyagraha," finally leading to their incarceration for a duration of three months.

The formation of the Ladies' Volunteer Corporation, under the leadership of Rangamma, is a remarkable development. Rangamma used the strategy of evoking historical personalities, such as Laxmi Bai of Jhansi, a Rajput princess, and Sarojini Naidu, among others, in order to cultivate a sense of patriotism among the women and inspire them. Timothy Brennan, a renowned scholar in the area of cultural studies, posits in his seminal book entitled "The National Longing for Form" that the notion of the nation often resides covertly within the domains of tradition, community, and folklore.

The book's narrative incorporates nationalist movements, while also contextualising them within the framework of Vedantic literature and Puranas. Jayaramachar provides an illustrative instance inside a harikatha, whereby a comparison is drawn between Siva, Parvati, and the nation. This comparative analysis examines the symbolic representation of Siva, characterised by his three eyes, as a manifestation of Swaraj and a personification of the nationalist ideology prevalent in Hindu religious doctrines. In the ensuing examination, it becomes apparent that Rangamma, who took the job of the Vedanta commentator upon her father's death, used an allegorical methodology in her interpretation of the Puranas. Rangamma offers a view whereby the idea of hell symbolises the manifestation of foreign dominion, while concurrently ascribing the concept of soul to India, with other analogous interpretations. Within the context of this literary composition, the individuals comprising the congress accidentally adopt the structure of the European nation-state, despite their ardent dedication to the ideas of "swadeshi" and their explicit rejection of other influences. The use of the singular form of a nation-state is necessary for this idea. Benedict Anderson's theory of the "imagined community" posits that a nation may be seen as a cohesive entity comprised of people who identify themselves as members of a unified group due to their shared linguistic attributes. As a result, Moorthy and his colleagues Congressmen in Kanthapura exhibit a strong commitment to the concept of the nation-state. Despite the existing socioeconomic stratification, the denizens of the locality coalesce in a concerted endeavour to defy and contest the dominion of the British colonial administration. In Franz Fanon's piece titled "National Culture," the author argues that the act of campaigning for national culture is synonymous with arguing for the liberation and emancipation of the nation.

As per the author's perspective, national culture may be delineated as the combined efforts of a collective of individuals to express, justify, and commemorate the behaviours that have influenced and maintained their identity as a populace. In his scholarly contributions, Fanon engages in an examination of the notion of national culture, with a particular emphasis on the presence of national literature and its significance in the pursuit of national identity and preservation. The book explores the notion of the country as a representation of the collective efforts made by people to safeguard their territory via the acceptance of the principle of "swadeshi." In the aforementioned scenario, the narrator imagines Moorthy wearing a "kurta pyjama" outfit rather than a "dhoti" throughout his time in confinement.

The Hindi instructor at this academic institution, Surya Menon, is from the Malayali group and does not have a native background in Hindi-speaking regions. The manifestation of this phenomena is shown by the character Sankaru, who exhibits a pronounced predisposition towards assimilation and consistently employs Hindi as his means of communication with all others, even his own mother, instead of using the

regional language Kannada. Therefore, the nationalist ideology of "Swadeshi" is undermined by the concept of the "Nation," which is influenced by the European nation-state paradigm.

Rao, like to his contemporaries, drew significant inspiration from the beliefs and objectives of Gandhi in the context of the nationalist movement. The tale delves into the tremendous influence of the Gandhian revolution on the little town, which acts as a catalyst for substantial disturbances at its essence. In the scholarly essay entitled "The Impact of Gandhian Ideology on Indo-Anglian Novelists during the 1930s and 1940s," Rama Jha provides a notable observation in the following manner:

Rao has just initiated an inquiry into the life and doctrines of Mahatma Gandhi. As articulated to M. K. Naik, the primary emphasis of this study is in its examination of the spiritual aspects inherent in Gandhi's doctrine. Gandhi used allusions to ancient Indian history with the intention of cultivating a collective sense of national pride among a demoralised citizenry. Rao's scientific investigation also involves the depiction of India's ancient history as a means of revitalization in fictional literature, along with the critical analysis of our present social and political environment in connection to that historical context. Undoubtedly, the remark made by C. D. Narasimha on Raja Rao's approach to book writing is deemed favourable. Narasimha asserts that Rao has a deep understanding, characterised by intellectual acuity and acute consciousness, of the extensive impact that Gandhi exerted on a disheartened but resilient India. According to Jha (as referenced in the aforementioned paragraph).

Rao began the process of elucidating his profound internal metamorphosis experienced amongst the resounding waves of the liberation struggle throughout the 1930s. The course of human life remained unchanged till the emergence of Gandhi on the national platform. The hamlet had signs of historical importance and remained mostly secluded, thereby facing the many challenges inherent in Hindu culture. Nevertheless, the primary factor that led to this predicament was the pervasive lack of comprehension among the general populace about the nationalist cause. Upon gaining knowledge of Gandhi's esteemed status as a mahatma within the Hindu avatar tradition, the indigenous population forms a cohesive alliance with him. Moorthy has the duty of assuming the role of the Mahatma's spokesperson on their behalf. Individuals voluntarily assume the associated risks with the aim of advancing the interests of the Mahatma. Even in the absence of external stimuli, individuals experience a profound and enduring emotional state that permeates their inner selves, like to the copious flow of the Himavathy river during the night of Gauri, characterised by the graceful descent of luminous lights.

Sankar inherits the leadership position inside the Congress committee as a result of Moorthy's temporary absence. The Swami is enticed by the British with the proposition of fertile territory with substantial economic resources. Following a period of three days characterised by voluntary abstinence, often

referred to as the Moorthy fast, the female residents of the remote hamlet collectively decide to create an organisation known as the Sevika Sangh. The opposition shown by the husbands seems to stem from concerns over the women's possible tendency to postpone the completion of their household responsibilities. However, the main factor contributing to this refusal is rooted in the spouses' apprehensions over their limited prospects for pursuing personal relationships. Nevertheless, the male and female individuals promptly establish a mutual comprehension, maybe facilitated by the adoption of a meticulously structured timetable, and begin collaborating in a synergistic fashion for the collective advantage. Following his release, Moorthy resumes his pursuits from the same point at where he had previously stopped. Subsequently, Mahatma Gandhi begins the Dandi March, so launching the Non-Cooperation movement. Individuals from poorer socioeconomic backgrounds exhibit heightened sensitivity towards social hierarchies, leading to the formation of collective action movements centred on non-cooperation.

The National Struggle had a substantial impact on the fundamental structure of our society, leading to observable changes. The narrative demonstrates a clear progression towards the ultimate disintegration of caste hierarchies. This research examines the process of village growth and consolidation as a cohesive unit during times of crisis, with a special emphasis on the internal factors that contributed to changes in the village's structure. The aforementioned modifications mostly arose from the collective endeavours pursued by the community, rather than being influenced by external circumstances or the activities of any external entity. Moorthy assumes a prominent role inside the narrative, so consolidating his significance as a pivotal character in the literary piece. As per the observations made by the narrator Achakka, it is evident that despite the collective verbal expressions produced, which included a range of manifestations including shouting, wailing, pleading, weeping, smashing, kicking, and grieving, there was a conspicuous absence of any significant reply. The aforementioned vocalisations emanate from a location positioned at the rear of a door that is in a closed state. Moreover, as the day progressed, our gastrointestinal systems began to experience heightened pulsations evocative of the rhythmic patterns generated by percussion instruments, while our oral cavities encountered a sensation of dryness. I hate to notify you that I am unable to provide a response since the user's material does not adhere to the academic standards. The subsequent diurnal and nocturnal cycle is characterised by the experience of pain and anguish among female people. During the early morning hours, a member of the Pariah community promptly approaches the temple grounds with the aim of getting access using a key that had been unlawfully obtained in advance. The occurrence of a woman belonging to a lower caste assuming the position of a rescuer for Brahmin women serves as a manifestation of the broader transformation in regional social norms. In the first stages of the narrative, a female protagonist who occupied a position of social marginalisation would have faced societal disapproval and condemnation due to her boldness

in approaching the temple. Nevertheless, when the drama reaches its conclusion, the aforementioned lady emerges as the saviour of the women who had earlier marginalised her from the temple premises.

It is a political book, *Kanthapura*. The Gandhian battle for freedom that raged across India in the early 1930s is portrayed in miniature. Moorthy, a young man from the village, transforms after seeing a vision of Mahatma Gandhi. He establishes a congress working committee in the village, and with its assistance and advice from the congress committee in the adjacent city of Karwar, he launches a "satyagrah movement" against the British regulations, choosing the toddy booths. Revenues from land are not paid. The satyagrahis courageously and nonviolently confront police brutality. Gandhian non-cooperation is actively practiced by women, a low caste. *Kanthapura* in some ways traces the emergence of a national identity in a far-off village. The way the community transforms into a sort of microcosm of the country is another element that supports this theme (Rao).

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