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UNDERPINNINGS OF GANDHIAN THOUGHT ON RAJA RAO'S VISION OF INDIA: A CRITICAL STUDY OF SELECT TEXTS

A Thesis

Submitted to

Uttarakhand Open University, Haldwani for the the Degree of

DOCTOR OF PHILOSOPHY 2020

NARINDER SHARMA Under the Supervision of Dr. Suchitra Awasthi Department of English & Foreign Languages

DEPARTMENT OF ENGLISH AND FOREIGN LANGUAGES UTTARAKHAND OPEN UNIVERSITY HALDWANI

CERTIFICATE This is to certify that the research on the topic of dissertation was done by Mr. Narinder Sharma under my supervision and to the best of my knowledge the work is the result of original investigation and study.

Dr. Suchitra Awasthi Supervisor Department of English and Foreign Languages

Forwarded

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Dated:

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Introduction Raja Rao, Mulk Raj Anand and R.K. Narayan started their literary journeys almost at the same time. That was a phase when Indian writings in English, especially fiction was getting established. Every writer has his own intellectual and philosophical bent of mind and a style bearing his peculiar stamp. Whereas Anand is known for perceptive insight into the lives of the oppressed, Narayan's focus is the social context and everyday life of his characters. Rao's works are deeply rooted in Metaphysics. The challenges of the times and different societal happenings leave their impact on the sensitive minds of the literary beings. The same happened with the trio referred above. So far as literary output is concerned, Raja Rao's literary works seem scant - before the prolific literary output by both Anand and Narayan. However, when we consider the literary and thematic depth, Raja Rao definitely has an edge over both of his contemporaries. This can be easily gauged from the reading of Rao's *The Serpent and the Rope* which besides the common theme of the East West conflict, challenged the critical acumen of different experts in comprehending the multiple layers of its meanings. Rao fans feel that there is a certain mediocrity of vision in Narayan which, however deliberate or delightful does not save his Malgudi tales from being a trifle uninspired. Likewise, Anand too, despite his wider range of themes and subjects, remains according to the Rao admirers, a rather obvious writer. Thematically, Raja Rao is different from his contemporaries –

Anand and Narayan. Whereas Narayan and Anand continue to engage themselves with social, political and cultural issues, Rao's concerns were primarily religious and philosophical. That does not mean that he does not engage himself with social, political and cultural aspects. Kanthapura for example, shows a strong Gandhian influence as it documents the progress of a non-violent agitation against the British in a remote South Indian village.

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The Serpent and the Rope and The Cat and Shakespeare are

expositions of the ancient Indian philosophical outlook that of Vedanta. Comrade Kirillov is an evaluation of Communism versus Gandhism. The Great Indian Way is a tribute to Gandhi in the form of a biographical account of Gandhi from one of his most ardent admirers. Even his short fiction and non-fictional prose is imbued with this spirit of enquiry into the meaning of things. Thus Rao's works are full of philosophical depth. Formally and stylistically, Raja Rao is the most adventurous of the three. M.K. Naik elaborates in his work Raja Rao (1972) that Rao has

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consistently tried to modify the Western form of the novel to suit his Indian subject matter.

In fact, it would not be incorrect to say that he reinvents and Indianizes the novel as no one else does. He modifies the novel by using the traditional Indian genres such as the Purana, the Sthalapurans and the beast fables, the Jataka and the Panchtantra to structure his works. Furthermore, they are written in an English that is uniquely Indian in style, tone, mood and rhythm. The Indianness of style is achieved by relying heavily on translation, quotation, and the use of Indian proverbs, idioms and colloquial patterns. Rao skillfully manipulates vocabulary and syntax to enhance the Indian flavouring of his English. For example expressions like 'Every squirrel has his day', 'A crow and sparrow story', 'Stitch up your mouth', 'To be centred in oneself is to know Joy' are marked by Indian touch. The result is a style which although distinctly Indian is evocative and perfectly intelligible to the Western readers as well. This language carries a special stamp of Rao. Raja Rao succeeds in capturing the spirit of India in his works both stylistically and thematically. His innovations with form and style have expanded the expressive range of English. It may be safe to assert, keeping in view the other writers,

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that there is no one else who has even attempted to do what Rao has accomplished - to portray and justify the wisdom of traditional India to the modern world. The

present study will be focused on how Gandhi impacted Raja Rao in this regard. Rao's concept of India is philosophical. Rao's book The Meaning of India (1997), containing essays and some previously published pieces brought together in one volume conveys the theme: "

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India is not a country-desa, it is a perspective-

darsna." (MOI 17) What darsana does India embody? It is the absolute that India stands for according to Rao. That is why, even if there were no India in the physical, material sense, India as an idea would always exist. Raja Rao does peep into the past of India to trace and authenticate its eternal features in terms of its social, ethical and spiritual life. He even quotes important visitors like Hun-Tsang, Idrisi, Max Muller etc. to establish his point of view. These visitors in their accounts have highlighted values like honesty, justice, truthfulness, good faith and fidelity being practiced by the Indians. Max Muller eulogizing India called it the most richly endowed country with all the wealth, power and beauty. For him it was paradise on Earth. In a similar vein he says, "If I were asked under what sky human mind has most fully developed some of its choicest gifts, has most fully pondered on the greatest problems of life and had found solutions to some of them, I should point to India." (17) And if I were to ask myself from what literature we, in Europe, may draw that corrective..... again I shall point to India." (17) Such an account of India from a European scholar speaks volumes in terms of its gifts, meditations, literature and spirituality. But as a result of its prolonged subjugation and colonization its glory and sheen got dimmed

considerably. The colonizers undermined its spirit and culture considerably. But in spite of all these excesses from its foreign rulers, its essential glory could not be wiped out. Gandhi's pivotal role in freedom struggle helped revive that. The whole project is examined through the broader lens of Post-colonial theory. Edward Said in Orientalism says that the Europeans identified the East as the 'other' and inferior to the West. This in turn makes East the repository of unhealthy aspects like cruelty, sensuality, decadence, laziness etc. which Westerners do not choose to acknowledge. And at the same time East is seen as a realm of the exotic, the mystical and the seductive. The orientals are considered anonymous masses guided by strong emotions like lust, terror, fury etc. Colonization refers to the attitudes and behavior patterns of a culture that exercises hegemony of some kind or other on cultures different from itself. In that case the attitude of servility and dependence at times continues even after the physical departure of the imperial power. In India also the colonization of culture started in the second half of the nineteenth century and early twentieth century when the Indians in government offices and other institutions started imitating the whites in their dress. This servile tendency to ape the West was visible in the intellectual attitude and behavioral patterns as well. Said's analysis of Orientalism as a discourse is rooted in Franz Fanon's notion of binarism which negates the other and privileges the self. The other is antagonistic to self and hence there is perpetual tension. To be colonized means to be deprived of all the privileges of the colonizer. The evils of the colonizer are covered up by his superior status. Colonial aspects are examined closely and the resistance to them figures in the discussion of different works of Raja Rao. Raja Rao was born on 8th November, 1908 in an ancient and respected family of Vidyaranya Swami, one of his ancestors who was the greatest teacher of Advaita Vedanta after Sankara. Being the eldest son in a family of two brothers and seven sisters, he was the centre of the family and always treated as if he was destined for great things. His father was a teacher of Kannada at Nizam's College in the neighbouring state of Hyderabad. Unfortunately when he was four, he lost his mother. This happening left its imprint on his mind. The absence of mother and a sense of being an orphan recur in his fiction. The earliest significant influence on Raja Rao was that of his grandfather, with whom he stayed both in Hassan and in Harihalli, while his father was in Hyderabad. His philosophical and spiritual consciousness of seeking truth started getting developed under the divine influence of his spiritually advanced grandfather. This consciousness kept on evolving with the passage of time. And a phase came in the life of Raja Rao when he said, "I have abandoned literature for good and gone over to metaphysics"(Dayal 1) suggesting thereby that his world view had become philosophical. Raja Rao joined his father in Hyderabad, going there to attend high school. He studied at the Madarsa-i-Aliya, then the most famous school in the State where the aristocracy of Hyderabad sent their children. Rao was perhaps, the only Hindu boy in his class. Afterwards, he was sent to Aligarh Muslim University in North India. His stay at Aligarh proved to be crucial for shaping his intellectual growth. Rao's literary sensibility was awakened under the influence of Eric Dickinson, a minor poet and a visiting Professor from Oxford at the Aligarh Muslim University. Rao began learning French at Aligarh, which contributed to his decision to go to France a few years later. After matriculating in 1927, he returned to Hyderabad to enroll as a student for B.A. at Nizam's college. Two years later, he graduated having majored in English and History. Two other significant events occurred in

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Rao's life in 1929. First, he won the Asiatic Scholarship of the Government of Hyderabad

to study abroad. This marked the beginning of another phase in his life. He set out for France to study at the University of Montpellier in France. Secondly, in the same year, he married Camille Monly who taught French at Montpellier. Hers was undoubtedly the most significant influence on Rao's life for the next ten years. She not only encouraged him to write, but also supported him financially for several years. In 1931, his early Kannada writing began to appear in the journal Jay Karnatka. For the next two years Rao researched the influence of India on Irish literature at the Sorbonne. His first short stories were published in journal such as Ashia (New York) and Cashiers du Sud (Paris). In 1933, Rao abandoned research to devote himself completely to writing. Even though Rao lived in foreign shores, he never abandoned his living Indian temperament and sensibility. In fact, his awareness of Indian culture grew even though he could not settle down permanently in India. He became a compulsive visitor, returning to India again and again for spiritual and cultural nourishment; indeed, in a sense, Rao never completely left India. Rao believed "

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Unless you be a pilgrim you will never know yourself."(CM 1) In his search for a Guru

he visited Pandit Taranath's ashram in 1933 in his quest for self- realization. In 1938, his masterpiece, Kanthapura, although written earlier, was published from London. One year later his marriage disintegrated; he found himself back in India, his

spiritual search renewed. He even appeared to give up writing to seek truth. In the next few years, Rao visited a number of ashrams and religions teachers, notably Sri Aurobindo, Ramana Maharishi of Tiruvannamalai, Narayan Maharaj of Kedgaon and Mahatma Gandhi at Sevagram. Around this time, Rao also became a public figure in India and actively participated in several social and political causes here. He edited with Iqbal Singh, *Changing India* (1939), an anthology of Modern Indian thought from Rammohan Roy to Nehru. He participated in the underground Quit India movement in 1942, boldly associating with a group of radical socialists. Between the years 1943-44, he co-edited with Ahmed Ali a journal from Bombay called *Tomorrow*. He was the prime mover in the formation of a cultural organization Sri Vidya Samiti, devoted to reviving the values of ancient Indian civilization; this organization failed shortly after inception. In Bombay, he was associated with Chetna, a cultural society for the propagation of Indian culture and values. Finally, in 1943, Rao's quest appears to have been fulfilled when he met his spiritual preceptor in Guru Atmananda of Trivandrum. Rao's life radically altered after this. He even thought of settling down in Trivandrum near his Guru's ashram, but returned to France after his Guru's demise.

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In 1960, twenty two years after *Kanthapura*, Rao's *The Serpent and the Rope* was published.

The Cat and Shakespeare followed in 1965. About ten years later, *Comrade Kirillov* was published in English. Its French version *Le Comrade Kirilov* had appeared in 1965. From 1965 until his retirement Rao was Professor of Philosophy at the University of Texas in Austin. In that same year, 1965, he married Katherine Jones, an American stage actress. They had one son, Christopher Rama. Teaching one semester a year, Rao divided his time between the United States, France and India. Rao retired from the University of Texas in 1980. In 1986, after his divorce from Katherine, Rao married Susan. Raja Rao's family background and the early years in the company of his legendary grandfather at Hassan, laid the ground of later Raja Rao who remained fervently engaged in the pursuit of truth. His visits to different masters in the pursuit of truth made him a perennial student of Indian philosophy. He says, "I went back to what was my own self the philosophical. The philosophical was with me, always." (Dayal 1) The non-dualistic philosophy of Sankara, figures in his works. Referring to *The Serpent and the Rope*, Naik observes, "

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This Advaitic doctrine of the identity of Jiva and Siva forms, as seen earlier, the very basis of the novel." (3)

Apart from this, Gandhism forms a major philosophic influence on Raja Rao besides Communism and Tantra as the minor ones. Raja Rao found in Gandhi a great spiritual master who exercised a very profound influence on him. In the thirties when the freedom movement was at its peak, Rao like all the creative writers of his times felt swayed by the Gandhian influence. His creative ventures in the form of stories like "Narsiga" and the "Cow of the Barricades" along with the first work of fiction, *Kanthapura* were triggered by the persona of Gandhi. Gandhi was the most prominent influence of those times. Novelists like Mulk Raj Anand and R.K. Narayan, the contemporaries of Raja Rao, were also directly influenced not only by the persona of Gandhi but also by his thought. In the colonial period prior to independence and even in the post-colonial period Gandhi reigned supreme as a leader and a spiritual Guru to guide the destiny of our nation and to influence all the people, especially the writers and intellectuals of the period. In the opinion of Jawahar Lal Nehru, Gandhi was "like a powerful current of fresh air..... like a beam of light that pierced the darkness and removed scales from our eyes; like a whirlwind that upset many things, but most of all workings of the people's mind." (10) Raja Rao spent a few months in Sevagram Ashram and imbibed the Gandhian values and spirit from his stay there. The Gandhian ideals of pursuance of truth, non-violence, service to humanity, swaraj and a sense of sacrifice became the guiding principles to be imbibed and reflected over by Raja Rao. Raja Rao started his creative writing with Gandhi as a powerful influence. Interestingly, till the fag end of Rao's life Gandhi remained a major influence on him. Rao even paid homage to Gandhi by writing a biography of Gandhi *The Great Indian Way* (1998) fifty years after writing *Kanthapura* (1938). In spite of this long gap between these works and his pre-occupation with Vedantic philosophy of Sankara, Gandhi featured in Rao's works one way or the other. Raja Rao's showering utmost praise on Gandhi in his biographical work speaks volumes about his lasting relationship with Gandhi and his philosophy. If we examine Raja Rao's oeuvre, be it his stories, novel *Kanthapura*, the non-fictional works such as *The Great Indian Way* and *The Meaning of India*, it will dawn upon us that Rao has a reverential attitude towards Gandhi and he accords him a status equal to gods. He likens Gandhi to other heroes such as Mahavira, Budha, Harishchandra, and elevates him to the stature of even the gods from the Hindu pantheon such as Rama and Krishna. He paints Gandhi's childhood and his parents in divine colours too. The book *The Great Indian Way* focuses

on the days spent by Gandhi in South Africa. Rao says that the period Gandhi spent in South Africa prepared him for the freedom struggle of India. Scripting Gandhi's political and spiritual enrichment in South Africa, Rao is only expressing amazement and wonder as his book progresses along with Gandhi in South Africa. Gandhi had gone there to earn a livelihood but the bitter experiences that he underwent in South Africa transformed him completely. He was thrown out of his railway compartment, on the frontiers of Natal where Transvaal began-at Pietermaritzburg. Gandhi was forced to spend the whole night in a dingy cold room. After that infamous incident Gandhi turned into himself and meditated on the lot of Indians and thought on the lines of ameliorating the same. Looking at the pitiable condition of the coolies and other Indians, Gandhi realized that service to community and non-violence would change the face of mankind. Just as the Negroes from Africa were brought to tobacco lands of Virginia, the poor and miserable Indians were shipped out of India as indentured labourers which meant that they were slaves for a duly contracted period. After completing the contract, they were free to buy a piece of land to do some work. They set up shops, cultivated their gardens and hawked vegetables and thus they earned sufficient money to buy some property for themselves. Slowly the white men started viewing them as their competitors and thought in terms of sending them back for they believed that if they do not the whole Natal would become coolie land and eventually would throw the white man out. So the Whiteman's government decided to pass a law prohibiting the Indians from having voting rights. When Gandhi heard about it he thought in terms of resisting the same. He could do so only through legal, moral and spiritual means. Thus non-violent resistance was born in the frontier lands of the world, in wild South Africa. Non-violence embodies an element of dialogue. That means the issue can be discussed and debated. Violence means destruction and damage without any meaningful output. Andre Malraux while talking with Nehru says, "I am, as you know, interested in Gandhism. I can understand any intelligent man's aversion to violence. It is a sort of human castration. But I am an occidental man. I believe in action, in the Act. We in Europe are in a hurry. But you of the East and especially India, you have window on eternity..... Dostoevsky said: Europe is a cemetery of ideas... yes, we cannot go beyond good and evil. We cannot go, as the Indians can, beyond duality."(MOI 51) On his second visit to South Africa, the British were at war with the Boer, Gandhi retained his loyalties as a British subject and offered to nurse the wounds of British soldiers. Rao describes how this act won Gandhi in particular and India in general great prestige in South Africa. He further says that when Gandhi decided to stay back in South Africa to fight his first battle it spelt the death of colonialism. Gandhi planted the tree of Satyagraha in South Africa. Rao beautifully graphs different developments and Gandhi's growing success and popularity there. His South African experiences, experiments and just protests (Satyagraha) had its most cataclysmic of all struggle in the form of the mass strike by Indian coal miners in Newcastle against the South African government's move to hold Indian marriages invalid. It established Gandhi as a mass leader and a warrior of truth. The strike resulted in the great protest march by more than two thousand Indian men, women and children from New castle to the Transvaal frontier. It led to Gandhism touching the nerve centre of the British Empire and catalyzed the political transformation of India and the world. By the time Gandhi left South Africa for India in 1914, the manifesto for India's freedom was already well scripted. In India it unfolded on a much grander scale. Rao maintains that Gandhi, being the pioneer of Vedantic glory stood against the British. Sticking to Vedic tenets and values of the Bhagavad Gita, Gandhi could galvanise support for the cause of freedom without causing ill-will. Rao says, " Truth and non-violence became the most effective tools for the political battles. Truth was a sure formula for victory."(GIW 44) At times truth implied inviting danger, losing relations but all that contains the beauty of truth. Truth was invincible. There are numerous sufferings and complexities in its path but it ends in clarity of understanding. Gandhi while upholding the rights of Indians had to go to jail many a time in South Africa and in India, but every time he came out stronger. Life for Gandhi was meaningless in the absence of truth. Rao writes, "You never lose when you are truthful and disinterested." (44) Truth alone is victorious: "Satyameva-Jayate."(MOI 77) Hence Satyagraha as a tool for resistance established its efficacy during the freedom struggle. Rao considered Gandhi's non-violence as a positive and dynamic approach towards life. Like the tenet of truth, it was Gandhi's indigenous tool which proved its worth in spite of being criticized. Gandhi's family background and the core values inherited by him along with his London training of a gentleman made him a powerful personality embodying the best of both the cultures. Indian writing in English is a literary product of the colonial experience. Also Indian literature and Indian novel in English are in a sense, the products of the cultural and national awakening. National consciousness has its origins in the 19th century Bengal Renaissance which is the product of Western liberal Education in India and English Universities like Oxford and Cambridge which heralded democratic consciousness. With Gandhi's coming on the Indian scene in the twentieth century, the Renaissance spread beyond the Borders of Bengal and acquired a pan India character. With this arises the intellectual and emotional need for realizing a National Identity, which Gandhi strove to achieve. This attitudinal change is probably the greatest impact made by Gandhi to the social-cultural life of India. His life and writings influenced most of the people in India and elsewhere. The Gandhian impact on Indian literature may be noticed in the choice of themes, portrayal of characters, projection of world view and the use of language. It is rightly said: "The famous triumvirate of Indian fiction in English- Raja Rao, Mulk Raj Anand and R.K. Narayan- set the ball rolling for an indigenous variety of writing that would reflect the essential Indian ethos in all its manifestations.

Mixing reality and myth and drawing heavily from the ancient Harikatha tradition."(Anand 22-23) The significance of Gandhian ideas and ideals like Satyagraha, Civil Disobedience, Untouchability, Non-violence (Ahimsa) has influenced almost all writers of Indian literatures especially Indian writings in English. The Gandhi fiction achieved a breakthrough with writers like Mulk Raj Anand, Raja Rao, R.K. Narayan, K.A. Abbas and others. The Gandhian ideas were primarily centred on freeing India from the clutches of British imperialism. He has been the prime force to initiate the literary endeavours of the writers mentioned above. Mulk Raj Anand's Untouchable deals with the marginalized section of society. Gandhian influence does figure in this novel in the form of excitement with which everyone looks forward to Gandhi and how his presence soothes the distressed and disappointed life of Bhakha. Mahatma Gandhi's struggle against the white rulers started in South Africa and later on enveloped India. He became the biggest anti-colonial against the British colonial rule in India. His ideology and principles infused fresh energy and strength in the people that a great momentum for freedom of the nation could be generated to liberate the country. Besides

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Mulk Raj Anand's Untouchable, R.K. Narayan's Waiting for the Mahatma,

K.A. Abbas's Inquilab, stories, fiction and non-fiction of Raja Rao are particularly influenced by the persona of Mahatma Gandhi. Mahatma Gandhi is synonymous with universal values such as Truth, Non-violence, Compassion and the like. His gradual evolution to a global leader made him an immense source of inspiration and he profoundly influenced writers and philosophers cutting across different disciplines like philosophy, politics, history, literature, sociology and so on. According to K.R. Srinivasa Iyenger: Gandhi is too big to be given a minor part; on the other hand, he is sure to turn the novel in a biography if he is given a major part. The best thing for the contemporary novelist would be to keep Gandhi in the background but make his influence indirectly. (IJELLH 496) All the characters of the novels like Untouchable, Waiting for the Mahatma, Inquilab and Kanthapura are rooted in Indian ethos and are influenced by the Indian philosophy. They start their journey in the search of Truth. The characters who follow Gandhism in the right spirit never fail and are hailed for their ventures. Mulk Raj Anand's writings remained focused on the social problems of the poor, the oppressed, the down trodden low caste Hindus in society and gave voice to their inhuman exploitation. Untouchable (1935), covers the time of pre-independence era when poverty, casteism, superstition and exploitation of untouchables were predominated. This novel describes a single day in the life of the protagonist Bakha, who belongs to the sweeper class. He is exploited by everyone on account of his low caste. The novel describes the plight of the untouchables, who are not allowed to go to temple and other public places. If they happen to touch anything it is believed that has been defiled. Similarly they have to stop or change their direction if someone from high class happens to cross their way. In the novel a high caste Hindu slaps Bakha just because he accidentally touches him. He becomes violent when his sister tells him that the priest tried to molest her. But she dissuades him from any violent action because she knows that nobody would listen to him. All this makes Bakha feel helpless and disgusted at the behavior of the people towards lower class. He gets peace of mind when he hears Gandhiji talking about the welfare of the untouchables. His speech gives him a hope for a better future. In his speech Gandhiji says: As you all know, while we are asking from the grip of a foreign nation, we have ourselves, for centuries, trampled underfoot millions of human beings without feeling the slightest remorse of our iniquity. For me the question of these people is moral and religious...(498) The innocent Bakha did not understand these words in the beginning and got confused. But soon he understands the meaning when Gandhi says, "I regard untouchability as the greatest blot on Hinduism."(498) He feels that at least someone is there for him and his class. He gets fully influenced by Gandhi when he hears him saying, "... two of the strongest desires that keep me in the flesh are the emancipation of the untouchable and the protection of the cow...."(498) But soon all his hope seems to be shattered when N.N. Bashir, a Barrister-in-law criticizes Gandhi and his philosophy and calls him humbug. But another Bashir, a young poet who edits Navan Jung comes forward favouring the Gandhian philosophy. He shares with Bakha the invention of flush system. It gives a ray of hope to the disappointed and helpless Bakha and people of his community. He explains the importance and use of this flush system. The novel ends with the hope of a better life for the untouchables. R.K. Narayan was also deeply influenced by Gandhism. His treatment of Gandhi in his novel Waiting for the Mahatma is different from that of Anand. It shows how Gandhi's visit is eagerly waited for and how Gandhi besides fuelling nationalist sentiment takes keen interest even in the personal lives of the people. The novel was written seven years after Gandhi's assassination. Waiting for the Mahatma has no narrator as such. The story is narrated through the point of view of Sriram. Sriram in the beginning is a sort of spoilt youth having huge sum of unearned money and who lives under his grandmother's care. Sriram is conceived in gentle irony as he is hardly a loveable person leading a life of perfect ease in his arm chair and moving smugly in his circumscribed universe, Sriram suddenly wakes up from this....., when the Mahatma and his followers come to his town. At first it is not Gandhi but a pretty girl Bharti who attracts Sriram to a new set of values, and to the end she remains the

goal towards which Sriram's life moves. There is no mistaking the fact that at the root of Sriram's nationalistic zeal there is no ideological conviction but an infatuation with a girl who truly believes in the Gandhian way. Yet slowly Sriram too comes under the spell of Mahatma and begins to identify himself with the cause without really knowing its full implications. That the girl he has set his heart upon should be called Bharti- that is, the spirit of India may be regarded as symbolic. But the whole tone of the novel is down-to-earth and comical. K.R.S. Iyenger notices: "In *Waiting for the Mahatma*, the theme is apparently the Bharti and Sriram's romance which, however, gains a new dimension in the background of their common allegiance to Mahatma." (Iyengar 372) When Sriram hears Gandhi's speech, he feels the need to change his life style. His meeting with Gandhiji first time gives him a clear way to work, which was missing in his life. He stays in the camp and shares room with another disciple of Gandhiji, Gorpad. Gorpad adds new dimension to his knowledge and tells him the aim and object of the Gandhian spirit. Although Sriram's primary interest remains Bharti, but soon a nationalistic feeling also starts to awaken inside him. Perhaps that's the reason why he visits famine affected area and helps people. His passion for Gandhi and his philosophy is noticed by his grandmother. She asks, "Oh! He is your god, is he?" On this Sriram replies, "Yes he is, and I won't hear any speak lightly of him..... he is not a man; he is a Mahatma." (Narayan 83) When he sees Mahatma's love for the underdogs and the untouchables of Malgudi, he renounces his luxurious life style and prefers to stay with the Harijans during his visit for the campaigns. He completely follows the steps of Gandhi and becomes the true representative of his thoughts and philosophy. He participates in the Quit India, the Satyagraha, and the Swadeshi movements with great passion and commitment. His contact with Jagdish lands him in trouble as he indulges in terrorist activities. He gets arrested. He starts listening to his inner voice when he receives a letter from Mahatma. Your work should be a matter of inner faith. It cannot depend upon what you see or understand.

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Your conscience should be your guide in every action. Consult it and you won't go wrong.

Don't guide yourself by what you see. You should do your duty because your inner voice drives you to do it.(127-28) Finally, he is freed from the prison as India gained freedom. He and Bharti decide to get married and their marriage is only possible with the blessings of Mahatma. Both of them are waiting for the Mahatma at the Birla Mandir in New Delhi to obtain his blessings but they receive the news that a young man shot Gandhi dead. The ending is also ironical in a way because Sriram is about to accomplish what he so desperately desired when the shocking incident of Gandhi's assassination takes places. Whereas R.K. Narayan's *Waiting for the Mahatma* brings out the impact of Gandhian thought on an ordinary individual Sriram. In Raja Rao's *Kanthapura*, the impact is felt by the whole community. The novel *Kanthapura* narrates how this calm and quiet South Indian village was roused to revolt during the freedom movement under the leadership of a Gandhian Moorthi, a college dropout. Gandhi experimented with truth and non-violence and passive resistance in South Africa and offered the avowed principle with its main functionary of Satyagraha to the Indian struggle for freedom. Every Indian village woke up from stupor at Gandhi's call for Satyagraha. Raja Rao's *Kanthapura* is a fictionalization of this process. As H.M. Williams "qtd in A S Rao" puts it: The novel tells us how this remote backwater of a place is stirred to life by the impact of Mahatma Gandhi until through a catharsis of violence it becomes the living epitome of the Satyagraha before crushed by the ruling power.(Rao 13) The spread of Gandhian influence in a remote village like *Kanthapura* typifies the winds of struggle for Swaraj all over India between 1919 and 1930. *Kanthapura* represents lakhs of villages in India. Real India is rural India according to Gandhi. Its representative character is rightly pointed out by C.D. Narsimhaiah: "... For *Kanthapura* is India in microcosm: what happened there is what happened in many places during India's fight for freedom." (Foreword *Kanthapura*) This transformation from deep slumber to mass awakening is due to the inspiring protest campaign launched by Mahatma Gandhi throughout the nation in the form of the Salt-satyagraha, the Swadeshi and the Non-Cooperation Movement among other similar movements. The disciplined non-violent Gandhi men and women, young and old were prepared for any sacrifice that was expected of them, to end the alien rule on Indian soil. Their handy weapons were Satyagraha, courting arrest etc. Spinning yarn assumed the symbol of Swaraj as the money that was given to the colonizer was preserved through it to nourish and clothe the naked and the poor. Though diverse meanings are attached to Gandhi's concept of Swaraj, fundamentally he implied Swaraj in terms of autonomy, individual economic and political freedom, self-realization, self-rule and freedom from the oppressors. Key to the understanding of Gandhi's Swaraj is the "collective freedom" from foreign rule. This novel of colonial India is post-colonial in its spirit. To deify Gandhi is a part of decolonizing the Indian mind. Truth, Ahimsa, protest and resulting suffering for a just cause and eliminating social evils- the real tools of Mahatma- are used here to ignite the spark of freedom. Moorthy happens to be a local avatar of Gandhi to accomplish at a village level what Gandhi was doing at the national level. Moorthy, who inspires *Kanthapura* and wins respect of other villages, has an immeasurable influence of Gandhiji. Moorthy never meets Gandhi physically but is inspired by a vision of Mahatma when in that vision he says:

There is but one force in life and that is truth, and there is the love of mankind, and there is but one God in life and that is the God of all'

saw there, by the leg of the chair, the sandal and the foot of Mahatma, and he said to himself; that is my place...(Rao 35) There is a post colonial attempt on Moorthy's part to go back to roots. The first thing that he does is to explore the potential of religion for moving the people beyond dormancy. Engaging people, even pariahs inspite of the threat of ex-communication for different religious and revolutionary action programmes sheds light on the character of Moorthy. The Gandhian credo comprised of three strands- the potential movement to send away the English, the religious revival aiming at a renaissance of Indian culture of spirituality and social movement urging for reform. The political and spiritual strands are inextricably intertwined here. Moorthy, the central character sums up the spirit of Indian freedom struggle as follows: And remember always, the path we follow is the path of spirit, and with truth and non-violence and love shall we add to the harmony of the world. For brothers, we are not soldiers at arms, say I, we seek to be soldier saints.(131) The struggle for independence in India is paralleled by movement for the emancipation of socially underprivileged. The upper caste Hindus and Pariahs met on equal footing in the Indian Freedom Movement. The Gandhi replica, Moorthy faces immense opposition from characters like Bhatta, Venkamma, the Swami and others and is even threatened with ostracism but he remains steadfast in his pursuit of Gandhian values and ideals. While preparing people for action Moorthy lays stress on Gandhian dictums of self-purification and practical realization of love and non-violence. Non-violence in its positive sense is love of all beings. Love mankind, live in perfect amity with fellow beings is the essence of ahimsa. The conquest of enemy is the conquest of inner self. It ensures purity of the mind and heart. Moorthy says, "I shall even love my enemies."(89) Remaining steadfast on the path of truth and non-violence, Moorthy appeals to the religious sentiments of the people of Kanthapura. Religion may prove to be fatalistic and pernicious in the hands of cunning priests and fanatics but it can become a vital cohesive factor in integrating people. It is a kind of social contract. In India religion has not lost its humanizing capacity yet. The message of Gandhian non-violence reaches the masses when told as a "Hari katha". The women characters play no mean role in rousing the national consciousness in Kanthapura. Rangamma plays a vital role in resisting orthodoxy. Ratna takes the lead among women. Rangamma's scientific spirit and knowledge works wonders in motivating women and getting them ready to join the struggle against the rulers. Badekhan and the Skeftington Estate are the symbols of the brutal repression of people by the British agents. The ruthless exploitation of people and humiliating treatment given to them speaks volumes about the repression and suppression resorted to by the whites and their agents. But the resolve on the part of Sitaram not to allow his daughter to be offered but to stand upto the Red man even at the cost of his life tells about the degraded life of the common people. But the villagers of Kanthapura under the inspiration of Gandhi and his replica Moorthy continue to wage a non-violent battle for their rights without succumbing to repression. When Moorthy gets arrested Ratna takes over and the no tax campaign is a success even at the cost of many lives and almost complete annihilation of the village Kanthapura. This novel brings out the best of Mahatma Gandhi's values and philosophy in spite of his remaining invisible throughout the novel. This novel is quite serious in its people and puts Gandhi in the best light as compared to R.K. Narayan's Waiting for the Mahatma. Meenakshi Mukherjee rightly says that in Kanthapura "The hope is collective while the loss has been individual. On the other hand, at the end of Waiting for the Mahatma there is a loss at the national level in the death of Gandhi, but there is a sense of fulfillment in Sriram's personal life."(Mukherjee 50) The short story "Narsiga" has Narsiga as an orphan, but he is looked after in the ashram of the Master. The Master is a symbolic figure for Mahatma Gandhi. People in the far corners of India learn about Gandhiji and his Satyagraha only through such local Gandhians. Raja Rao shows how Gandhi appeals to the deep religious feelings in Indians. Even the little Narsiga responds to Gandhi as a saint; he knows about him only through the conversations of the Master that he has overheard. "Narsiga" is narrated in terms of the child's own imagination. Narsiga realizes that 'Saint Gandhi' is in prison because he tried to rescue the mother whom the white man is beating. He asks, "Where is the temple of this Saint, sir?" and tries to understand the philosophy of non-violence. It is a great day for Narsiga when the Mahatma is released. Narsiga cannot wait to share the news:"Uncle, he, uncle Sampanna! The Mahatma is released. Leave the fields and rejoice. The Mahatma is going to fly in the air today...."(19) The story "The Cow of the Barricade", studies a symbolic struggle against the Red man. In the cow Gauri, he presents a powerful symbol of Mother India and also an actual cow of mysterious nature at the same time. Gauri inspires freedom fighters as well as soldiers with a feeling of patriotism. Gauri breaks down the barriers between men by her self- sacrifice. She wins over people on both sides of the barricades though she loses her life in doing so. The story "Javni" is about a widow who works as a servant in the house of Sita. After losing her husband Javni lived with her brother for some time but was turned out to fend for herself. She is made to live in the byre with the cows. While eating her rice and pickle she looks like a cow. Gandhi

wanted the blot of untouchability to be removed from India. Women like Javni continue to rot in spite of doing their best. "Nimka" is a beautiful story of a Russian beauty running a restaurant in France. Deserted both by her husband and son, she leads a life of utter loneliness. She finds in Gandhi a symbol of hope and safety for mankind. She draws sustenance from Gandhi's image.

Raja Rao's post-colonial novels, namely,

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The Serpent and the Rope (1960), The Cat and Shakespeare (1965), and

Comrade Kirrilov (1976) are marked by the post-colonial elements of hybridity, ambivalence, hegemony and ideological conflicts. Culture in the non-material sense like linguistic behaviour, way of life, philosophical thoughts, customs and values of people definitely plays a very important part in the lives of different characters. Raja Rao may not be making a value judgment when he puts Indian culture in contrast with the Western culture, but of course, he gives the reader enough hints to believe that he insists on the superiority of ancient Indian culture.

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The main protagonists of Raja Rao- Ramaswamy in The Serpent and the Rope,

Govindan Nair and Ramakrishan Pai in The Cat and Shakespeare and Padmanabha Iyer in Comrade Kirrilov- are deeply devoted to the service of Indian culture, especially, ancient Hindu culture of the Vedas, Upanishads, Vedanta, Samkhya and the like. The Serpent and the Rope (1960), which won the Sahitya Akademi Award in 1963 is a metaphysical novel which marks the novelist's shift from the Indian freedom struggle under Gandhi to the concrete Gandhian philosophy of truth and the absolute that is India- a living tradition and her essential survival against the bonds of time and place. "I

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was born a Brahmin- that is, devoted to Truth and all that"(1) –

the opening of the novel sets forth the religious and philosophical tone. "

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Truth is the only substance India can offer and that is metaphysical and not moral."

Like Gandhi, he regards courage as an essential virtue, which can enable a person to follow truth, "Truth that is without courage can only be the virtue of a slave or a widow. Non-violence, said Gandhi is active, heroic."(348) Ramaswamy, the central character in The Serpent and the Rope (1960) is an 'Advaita Vedanta' scholar, though for his research, he is working on the history of the 'Albigensian or Cathar heresy', and more particularly the influence of Vedanta on Cathar philosophy. He is also a seeker of absolute truth. The title of the novel in itself is a reflection of Sri Adi Sankaracharyas' philosophy (qtd in 'Advaita Vedanta Philosophy') explicated as: " Brahma Satyam Jagan Mithya Jivo Brahmaiva Na Parah" (Web) It means owing to human illusory sense perception, a rope may be mistaken for a snake in the dark, but when illusion vanishes, one may realise the truth that it is nothing but a piece of lifeless rope. Raja Rao does give the impression that for him ancient Indian philosophy and the cultural values associated with it, are of supreme importance and also seems to be a votary of Hindu cultural revival in India, at the cost of several other cultural practices and traditions, different from the mainstream Hindu cultural traditions, including the practices of untouchables and pariahs. Ramaswamy who is a research student in France falls in love with Madeleine, a French woman, a student of History who is working on the origin of the Holy Grail and its connection with the Cathars and gets married to her. A son Pierre Krishna is born to them who dies after seven months. Soon after the death of his son, Rama has to return to India as he gets the news of the ailment of his father. After the death of his father he accompanies his step-mother (called 'Little Mother' in the novel) and her young son Sridhara to Benares to perform obsequies of his father. He is charmed and poetically charged at the sight of the Hindu Holy city. He is also introduced to Savithri in Banaras. Savithri's coming to Rama's life and Rama's adhering to non-dualistic philosophy of Sankara result in drifting him apart from Madeleine. In the beginning Rama and Madeleine have a perfect relationship.

Madeleine writes in one of her letters, " I could not visit the church without you; I almost felt you by my side and often turned back to see if by chance you had not suddenly come back, And therefore I await you, you my young love."(39-40) When Madeleine is pregnant the second time, Rama has to go to India at this crucial moment to attend his sister Saroja's wedding once again. Madeleine delivers a still born baby in his absence which makes her heartbroken and for consolation she takes refuge in a Buddhist order. Gradually she renounces the material bond with Rama. Filled with anguish and remorse, Ramaswamy realises that he needs a spiritual guide at Travancore in India for self-realisation. According to Poonam Jhinjha's analysis of cultural conflicts in *The Serpent and the Rope* both Ramaswamy and Madeleine fail to maintain their relationship more because of differences emerged from inter-racial marriage than their personal equations.(web) The marriage of Ramaswamy and Madeleine may be read as an allegory representing coming together of the East and West and their divorce representing separation because of their irreconcilable culture. The separation from India and Hinduism is completed with Madeleine accepting Buddhism. Raja Rao, as mentioned previously, glorifies the thoughts and values enshrined in the ancient Indian philosophical traditions with a clear hint that there is a need to revive these values because overtime and because of certain other reasons, like colonialism, common people have forgotten these values or perhaps because of cultural hegemony they have developed inferiority complex and have undermined their values. Rao believes that these common people need a complete revival of their own culture and not any alien culture which may not suit their lives. 'Return to Vedas' is what the author seems to suggest. There are no overt instances of cultural hegemony in *The Serpent and the Rope*, but of course, there are covert hints that the Western mindset is hegemonic and Indian intellectuals felt the pressure of this hegemonic and dominant discourse of colonialism which needs to be countered, and those raw reactions of Indian people owing to inferiority complex invariably created an imbalance and tension. For instance, the narrator paints the picture of Madeleine as an unreality, an abstract creature. "Madeleine was so lovely, with golden hair- on her mother's side she came from Savoy – and her limbs had such pure unreality. Madeleine was altogether unreal. That is why, I think, she never married anyone in fact, she had never touched anyone." (10) The description completely undermines Indian sense and sensibility and clearly displays a sense of inferiority in the narrator's approach. As a result of his mindset and approach, the narrator creates an absolutely different other in the form of Madeleine, a metaphor for Western cultural ethos, vouchsafing readers' attention. Madeleine, to the narrator, is the alter ego of the Empire which is pure, white, desirable and unapproachable. Ambivalence, another prominent feature of post-colonialism, is predominantly visible in the personality of Ramaswamy. Rama displays a love-hate relationship with the West. He lives in the West, but practises Indian customs and traditions. He loves and marries a French-Spanish girl, but his heart goes for Indian women. He is charmed by Western education, and social and political developments there, "... somehow I always thought of a house white, single-storeyed on a hill and by a lake- and I would go day after day to the university and preach to them the magnificence of European civilization."(12) But no sooner he is in India, he sings praises for the Ganges, the Himalayas and Banaras. He is in poetic rapture at the sight of the sacred city of Benaras, but he is all hatred for the hypocrisy of the Brahmins there. Ramaswamy is well-versed not only in the theory of Advaita Vedanta but also other schools and subjects of Indian philosophy. "I

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even knew grammar and Brahma Sutras, read the Upanishads at the age of four, was given the holy thread at seven- because my mother was dead and I had to perform her funeral ceremonies, year after year. My father having married again."(1)

But, on the contrary, he finally realizes that by following the path of orthodox Brahmanism, he has rather severed away from the path of self-realization. He came to believe that external purity or purity of acts observed by Brahmins is not the real purity, but purity lies in the meaning of the act. Therefore, he thinks

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that had he been less of a Brahmin, he might have known more love.

If this fact is accepted as the central tenet of *The Serpent and the Rope*, then it can be interpreted that Raja Rao is broadly advocating Hinduism for India but not exactly Brahmanism. There is a hint of an influence of exoticism on Ramaswamy's character, which is fundamentally an impact of colonial education on his personality. Colonial education was intended to inculcate the colonized way of thinking of the colonizers so that they could become useful tools in carrying out the business of the empire. It created a hybrid generation, neither like the colonizer nor like the colonized. One of the outcomes of colonial education has been exoticism, that is, the colonially educated individual formed the aspects of

his/her own culture something exotic and the aspects of the culture of the colonizer as something normal or typical. Ramaswamy feels normal in France and with Madeline, but he is dazed by India, Indian scenic beauty, Indian holy places, Indian rivers, the Himalayas, Indian women and the Indian way of life. The irony is that it is not very long he had been out of India, but still his feelings are as if he saw India for the first time as a dreamy and exotic place. The Serpent and the Rope represents a society in transition. It represents sheer confusion in a society that has just gained independence from foreign rule, dominated by alien but materially attractive culture that left its impact on the Indian mind, a hegemonic influence, so to say. The hegemonic culture is felt more progressive and scientific by one and all, so much so that people have moved away from their ancient but equally forceful, scientific and attractive culture which is not material but spiritual in nature. In the novel, Raja Rao has given a glimpse of the Post Colonial scenario in India and has shown it ridden with hybridity, ambivalence, diasporic problem and such other post colonial issues.

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The Cat and Shakespeare (1965) was first published as a short story titled 'The Cat'.

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Trivandrum, the capital of the then state of Travancore. In The Cat and Shakespeare, the narrator Ramakrishan Pai goes from Alway to Trivandrum

and builds a house there. It is worth nothing here that the protagonist of The Serpent and the Rope, Ramaswamy, in the end decides to leave for Travancore to seek the blessings of his spiritual guide. For this and for more notable features, critics consider

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The Cat and Shakespeare as a sequel to The Serpent and the Rope.

P. Dayal agrees to this view and says, "It is interesting to note that Rama's search for Guru in the preceding novel is materialised in The Cat and Shakespeare, as his successor Pai finds the Guru in Govindan Nair who is a tantric adept". (Dayal 61) There are two popular ways, suggested in Indian mythology and philosophy to get rid of anxiety and sorrow –

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jnana yoga (The Path of Knowledge) and the bhakti yoga (The Path of

devotion). Advaita Vedanta of Sankaracharya is the path of knowledge, whereas, Vishishta Advaita of Ramanuja is the path of devotion. The path of knowledge is difficult as not everyone can understand the illusory nature of the world to realize the real nature of the self as Absolute Brahma. In the Bhagavad Gita Lord Krishna advises Arjuna to become free after surrendering himself to Him: "Surrendering all duties to me, seek refuge in me alone. I shall absolve you of all sins: do not fear." (B G xviii-66) The path of devotion is easy since even a layman can understand that total surrender to God's will leads to salvation. In The Cat and Shakespeare Raja Rao, it seems, has developed a strong faith in the path of Ramanuja. Here in this novel no elaborate philosophical discussions of The Serpent and the Rope are found on the issues of Truth, God, Salvation and so on. It does not have much of a story line. The Cat and Shakespeare is the story of the life of ordinary mortals, leading an ordinary life though one of the major characters and narrator, Ramakrishna Pai here, too is a South Indian Brahmin. He is a clerk. His neighbour Govindan Nair, is also a clerk. Both of them work at the revenue office. Govindan Nair helps Ramakrishna build a house. Ramakrishna lives away from his wife Saroja. One morning he finds his body covered with strange boils. Allopathic medicines fail to cure his disease. Shantha, a Nair woman, gets some traditional Ayurvedic medicine for him which proves to be effective. In the absence of his wife, Shantha takes care of him, and thus, they develop an illicit liaison. The character of Govindan Nair is presented as a man who remains unperturbed in any situation, under any circumstances, even in the event of the death of his own son. His philosophy of life is to surrender ourselves to the will of God since he is the one who takes care of us, like a cat, when transferring her kitten,

catches them by the scruff of their necks. The kitten have nothing to do but surrender themselves to the infinite love of their mother as they know that between the teeth of their mother they are at the safest place on the earth. Govindan Nair is also a very unconventional man in his approach towards life. He looks at the cat from an altogether different perspective which none else can admire. Cat is a pariah animal, not much in favour as a pet in India. The Brahmins even associate a cat with bad omen, and if a cat crosses one's path when one is leaving his house for something auspicious, it is considered a bad sign. But Govindan Nair declares a cat to be a supreme animal. P.P. Mehta has tried to suggest an answer to this query. He observes that

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important question to ask here is how Govindan Nair has been able to look at the cat, a pariah animal in his altogether unconventional light. Boothlinga Iyer, an unorthodox Brahmin, regards a marjorum (cat) as "Shy, unclean, unfaithful". The sight of a cat in the morning, or it crossing your path from right to left was a bad omen which could be counteracted only by going back home and visiting the sanctuary and begging the gods to bless you...

But, is this not being a slave to one's tradition?."(Mehta 32-43) Is this change of theme from an exalted philosophical seeking of spiritual truth in *The Serpent and the Rope* to an ordinary, mundane life of common people miles away from the grand ancient India philosophies in *The Cat and Shakespeare* symptomatic of a change in perspective of the lives of the people of India? Perhaps yes. It appears a lament of the author on the apparent 'degradation' of the standards of life among Indian masses as regards learning, knowledge, spirituality, morality, truth-seeking behaviour, greatness of ancient Indian culture and so on. In *The Cat and Shakespeare* the reader is face to face with the lives of clerks, revenue board offices, ration-shops, bribery, crime, criminal courts, brothels run as health clinics and so on in contrast to the world of intellectuals and truth seekers like Ramaswamy and Madeleine, discourses on the tenets of Hinduism, Buddhism, Catharism and Christianity. The poetic raptures at the beauty of Himalayas and the Ganges and the description of the Cathedral of Aix in *The Serpent and the Rope*. This is a real-life painting of the Post Colonial situation in India- people have no time and interest in exacting philosophical ideals of life as the successive governments at the helm have reduced them to mere puppets worried only about collecting their daily bread, spending more time in long queues at the ration shops than caring about Advaita or Dvaita! Raja Rao's pride in the Indian culture and his attempts at countering the hegemony of the European culture is discernible in his choice of the narrative style, literary tradition and themes for his stories and novels, and that is obvious in *The Cat and Shakespeare*. *Comrade Kirillov* (1976), a slim novelette, is also another work of Raja Rao where his firm faith in the Gandhian principles and philosophy is evident. Here an Indian Padmanabha lyre

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is chosen by Annie Besant and the theosophists to be groomed as a companion of J.Krishnamurti. He starts reading books on socialism when Krishnamurthi rejects the role of the Messiah...
He

converts to Communism influenced by Dostoyevsky's writings, especially *The Possessed*. Apparently, Raja Rao is himself influenced by Dostoyevsky so much so that the epigraph found in *Comrade Kirillov* has been excerpted from *The Possessed*: Stravogine:

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Tell me, have you caught your hare?
To cook your hare you must first catch it; to believe in God you must first have God..... Do you believe in God?
Shatov: I, ... I will believe in God.(

Epigraph C K)

Kaushal Sharma notes that the conversation between these characters is an indication of the failure of Communism, a philosophy of Godlessness, which is unacceptable to Raja Rao. Shatov gives hint that he has lost faith in the Godless ideology of Communism, or rather, in the Russian Revolution itself. Padmanabha Iyer marries a Czech girl named Irene, a working nurse in California. Irene shares his Communist ideals. Iyre admires the British Labour Party very much and visits

England. After his conversion into Communism, he is called 'Comrade Kirrilov'. The couple Padmanabha and Irene is blessed with a son, Kamal. After a couple of years, Irene dies in childbirth and their two-day old daughter also dies. At this juncture Kamal is sent to Trichinapalli to his grandfather for care and upbringing. Padmanabha, now Comrade Kirrilov, is unperturbed by this misfortune and leaves for Moscow, the Mecca of Socialism. The last that is known of Kirrilov is that he left for Peking, and at this point the narrator gives up on him. This novel by Raja Rao is apparently a parody of the false communist ideals of the Indian communists. It is not that Raja Rao did not like Communism as an ideology, but he did not approve of the Indian protestations of Communism as he felt that it was empty of ideological commitments. The protagonist in the novel, Padmanbha lyre, is a Brahmin by birth and he remains a Brahmin for life. Naik's observation is quite apt in this regard "

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While his intellect subscribes to Marxism, his heart obstinately continues to wear its Brahmanical sacred thread though he hates to admit the fact"(

Sharma 78) Raja Rao's faith is in Indianhood,

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and therefore, the narrator in Comrade Kirrilov predicts that his Indianhood would put an end to his faith in Communism.

There may be several interpretations of this statement as Raja Rao has not been straightforward in explaining what he exactly means by Indianhood. Is it the mainstream Brahminical tradition to which Padmanabha lyre originally belongs? Or is it a different cultural trend started by Mahatma Gandhi in which all men were equal in caste, creed, religion, region and opportunity, therefore, there was no need of a bloody revolution as was required by Marxist ideals to establish the commune of the proletariat. Comrade Kirrilov brings forth the Post-Colonial element of ambivalence in the nature of Indian diaspora. They live in alien countries, like the US, the UK, Canada and even erstwhile USSR, but their heart and mind are always in India. They wish to make material progress in the fields of scientific and technological developments in the West, but cannot forget the spiritual and social attractions of the country of their birth. Shatov in Dostoevsky's The Possessed is disillusioned with Russian revolution as it failed to deliver the expected results, whereas, Raja Rao seems to be disillusioned with the Post Colonial developments in India, and quite soon too. He nurtures a hope via Kirillov that a new Communist will rise to cure all the ills. In the novel Irene shares contradiction in the personality of Padmanabha lyre. He overtly criticizes Gandhi for his policies and approach but a contrary aspect is revealed by Irene "At heart Gandhi is your God. You tremble when you speak of him sometimes. I once saw even a tear, one long tear, it was when you spoke of Gandhi to S".(CK 101) He cannot even bear the Communists to speak against the Congress of Gandhi. Ambivalence is the keynote of Kirrilov's character. The narrator 'R' finds Kirrilov childlike in a number of ways: "

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He was so like a child.... when it came to simple things... he loved India with a noble delicate

unreasoned love."(86) All these childish traits are in contradiction with his overall personality. Although he is hugely influenced by Communism as he believes that there is no god but the common man, he almost worships India which has nothing but only good men. This is the ambivalence in Kirrilov – and makes him a complex and intricate person. Raja Rao as an accomplished master through his vast canvas presents a vision of India which in spite of having perennially strong grounding in Vedantic aspects has been shaped by great thinkers and philosophers from time to time. Gandhi's has been a very notable influence to give it its present form. Advaita Vedanta, Tantra and Gandhism remained well entrenched philosophical influences to dominate his fiction and non-fiction.

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Philosophical Themes (Metaphysical themes- Quest for Truth and Advatism) Raja Rao has been primarily a novelist with a philosophical bent of mind. His philosophical consciousness has primarily resulted from his leaning towards spirituality. His birth in a Brahmin family has a lot to do with his spiritual urge. His literary journey in 1930 started with his quest for truth. Truth and non- violence- the most remarkable features of Gandhian philosophy- remained the major sustaining force of his work Kanthapura (1938). He begins The Serpent and the Rope (1960) with the line "Brahmin is he who knows Brahman"¹.(Rao¹) That is his greatest quest and his persistent urge to know the reality about which we shall discuss in detail, clearly shapes his bent of mind. His statement (qtd. in Dayal) that "I have abandoned literature for good and gone over to metaphysics"^(Dayal 1) clearly suggests that Raja Rao has philosophical bent of mind. His intense liking for Indian philosophy has provided a philosophical ethos to all his literary creativity which he calls a spiritual discipline. He tries to be

a metaphysician in outlook and experience when he remarks that he sees “but metaphysical propositions everywhere”(1) Raja Rao’s family background shaped his aptitude for Indian philosophy. One of his ancestors, ‘the legendary Vidyaranya Swami, was the greatest teacher of Advait Vedanta after Sankara’. His early years with his spiritually advanced grandfather infused into him advaitic spirit as a result of which the later Raja Rao remains fervently engaged in the pursuit of truth. To realise the same in life he made an intensive study of the Indian philosophy and literature. He also made visits to the ashramas of several sages to acquire further knowledge. Again, his observation, “I went back to what was my own self the philosophical. The philosophical was with me always”(1) is indicative of his devotion to spirituality. He went to France in 1928 with the specific purpose of researching on “Mysticism of the West”. This reflects his keenness for metaphysics. Interestingly, Raja Rao chooses France as a haven for his spiritual excursion: I wanted to become a monk in France. I came under the influence of a character, Alceste, in Moliere’s play Le Misanthrope. I thought France was the place where people only spoke the truth. So I went there. But it took about a week to find out that it was not so; I became Indian immediately afterwards. I was also interested in spiritual matters. I wanted to become a sanyasi. So I went to France.(Dayal 2) It reflects Raja Rao’s devotion towards Hinduism and his roots of being a proud Brahmin. His divulgence to Romain Rolland that he intended going to North Africa, with the aim of spreading the message of Ramakrishna, points to his deep interest in the Indian spiritual tradition. The philosophical sensibility of Raja Rao distinguishes him from his contemporaries, Mulk Raj Anand and R.K. Narayan who project man primarily in relation to social reality. Anand is particularly prompted by human commitment and his love for human beings caught in their own weaknesses and utter wretchedness. He describes the miserable plight of the untouchables and urban labourers and raised a voice of protest against the soulless economic system in his fiction. Anand’s Untouchable (1935), Coolie (1935) and Two Leaves and a Bud (1937) portray the suffering of man in society. R.K. Narayan depicts social reality in his fiction though, for this purpose he makes use of an ironic mode of narration. He describes the oddities of his characters and alludes to the ironies of human situation. Although most of his novels are written in a comic vein, he is oblivious of the grim realities of life. Narayan portrays romance and reality together in order to present a broad based spectrum of the world. Unlike Anand and Narayan, Raja Rao is concerned with metaphysical explorations. He delineates Indian philosophy as he reflects upon the nature of the Absolute and the phenomenal character of the world in his fiction. Several critics argue that Raja Rao draws sustenance from ancient Hindu culture and explores Indian philosophy in his novels. M.K. Naik “qtd in Dayal” opines that

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Raja Rao has lent a philosophical depth to Indian novel in English.(2)

The novels of Raja Rao are saturated with philosophy generally construed to be Vedantic. Inspired by the novelist’s Vedantic heritage and his admiration for Vedanta most of the critics believe that the non-dualistic philosophy of Sankara alone forms the nucleus of his work. Referring to The Serpent and the Rope, Naik observes, “

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This Advaitic doctrine of the identity of Siva and Jiva forms as seen earlier, the very basis of the novel.” (3)

C.D. Narsimhaiah discovers the “considerable chunks of metaphysical disquisitions” in the Vedantic truths scattered in Raja Rao’s fiction. He sees Ramaswamy- Savithri relationship invested with a strain of Vedantic spirituality as he compares the lovers with Siva and Parvati - “the Absolute in union with the Absolute- to be one.”(3) Narsimhaiah ignores an important aspect of their love (prema) which is extra-marital, a kind of love considered exemplary in Tantra because it is free from social and moral restraints. Raja Rao is, in fact, a complex novelist. The complexity arises partly from his metaphysical musings and partly from the varied influences that have shaped his mind and sensibility. He has derived his ideas from many sources. He frequently refers to the ideas enshrined in the Upanishads and the Bhagavad Gita. He draws on Vedantic and non- Vedantic doctrines, such as The Advaita Vedanta of Sankara, Nagarjuna’s theory of emptiness of self and the Buddhist and Hindu Tantric thought with ease and authority. Rao’s Kanthapura (1938) remains saturated with Gandhian philosophy and that of Vedanta especially due to the influence of Bhagavad Gita. The Serpent and the Rope (1960) displays primary influence of Vedanta. But at some later stage Tantra and Buddhism also become major influences. Madeleine’s character particularly exhibits these two influences. The Cat and Shakespeare(1965), has been generally interpreted as an exposition of Ramanuja’s Visistadvaita. It also has some strands of Tantric philosophy. The cat is symbolic of the mother goddess who is the supreme deity in Tantra. Comrade Kirillov (1976) deals with a protagonist Padmanabha lyer drawn towards Communism but finds it difficult to sever his bonding with India and its spirituality. The Chessmaster and the Moves is primarily a saga of love between Sivaram Sastri, an Indian mathematician and Jyalakshmi, a Rajput

princess. It depicts Siva's quest for truth as well as his interest in Buddhist, Vedantic and Tantric philosophies. The novel also portrays an interesting dialogue between a Brahmin and a Rabbi and contains philosophical deliberations on love, death, time and God. Kanthapura(1938) is a novel about tremors of Gandhi's impact on a remote South Indian village which is awakened from its slumber by the freedom movement spearheaded by none other than Mahatma Gandhi. The story teller is a grand mother who narrates the story long after the actual events in which she herself had participated. Mahatma Gandhi's persona worked wonders to spiritualize politics and inspire people for any sacrifice for their nation. Not only the distinguished few who later became India's rulers, but countless number of ordinary people like peasants, students, lawyers, old men and women added to the momentum for surging national movement. Kanthapura is

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India in microcosm: what happened there is what happened everywhere in India during those terrible years of our fight for freedom .

Gandhi triggered national impact coloured by religion on the Indian villages and infused idealism, sense of purpose and urgency in the people for the cause of freedom. It was Gandhi's charisma which replicated hundreds and thousands of little Gandhis throughout the country. Moorthy was in college when he felt the full force of Gandhi , and he walked out of it, a Gandhi man. But about the manner in which Moorthy walked out of college sets him apart: he is said to have had, not an actual first hand experience of Gandhi by personal contact but 'a vision of Gandhi' addressing a public meeting and Moorthy pushing his way through the crowd and joining the band of volunteers and receiving inspiration by a touch of Gandhi's hand. And that very evening Moorthy went out alone, and came to college and walked out of it, for good. Raja Rao, himself was 25 and was deeply obsessed with Gandhism. It is believed his

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own self is projected in the character of Moorthy, and considering the circumstances and temptations the identification of the young author with young Moorthy appears to be inescapable, inevitable.

Under Gandhi's catalytic impact, Moorthy gradually proves to be successful in generating the awareness among people to oppose the oppressive rulers. And he is able to garner the support of prominent villagers like Rangamma, Ratna, Patel Range Gowda to oppose the government and its representatives like Bade Khan and the owner of Skeffington Estate. He is able to form volunteer corps to work for the cause of freedom. Moorthy appeals to the religious sentiments of the people of Kanthapura and puts them on the Gandhian path of truth and non-violence. Religion is very effectively and wisely used by him to mobilize people for the Gandhian movement for freedom. Moorthy elevates the fight for Swaraj to a spiritual plane. The struggle for freedom rests on the firm ground of infinite faith in God. Spiritualism is a guiding force contributed by the ancient Indian sages and upheld by modern Indian thinkers. Indian sensibility is verily a unified sensibility. The truth is integral truth. It is synonymous with the dispassionate action as preached by Lord Krishna in the Bhagavad Gita "qtd. in Rao". The Gita says: Therefore dedicating all actions To Me, the self of all, freed from hope And feeling of egoism and cured of Mental fear, fight.(Rao 174)

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Kanthapura is a remarkable rendering of India's struggle for independence which affected even the remotest villages in the country. Raja Rao elevates the Gandhian movement to a mythological plane.

Since he is fascinated by the Indian metaphysical tradition which is devoted to myths, he

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exalts the Freedom Movement by the use of myths and fables drawn from Indian culture. Mother India which is the goddess of wisdom and well being represents the enslaved daughter of Brahma and therefore, the gods must incarnate on earth to work for her freedom. At Brahma's command, Siva incarnates as Gandhi to liberate India from her slavery.

Raja Rao employs

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the mythical analogy of the battle between Rama and Ravana to describe the struggle between the Mahatma and the British Government.

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In the novel, India is compared with Sita, the Mahatma is regarded as Rama and Jawaharlal is considered to be his brother Bhartha.
The narrator says, "

Mahatma will go to Britain and he will get us freedom."(189) She adds that Rama represented by Gandhi will come back

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from his exile and Sita will be with him, for Ravana will be slain and Sita freed. The brother Bharata will receive them and, as they enter Ayodhya, there will be a rain of flowers. Freedom Movement is symbolic of the Devas' struggle against Asuric (demonic) rule represented by the British.

K.R. Srinivasa Iyengar remarks."

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The reign of the Red-Man is Asuric rule, and it is resisted by the Devas, the Satyagrahis. The characters sharply divide into two camps. The Rulers(and, their supporters) on the one hand and Satyagrahis (and their Sympathisers) on the other."

Iyengar 391)

Thus traditional mythology is ingeniously intertwined with contemporary reality.

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The National Movement acquires eternity and symbolic significance as it surpasses the dialectics of history. Raja Rao's faith in Gandhian thoughts leads him to idealize Mahatma Gandhi as a veritable god.

The exaltation of Gandhi is apparent even in the short stories. In Rao's story "Narsiga", Mahatma Gandhi possesses the divine attribute of innate innocence and goodness. His release from prison is equated with Sita's release from Lanka. In Kanthapura Mahatma Gandhi

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is portrayed as a symbol of divine power as well as tangible reality. He is an incarnation of Krishna and, therefore, he will remove the sufferings of the Indians. Gandhi would slay the serpent of

the foreign rule as Krishna had killed the serpent Kaliya. As an advocate of the Gandhian philosophy, Raja Rao believes "the future of the world is in Gandhism."(MOI 77) Moorthy's belief in the divine efficaciousness of Gandhism points out to Raja Rao's great interest in the Gandhian

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philosophy. Moorthy acquires spiritual strength in this very first meeting with Gandhi. His meeting with the "God-beaming Mahatma," who primarily preaches his political ideology, provides him with divine revelations. When he

sees Gandhi, Moorthy states: "There is in it something of the silent communion of the ancient books."(Rao 35) He feels spiritually elevated as he remarks. "

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There is but one force in life and that is Truth, and there is but one love in life and that is the love of mankind, and there is but one God in life and that is the God of all."(35)

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Before the Civil Disobedience Movement is initiated against the British, the freedom –fighters are specifically instructed that their struggle to win freedom must be non-violent even an unintentional act of violence should be atoned for by penance and prayer for self-purification. Gandhi's non-violent revolution was an amazing phenomenon for the whole

of the world as it was a "war without violence and battle without hatred." (42)

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Some of the Gandhian ideals are related to Vedanta. Moorthy statements, " Send out love where there is hatred," and" I shall love even my enemies"(20)

are Gandhian in import and

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are simplified amplification of the concept of the Universal Self (Immanent Atman) enshrined in the Upanishads. As an individual perceives the same eternal consciousness underlying all jivas, whether friends or foes, he hates none.

Jayaramchar speaks of the Gandhian values in the novel.

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Fight, says he, but harm no soul. Love all, says he, Hindu, Mohammedan, Christian or Pariah, for all are equal before God. Don't be attached to riches, says he, for riches create passions, and passions create attachment and attachment hides the face of Truth. Truth must you tell, he says

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he, for Truth is God and verily, it the only God I know.(22)

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Gandhi's emphasis on non-attachment to riches is reminiscent of Vedantic advice that greed for wealth should

he dispelled to seek liberation. The Mahatma's belief reiterated by Jayaramchar

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that Truth is God and, therefore, the countrymen should speak the truth has Vedantic overtones as the Bhagavad Gita invariably emphasises truthfulness as a part of human conduct. What will Moorthy's statement that he is just "a pebble among the pebbles of the river, and when the floods come, rock by rock may lie buried under."(131)suggests that he is without arrogance-an idea which appears to be based on the Bhagavad Gita teaching that man should give up egoism and arrogance.

His recitation of "Sivoham, Sivoham" is Vedantic in spirit. Rangamma who believes in Gandhian values refers to Vedantic philosophy to inspire the Satyagrahis to face the police courageously. As the freedom fighters express their fear in the face of physical attack, she offers the Vedantic advice that no one can hurt the immortal soul. "No sister, that is not difficult. Does not the Gita say, the sword can split asunder the body, but never the soul?" (153)

The all pervading presence of God referred to in the novel, is undoubtedly drawn from

the Vedantic philosophy. When the female freedom fighters are left

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stranded in the forest, haunted by leopards and other wild animals, they seek moral strength and fortitude from their belief in the omnipresence of God to face the hazards before them. Their statement, "where so ever we look you are there, my Lord,"(159) has Vedantic connotations. In Advaita Vedanta, Brahma who is invariably one, possesses the characteristic of all pervadingness. The peasants' belief in Karma philosophy is also Vedantic in its origin. Seetharamu's willful resignation to his haematemesis, caused by the inhuman treatment meted to him in the prison is attributed by him to his Karma.

The mystical experience acquired by

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Moorthy suggests that he follows the Vedantic discipline for self-realization. He undergoes self-transformation before

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an undisguised Gandhi of Kanthapura. Walking up to the temple, he sits beside the central pillar of the mandap and begins to meditate. He says Gayatri mantra three thousand and eight times and enters deeper into meditation

and does not display his antagonism when Waterfall Venkamma mocks at his devotion. His meditations lead him to the love of mankind: "and closing his eyes tighter, he slips back into the fold-less sheath of the Soul and sends out rays of love to the South, and love to the earth below and to the sky above."(66) Moorthy

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recollects the spiritual experience of his childhood. He recalls how as a youngster he, like the fledgling Prahlada, longed to see Hari and how he felt that he floated away like child Krishna on the peepal leaf in the whirling floods.

Inspired by his spiritual experiences, he confidently told his mother in the childhood: "Mother, now you can throw me down the mountains -

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because Hari will fly down and hold me in his arms as I roll down the mountains. And if you send elephants to kill me, the elephants will stand by and say, this is Hari's child and lift me up with their trunks and seat me on their backs and throw a garland round my neck. And the poison you will give me in the cup of death will become

the water of flowers' for Mother , I have seen Hari"(93-94)

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He has overcome lust and covetousness. That is why when Ratna comes to see him, she finds something different in his feelings towards her. Her smiles do not attract him, for he can think of her only as a sister. He rather exhorts Ratna to pray with him so that the sins of others may be purified.

Sadhu Narayan, who practices meditation on the banks of of Vedavathy, acknowledges Moorthy's spirituality and hunger for God. Moorthy's transcending the

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physical desire is unequivocally Vedantic in import, for the Gita recommends sexual containment as the means of spiritual attainment. His spiritual development reflected in his sexual abstinence, non-attachment to riches and his recitation of 'Sivoham' are all obviously expressive of his belief in Vedanta philosophy.

The novel also contains a few vague and abstruse tantric allusions which are subtly interspersed in the narrative. The causal references to the seventh month old pregnancy and invocation of the gods and their consorts together have Tantric intimations. The injured village folk, after the scuffle with the police, recall how the gods and goddesses rose together from the caverns of the Ganges in Kashi. The contemplation of the gods along with their female companions has been emphasized in Tantra. If the implications of Tantra are extended, the invocations of the goddess Kanchamma by the village folk may be interpreted as Tantric, for the worship of the mother goddess constitutes one of the significant aspects of Tantrism. Thus Kanthapuraremaines primarily a novel about the Freedom Movement and it expounds the Gandhian values. The mythicizing of Gandhi and Mother India and

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spiritualization of the Freedom Movement with the framework of Indian cultural tradition suggests Raja Rao's zeal for Indian philosophy,

particularly Vedantic philosophy. The *Serpent and the Rope*(1960) is a philosophical novel which reveals the oriental characteristics of India and C. D. Narsimaiah truly calls it as a novel of Indian sensibility: "I felt a certain thrill that here was the finest and fullest possible expression of an essentially Indian sensibility. The novel is acknowledged a classic of our time."(Narsimhaiah 75) Raja Rao highlights the ancient wisdom of the country and an ardent quest for truth in the novel with numerous interpolated beautiful stories within the central story in the style of Mahabhart. A number of myths, legends, episodes and an interminable succession of digressions like Radha Krishana myth, story of Ulysses and Penelope, myth of Prince Siddhartha and Savithri and Satyavan have been used to point out the question of moral in the novel. Through this novel Raja Rao seeks to convey the Advaitic philosophy of the 'oneness of all', the identity of 'Jiva' and 'Siva' forms, which is centralized in the novel. In *The Serpent and the Rope*, Raja Rao is the first novelist to attempt Indian mysticism and Vedantic Philosophy as a subject of the novel. Here the 'Serpent' and the 'Rope' are the symbols of Illusion and Reality in the Indian intellectual tradition that Raja Rao weaves into the framework of his novel as ideas regarding 'illusion' and 'reality'. In the novel Ramaswamy is an intellectual pilgrim who yearns to seek truth and tries to understand the meaning and purpose of life. *The Serpent and the Rope* is also an excellent example of the fusion and conflict of the motifs of the East and the West, the Oriental and Occidental, which makes the brilliant design of the novel. Meenakshi Mukherjee rightly comments.

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In Raja Rao's *The Serpent and the Rope*, the

East-West theme assumes a depth and validity not achieved before in Indo-Anglican fiction. Here East, however, is no general term. It is India, Brahmnical India, which represents the quintessence of Advaita philosophy. (Makherjee 91) The narrator Ramaswamy is the central figure in the novel. He goes to France for his doctorate degree of the University of Sorbonne. There he meets Madeleine, a young French teacher and falls in love with her. They are soon married and live happily together in Aix near Paris.

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A son is born to them, but, unfortunately he dies

within a short span of time which provides great shock to Madeleine and thereafter she could not live to her usual self again. Madeleine like Ramaswamy is also interested in philosophy and religion, and, often, the philosophical discussions between them go on. When Ramaswamy comes back for the last rites of his father, he accompanies Little Mother to Benaras and then to Allahabad. There he meets Pratap Singh who is betrothed to Savithri, the young western educated daughter of Raja of Surajpur. Savithri does not want to marry Pratap Singh. Rama is fascinated with Savithri. Rama has two sisters – Saroja and Sukumari. Saroja a young educated lady of progressive views, is unconventional in her views. Rama is influenced by her qualities of womanhood and regards her the embodiment of the Feminine Principle. Rama happens to visit Cambridge in connection with his research work and comes in contact with Savithri there. They spend many evenings together. Rama is passionately in love with Savithri but thinks of Madeleine while in relationship with Savithri. Savithri eventually marries Pratap Singh and Ramaswamy comes back to Madeleine who has become a devout Buddhist and is practising the eight fold path of the Lord Buddha which generates isolation which leads to their separation. Ramaswamy glorifies Indian culture, religion and tradition at every step. It does give the feeling that perhaps the novel is about glorifying India instead of about metaphysics. It seems that Ramaswamy is so bewitched with the Indian spirit that he starts expecting that his French wife Madeleine will dress up like an Indian woman which she follows. Ramaswamy expresses, "Madeleine left the Cathedral a well-dressed Hindu bride with kumkum on her forehead and her ear-pendants touching her jaws." (Rao 10) A very important thing conspicuous about Rama is that he is looking for Indianness in all his relationship with women. Madeleine tries to be an Indian wife but their spiritual inclinations are different. She is western and dualistic in approach and thus turns towards Buddhism whereas Ramaswamy is totally non-dualistic in his approach. He even claims that it is India which came between him and his wife. Madeleine questions: "What is it that

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separated us, Rama?
 " India"
 " India ? But I am a Buddhist"
 "That is why Buddhism left India.
 India is "impitoyable".....
 "

One can never be converted into Hinduism?' "You mean one can only be born a Brahmin?" "That is an Indian," I added, as an explanation of India. (368) Ramaswamy feels that only when one is born in India, one can be a true Indian. Therefore, for Ramaswamy, Madeleine can never become a true Indian no matter how much she tries for it. For him, his dream woman is an Indian, who is born in India as she embodies the true Indian spirit. Ramaswamy's search for the Indian spirit in a woman ends when he meets Savithri. She appears to be the epitome of the Indian spirit and both had similar spiritual inclinations. He believes that he is completely an Indian from inside as he has a command over Hindu religion and he speaks with great ease on Advaita 'non-dualism'. When Rama goes to London for certain thesis references, he falls ill there and is hospitalized, and one of his lungs is taken out. Savithri who is in London for the coronation of the young Queen frequently visits him. In the London room, Savithri realizes their symbolic and metaphysical context of love and Ramaswamy identifies the feminine principle in Savithri for gaining a true perspective of his quest for wholeness. As a result of their relationship, both Savithri and Ramaswamy achieve self-realization, where the Masculine Principle is

wedded to the Feminine Principle i.e. Siva is wedded to Shakti. It is never so with Madeleine. The Feminine Principle through which Ramaswamy realizes the ultimate truth becomes "The touchstone for measuring the truth and falsity of philosophies, political system, ideologies, people." (Web 45) Ramaswamy's quest for truth on the Feminine Principle is also multi-layered that we can witness in the relationship with various women in various forms- Madeleine, Savithri, Saroja, Laskshmi, Little Mother and Aunt Lakshmana. 'Maya-shakti' concept runs throughout the novel and forms an intrinsic part of the artistic pattern of the Advaitic philosophy inherent in the analogy as 'The Serpent' and 'The Rope', illusion and reality, and maya and truth. The mythical parallels have been artistically suggested between Savithri and Ramaswamy. Savithri in the novel bears the echoes of the mythical Savithri, wife of Satyavan who helps restore his life.

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Refusing to give up on her husband, Savithri takes on Yama and wins him over by strictly observing her dharma. Through her love and devotion, Savithri rescues Satyavan from Yama himself. In the novel, Savithri likewise rescues Ramaswamy from inertia and puts him on the spiritual path.

Rama's contact with Savithri generates in him a new meaning and awareness of 'self'. He is now capable of understanding the rhythm and meaning of mythical and metaphysical history through her. Their symbolic marriage becomes fusion of two metaphysical souls for achieving the Ultimate Truth which shows that both are married to a higher ideal where self of the individual is highlighted. Thus womanhood becomes a symbol for the spiritual making of the individual, and according to Ramaswamy, the concept of womanhood provides an awareness of oneness of Truth which is a part of Advaitic philosophy. Rama thinks

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that "Man sees himself in woman as essence, the fact of womanhood is the meaning of his life...(

Rao 170) Rama Savithri affinity intensifies the East-West encounter due to the marriage of Rama and Madeleine. This encounter leads to conflict of two contrary world views, two world cultures and two contrary epistemologies which came together in the novel when Rama and Madeleine got married. And finally these contrary cultures and epistemologies lead to divorce of the main characters as both are self-conscious about the epistemologies they represent. They are constantly interpreting their own actions in the light of their national and cultural commitments which remind us that East is East and West is West and the twain cannot meet. Raja Rao, as a traditional Indian novelist, perceives Indian Vedic tradition in the context of Indian myths & legends. His quest for the Ultimate Truth transformed the marriage of Ramaswamy and Madelaine into the metaphysical failure on the basis of their individual considerations of marriage and that of the roles of man and woman relationship. He finds the West as romantic, materialist, physical as well as historical whereas East is classical, traditional, metaphysical and mythical in the treatment of woman being emotionally true who inherit the world. Therefore, true woman for Rama is the Indian Savithri who possesses the virtues of mythological Savithri. As a typical Indian philosopher Raja Rao's aim in *The Serpent and the Rope* is to suggest that non-dualistic philosophy is the Ultimate Truth, which Indian Vedic tradition has evolved in its quest for truth. His depiction of woman as creative principle reflects his deep attachment with Indian ethos and sensibility. *The Serpent and the Rope*, in brief, mirrors Raja Rao's meticulous learning as well as command over a number of literatures, mythologies, philosophies and religions of the world. His insight therefore, is universal and metaphorical in touch. Ramaswamy does exhibit a moment of immense weakness in his life when he fails to reconcile himself with the idea of Savithri's marriage to Pratap. That's why in sheer desperation during visit to India, he falls into the plump arms of Lakshmi. But soon he realizes the wrong. When he finds Madeleine practising Buddhist ascetic ways, he also proceeds towards the spiritual goal. After divorcing her, he hears the call of his Guru and forgets all the sufferings and regards it all as a Maya or a mere illusion. He decides to move to Travancore as a seeker of the metaphysical truth- the truth of man and that of discovering his God ahead. "I have no Benaras now, no Ganga, no Jumna; Travancore is my country, Lord accept we vouch that I be where I should.... Truth indeed is He, the Guru. No he is beyond definition. He is, and you are not." (405) Ramaswamy feels that he can get the real feeling of peace and can have the proper realization of self in the presence of the Guru. Ramaswamy's emphasis on the Vedantic concept of non-dualism and his assertion of all that is Indian is represented in the concept of Advaita. 'Ekam Advitiam' can be seen in the very title itself. The recognition of the object as object and recognition that the object exists because the perceiver perceives it. These two modes of reality coalesce on the Canvas of the novel. The central note of the title is: "

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The World is either unreal or real- the serpent or the rope. There is no-in- between the two and all that is in-between is poetry, is sainthood...(335)

The exposition of monistic concept of Advaita is presented in the incessant reflection of Ramaswamy and the doubt of false perception of serpent gets removed when Ramaswamy is in the divine presence of the Guru. So The Serpent and the Rope clearly exemplifies the philosophy of Advaita through its protagonist Ramaswamy. The philosophical element in his next novel The Cat and Shakespeare(1965) is equally powerful.

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Rao exploits the Advaita Vedantic idea of the world being a play (lila) of the Absolute, and the result is an exhilarating comedy. However, it is the Vishishtadvaita ('qualified monism') Vedanta of Ramanuja (eleventh- twelfth century) that informs the novel.

Vishishtadvaita is one of the most popular schools of Vedanta of Hindu philosophy. It is a non-dualistic school of Vedanta philosophy. It is non-dualism of the qualified whole, in which Brahman alone exists, but is characterised by multiplicity. It can be described as qualified monism or qualified non-dualism or attributive monism. It is a school of Vedanta philosophy which believes in all diversity subsuming to an underlying unity. Ramanuja, the main proponent of Vishishtadvaita philosophy contends that the three courses, namely the Upanishads, the Bhagavad Gita, and the Brahm Sutras are to be interpreted in a way that shows this unity in diversity, for any other way would violate their consistency. Here

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Ramanuja emphasises the way of devotion (bhakti-marga) to God in which the seeker surrounds himself to His graces to achieve salvation. This is seen in the two schools that developed after Ramanuja: the 'Northern School' (Vadagalai) and the 'Southern School' (Tengalai). According to the first, salvation is achieved by following the 'analogy of the monkey' (markata-nyaya). Just as the young one of a monkey feels safe when it holds on to its mother's body, so does God save those who make an effort to reach him. According to the second, salvation is achieved by following the 'analogy of the cat' (marjara-nyaya). Just as a kitten is carried by a cat in its teeth, so does God save those who do not even make an effort to reach Him.

It is Govindan Nair, the protagonist Ramkrishna Pai's neighbour, who best exemplifies the 'analogy of the cat' in the novel. Both Nair and Pai are clerks in the former princely state of Travancore in south-western India in the early 1940s. The Second World War is on.

The kitten is being carried by the cat. We would all be kittens carried by the cat. Some, who are lucky will one day know it...Ah, the kitten when its neck is held by its mother, does it know anything else but the joy of being held by its mother? You see the elongated thin hairy thing dangling, and you think, poor kid, it must suffer to be held. But I say kitten is the safest thing in the world, the kitten held in the mouth of the mother cat. Could one have been born without a mother? ... But a mother – I tell you, without Mother the world is not. So allow her to fondle you and to hold you.(8-10)

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in Trivandrum, Nair earns forty five rupees a month. He has little or no prospect of becoming rich. His son, Shridhar, dies from pneumonia, and he has a brush with the law that lands him in prison.

Govindan Nair is charged with corruption and fraudulent practices. His boss, Boothalinga Iyer, dies of heart failure as a cat jumps suddenly on his bald head. When Govindan Nair is tried in the court, he brings the cat in the court of law. He throws the whole blame on Boothalinga Iyer by saying that what he did was under orders from his boss who was then dead. As the judge is handling the papers over, a sunbeam from the ceiling falls on the paper and that is how, under the light, the signature of Boothalinga Iyer is revealed. This proved Govindan Nair's innocence. So marjara nayay works very

well in favour of Govindan Nair. The philosophical analogy of cat and kitten communicate the ideal of total surrender to the will and grace of cosmic mother. Raja Rao through Govindan Nair focuses on a philosophy known as Vishist advaita which is a method of achieving the Truth of ultimate Reality, i.e. becoming one with Brahma. Nair acts as a guide and makes Pai feel at ease. In eleventh century, Ramanuja gave a new interpretation of Advaita through Bhakti, ie. complete surrender (Prapatti) to the will and grace of God. It is a doctrine of self-surrender i.e., extinction of the self and final merger of the will of man with that of God. Ramakrishna Pai, another prominent character and the narrator of the novel, works as a clerk in the Revenue Board. He dreams of building a three-storeyed

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house. A Saraswat Brahmin, he enters into a relationship with a Nair woman, Shantha, a

school teacher. This sort of relationship

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is a social custom know as 'sambandham' that was once prevalent in Kerala among the Nairs. Pai's wife, Saroja, has no say in the matter. She removes herself to her ancestral home, Kartikura House, in Alwaye with her son, Vithal.

She performs the wifely duty to her husband by paying him a visit when he is ill. She comes in the morning and returns by the evening to take care of the repairs of the boats as "boats had to carry away coconut shells."(43) She has her coconut grove at Elayathur surrounded by a lagoon. She takes care of their son Vithal and Usha is brought by the narrator to Trivandrum for education. The narrator Ramakrishna Pai remembers her often, but not in a mood of grievance. The vacuity left in Ramakrishna Pai's life is filled by Shantha his living partner and a school teacher in the knowledge of her parents. While the narrator and Saroja are under the bondage of wedlock, the narrator and his mistress Shantha are under the bondage of deep mutual love. She plays the role of real wife and often addresses him as "Lord". 'What a

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woman, you may ask. Well, woman is Shantha' says Ramakrishna Pai, and goes on, 'Shantha also loves... she is so exquisite in her love play. She is like a peahen. Her giving is complete" (20-21). But the 'dearest thing' in Pai's life is his five-year old daughter, Usha.

Pai has one child from Shantha and she is so affectionate to Usha that she is ready to purchase a house for her from her money. And this is what she practically does. And Shantha's lands are sold for eighteen thousand and after paying the debts of her mother she settles in his house. Earlier she always kept a safe distance from Ramakrishna Pai for social decorum.

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Both Shantha and Usha embody the feminine principle as does the Mother Cat (a symbol

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the compassionate Guru). They are the instruments of divine grace (kripa). For, in the Kulacudamani Nigama ('The Crest-Jewel of the Kula Doctrine'), a tantric text "qtd in

introduction to the novel"

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in praise of goddess Shakti, we learn that even Shiva cannot become the supreme Lord unless Shakti unites with him. And from their union, all things arise. Shakti in fact says, 'I manifest Myself as woman which is My own self and the very essence of creation in order to know you, Shiva, the Guru, who are united with Me.'

Parthasarthy xxiii)

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Like Govindan Nair, Pai too has his moment of illumination.
"I saw truth not as fact but as ignition.
I could walk.....

When you see Death as death, you kill it."(161) Just as in The Serpent and the Rope, Ramaswamy's malaise vanishes on meeting Savithri, Ramakrishna's disease too finds cure in contact with Shantha. The latter lady is a continuation of the 'Shakti- principle' incarnated previously in the former. Heroes of Rao do not share a happy relationship with their spouses. It is always the mistress who serves as inspiration and performs the task of the wife. The relationship shared by Pai and Shantha rarely embraces them. With grace, the lady accepts her role as a mistress becoming a model wife in spirit. Wholly dedicated to her 'god', she bears the convictions that "

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To be a wife is not to be wed. To be a wife is to worship your

man. Then you are born. And you give birth to what is being born. You annihilate time and you become a wife. Wifehood... creates. It lives on even when time dies."(40) Usha and Shantha embody the Shakti principle in the true sense. All manifestations of Shakti in the previous novels merge in Shantha. Her personality amalgamates the qualities of Rangamma, Kirillov's Irene, Ramaswamy's Little Mother, Savithri, Saroja, Madeleine & Catherine. Though Shantha is not outwardly beautiful, yet she possesses an extra ordinary and daring self-confidence. The instinct to recognize "love" enhances her status in the eyes of Pai and the feeling of total submission persuades Ramakrishna to admire her more than his wife. He shares with Shantha the principle of the 'Ardhanarishwara'. His Brahmin heredity makes him stick to the awareness that woman is born to worship her man. In the novelist's view, Shakti is an inseparable part of man's life. Hence Ramakrishna should not be accused of pleasure seeker. Like Rao, he too believes that woman is essential to provide a sense of completion to man. Shantha who remains pregnant in the major portion of the novel, embodies Shakti, the creative phenomenon, without which the world cannot survive. She is a combination of mother, wife and devotee for Pai. Parmeswaran observes: "...a devotee who has all the attributes of 'Shakti' what is she but a goddess? Woman worships her man. 'Shakti' always worships Siva. Here, Pai, like Rama, becomes Shiva and worthy of worship because the woman makes him so."(159) Ramesh Srivastava "quoted in KK Sharma" has referred to Pai's attachment to Shantha as "a love for a two-storied house".(62) In his opinion, the hero welcomes only those who assist him in realisation or fulfilment of his dreams. However, Ramakrishna claims that he worships neither Shantha nor money even though "it will make the three storeys possible." As perceived earlier, in materialistic terms, house building may imply the state of 'rajas', but viewed metaphysically, it results in transcendence. Shantha becomes instrumental in leading Pai to salvation. Her wish for an "eight direction wide structure" with "eleven windows facing the sea" signifies her close affinity to ocean. In this manner she resembles goddess Lakshmi, the goddess of wealth and prosperity who is believed to have emerged from the ocean while it was being churned by gods and demons. In due course, the child born to her gets named Krishna. In the previous novel, Krishna Pierre did not live long. Perhaps he could not have survived as he was a son born to Madeleine- a representative of Maya or illusion, and all progenies of illusion perish. Though Shantha has links with Maya, yet it can be argued that when illusion or maya resides in the Lord, it assumes life. Madeleine could not merge in her 'god', Ramaswamy which Shantha succeeds in doing so which explains the survival of their child. Offering her son to her 'god', she says, "This is yours". Their love increases and she gains acceptability in the household. Shantha recognises her limits. She never enters Pai's wife's house. Deeply intelligent and confident, she has already crossed the obstacle in the form of wall, mentally. Like Govindan Nair, the lady becomes instrumental in the hero's perception of Reality. Like Maitreyi, the learned wife of sage Yaganvalkya, she instructs him into the realm of knowledge and liberates him from the constraints of

'particularity'. Pai, who loves only the 'woman' in Shantha, is made to realize the universal nature of womanhood: "all that is born had a mother". Thus motherhood is 'nothing special'. She exclaims: "...I am your proof. You are only seen by me. Who could know you as I know you? So the proof of my lord is me. The proof became concrete and became the child. I must know I am. You made me say I am... Only I say you. And you say I...That is the proof of proof."(83) Pai is imparted the realization quite accidentally. The vision of the cat carrying it's kittens one by one draws him towards it and he crosses the wall. He says:

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That was the first time I went across the wall I found a garden all rose and gentle. There were bowers and sweet smelling herbs, there were pools and many orchids that smelled from distance.

There were old men with beards as long as knees, and they talked to no one. Young men were in green turbans and others, children and women, sang and danced to no tune but to the tune of trees...the air was so like mirror you just walked towards yourself.(159) He has "a vision of the supreme stage of self-realization".(Parmeswaram 160) His destiny being decided by the Mother Cat, he is conducted into 'eternity' and this seeker views life anew wherein all extraditions get resolved. Ramakrishna's experience becomes similar to Nair's as they both attain mental compatibility with the cosmic mind, putting an end to all diversities. It is significant that Ramakrishna Pai does not leap across the wall 'voluntarily': he is 'carried away', like Govindan Nair, by his destiny as a kitten is by a cat. The novel ends on an optimistic note as the seeker hears the music of marriage. The motif of marriage recurs in *The Cat and Shakespeare* denoting a new mysterious world. The tantric cult is pervasive through the story of the novel. Ramakrishna Pai's aim of life is to live as pleasantly and happily as possible. He is a married man but lives

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with Shantha who is a school teacher. He does not

mind what people think or say about him. He seldom cares for morality or achieving through fair means. It is the 'end' not the 'means' that matters with him. He lives after the tantric cult. In the Hindu tantric cult, goddesses occupy most celebrated place. Here in the novel. *The Cat and Shakespeare*, the mother cat is a symbol of female deity. The word 'Shakespeare' does raise the curiosity of the reader. It leads readers and critics astray. While reading the novel we get a feel of the British presence in India which

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is inescapable; it is reinforced by the ubiquitous presence of the English language. And what better representative of English can there be than Shakespeare himself? Raja Rao's coupling of Shakespeare and the cat in the title is ironic. Both Sankara and Ramanuja write their influential works in Sanskrit, the deva-vani, 'the language of the gods'. Now, English, the new deva-vani, has replaced Sanskrit as the lingua franca. And Rao himself, unable to write in Sanskrit, writes in English. The irony is directed at himself. In the novel, Nair revels in Shakespearean locutions. Unable to rid himself of the British, Indians retreat into the past, finding solace in religion and philosophy. Rao's 'Tale of India' could not have been more timely. It points to India's impoverishment as an enslaved nation.

Comrade Kirillov (1976), happens to be a novella capturing a sketch of Comrade kirillov, alias Padmanabha Iyer. Kirillov begins his quest as a seeker of Truth, the way Ramaswamy of *The Serpent and the Rope* does. His birth in a well-off family, his studying of Mantra Shastra in his early years and his grounding in Indian thought and philosophy continue to run parallel, though in a subdued manner, with the adopted philosophy of Communism. Before coming to the fold of Communism he came under the influence of Theosophical Society founded by Annie Besant which had the prime purpose of getting India absolved of the devilry of the British. Legendary philosopher Jiddu Krishnamurthy had a messianic role in the organization which he later on gave up. Disillusioned Padmanabha Iyer also bade goodbye to Theosophy and chose the doctrine of Communism which took him to Liverpool in England. Kirillov's cultivated association with Communism, at times, makes him lose the right perspective of the major events in the World. He views the things from the coloured lens of his ideology. His interpretation of Stalin's order to Communists to extend support to imperialist Britain during World War II gets him accolades from the British Council and the public gatherings. His blind faith

in Stalin and Communism helps him carve a niche for himself. As a result of this, his assessment of political developments in India becomes faulty. His stand on Quit India Movement proves that. Kirillov's marriage with Irene, a nurse of Czche origin, having leanings towards Communism helps him shape his thoughts in written form. She helps Kirillov earn prestige as a Communist intellectual. But she does not fail to make an objective analysis of Kirillov when she notes in her diary that he is biologically an Indian Brahmin and only intellectually a Marxist. She writes: "P left for India without me. He had tears in his eyes..."(101) This sheds light on the contradictory nature of Kirillov's personality. Kirillov Irene relationship draws a comparison with Rama's relationship with Madeleine. Here the marriage lasts and the couple has a son Kamal. But soon after kirillov's return from India, Irene dies in childbirth, followed by her newly born daughter who dies later on. Kirillov leaves for Moscow and is last heard of in Peking. The novel ends with the narrator taking Kamal to his grandparents in India. Thematically, this novel represents the stage of negation. Kirillov as a Communist and atheist has negated the Karam Yoga of Kanthapura, the JananYoga of The Serpent and the Rope by denying the existence of the Absolute and the Bhakti Yoga of The Cat and Shakespeare. His contradictory stance towards Gandhi makes his position all the more awkward. Kirillov viewed ironically can at the most be called a professed communist who is very much Indian at heart. The novelist uses the expression 'Inverted Brahmin'(119) for Kirillov to refer to his adopted ideology. This convert to alien ideology continues to suffer from the conflict between – the intellectual loyalty to Communism – and emotional loyalty to being a Hindu. Raja Rao's portrayal of quest for truth in his novel The Chessmaster and His Moves reveals his deep interest in Indian metaphysics. It resembles Ramaswamy's quest for truth. His earnest desire to know the reality discloses that he has an ontological awareness. Once he himself said: I

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would like to be completely nameless and just be that reality which is beyond all of us who hear me-that reality which evokes in me you and I in each one listening to me this evening, that there be no one there but light. And it is of that reality the sages have spoken. (

web) This novel delineates Sivaram Sashtri's metaphysical quest for truth. Raja Rao expressed his metaphysical quest in

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his novels, The Serpent and the Rope and The Cat and Shakespeare. The		

same quest continues in the novel The Chessmaster and HisMoves also. In a metaphysical novel issues dealing with philosophy, religion and mysticism are given importance, though the fictional framework is retained in the background. R.R. Parthasarthy in his article entitled "Example of Raja Rao" included in the book Word as a Mantra "quoted in R. Subramony" observes:

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The Chessmaster and His Moves offers the most authentic and eloquent account of spiritual fermentation in modern fiction		

that I know of.

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In appropriating for fiction the domain of metaphysics, Rao has enlarged the possibilities of the genre. The result is a metaphysical novel without equal in our time. (

web) The Indian tradition believes that the function of literature is to enlighten- to open our eyes to know who we really are. The Chessmaster and His Moves is firmly rooted in the tradition. Raja Rao has a special concern for the Advaita Vedanta system of which Sri Sankara and Ramana Maharishi are considered to be the principal exponents. The Upanishads ask the external question "Who am I" (ko aham) and give the answer with the statement "You are that" (tat tvam asi). As an exposition of Upanishadic thought Shri Sankara formulated his system of Advaita-Non-dualism. He asserts that only Brahma is real, all else, including the phenomenal world and the sense of individuality are unreal. They appear to be real

because of maya, that is, Brahma's power of illusion. Man has to discover the atman within him and realize that it is nothing but Brahman. As long as man is conscious of the reality of his individual self and of the universe, he cannot but accept his relationship with others and all the objects around him. In such a state he lives, works, prays, experiences happiness and pain and follows moral laws. However, once he realizes Brahman, everything appears as an illusion. Brahman then is the only reality. S. Radhakrishnan in his Indian Philosophy Vol II "quoted in Subramony" remarks about Sankara's philosophy: For Sankara, philosophy is an exposition of the eternal nature of reality or the inner most essence of the world. It is Brahavidya. For him the existent is not real. The happening of an event is one thing: The attribution of value to it another. The fact that we perceive a thing does not mean that it is true. If all that occurs or that we perceive were true, then there could not be a false experience. Even deceptive dreams are events of an inner life. As mere happenings, all experiences are on the same level, are neither true nor false. (web) Sankara takes up the central principles of experience, and declares that whatever is bound by space, time and cause cannot be real.

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The Chessmaster and His Moves contains the statement of an explicit metaphysical position- that of Advaita Vedanta.

Rao turns to the philosophy of Non-duality as an answer to the problems of human sufferings. The novel portrays the frustration and non-fulfillment of love between Siva and Jaya and it contains ontological deliberation on love, God, time, truth and death. Sivaram Sastri happens to meet Jayalakshmi for the first time at a temple at Chitabaram when he goes on a pilgrimage with his father after the death of his mother. At that tender age of eight or nine they develop infatuation for each other. As a young person, he goes to Paris on a scholarship and afterwards joins an Institute as a mathematician. He feels isolated there and sees Suzanne Chantereux and becomes infatuated by her bodily beauty. In a short time his fascination for Suzanne takes a new direction and he considers that Suzanne appears holy and "untouched" and "knows no sin".(625) The regular meetings between Siva and Suzanne bring them closer and confirm affinity between them. She has learnt Sanskrit and chants Hitopadesha or Mahabharata. She, talking to others, never calls, Siva by name and always says "you" or just "he". It presents the typical qualities of a Hindu wife. Suzanne occupies Indian rites: "She displays whole hearted devotion to love. Her love for Indian culture is manifested in will to be cremated like a good Hindu wife". She worships Shiva like a god. Shiva thinks

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that "She was wife, only wife" and no one could take her place, however brilliant or beautiful- "No, not even the princess".(624)

But the novel does not dwell on the rift in their relationship. Perhaps, Suzanne had a conditional relationship with Siva. As deserted by her husband and perturbed by the loss of her child, Robert, Suzanne wishes to have a child through Siva. But Siva declines. He merely expects unconditional love from Suzanne. He refers to Vedantic non-duality of Sri Sankara and wants her to be incorporated into him. Another woman Mireille comes to Siva's life after Suzanne's departing from his life. She seems to be a symbol of chastity and is not envious or possessive of Siva. To him, she seems to be a source of enlightenment. Her love for Siva is natural, pure and devotional. When Siva falls ill she nurses him with a sense of dedication. Siva, during his ailment is infatuated by her physical beauty. The warmth of her bosom and face and "quiver in her very limbs" give him pleasure, comfort and calm. Mireille also declares that she has discovered "her Kingdom", her man she has been searching for ages. Mireille's 'fulness' reminds Siva of the fullness of Brahma as described in Brahd-aranyaka Upanishad. Siva concedes that lovers can obtain perfection in love if they combine into each other. Hence he wants Mireille to offer her individuality and get absorbed into him at the psychic plane. Mireille is aware of the fact that Siva's requirements are abstract. She is a realist so

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she does not wish for perfection: "Perfection is the touch, no, the kiss of death and I have no desire to die yet."(407)

She wants to lead a life that is entirely hers. We find that Siva is impressed and infatuated most by Jayalakshmi. Jaya has Brahmin like chastity and spiritual leaning. Siva assumes her as goddess who gives him power. In spite of her dangerous disease, she remains lively and happy. Even after surgical operation in London hospital she appears as usual as if she is in

meditation. Jaya feels herself under Siva's protection. Even Rani Saheba applauds the close affinity between them and she sees Siva as a son-in-law. Jayalakshmi too exposes her grief that she is wedded to unsuitable and unimaginative Surrender. But Jaya is a Hindu woman so she maintains the holiness of age-long social convention of marriage under Indian ethos. There is one marriage for a Hindu wife. So, she wishes Siva to forget her. But Siva declares that her 'true self' belongs to him. Jaya concedes Siva as her real lord. Jaya requests Siva that if she dies, he would incarnate as Siva in the temple and their marriage will then be completed. Siva invites her to come to Paris where they will perform their marriage. The Benaras born bride, Jaya arrives at her lover's place to celebrate her spiritual marriage with him. Siva also compares her to an antique Pamir stone when she assures that she will come back to him in next life. This affinity between Siva and Jaya is emblematic of non-dual intellectual relationship as suggested in jnanmudra mode of Buddhist Tantrism. In the Jnanmudra ceremonial the lovers are intellectually united with each other and man realizes his spiritual essence through an interaction with woman. In Jaya's company Siva obtains his moments of gaiety and feels that 'Truth is Happiness.' It has a lot of resemblance with Ramaswamy's relationship with Savithri. The lovers spiritualize their love and they relive the myth of Siva and Kali. Siva and Jaya try to immortalize their love, as he decides to go on with his speculations in the Himalayas while she, unalienable from her lover, clearly states her earnest wish to merge into him. The distance of the lovers is illustrated here resembling with Siva & Parvati. Siva feels that Jaya, like Parvati, is unwedded and like goddess she is everlasting bride to be awaiting her lord for good. The part of the novel "The Brahmin and the Rabbi" presents ontological dialogue between the South Indian Brahmin Sivaram Sastri, and a Jew, Michel Gerome, who is a linguist at the National Center of Scientific, Research, Paris. Michel asks Sivaram-

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What is wisdom, who is wise, and how does one become a wise

man? Sivaram responds that a wise man is known as guru in Hindu mythology and it is guru who answers all questions and thus removes all doubts and uncertainties of mind. A man becomes wise as and when he comes into contact with a guru. Wisdom is experience and it is Jnana (knowledge). At this Michel applauds Sivaram for his knowledge. Michel then asks about the importance of nine and ten in arithmetic. Siva responds that nine is the last whole number and so the forerunner of zero, the nirvana. Ten is horizontal, an indicative of infinity."(479) Michel again raises a discourse pertaining to gods and predictors. He says that Buddha and Moses have the similar attitudes. Siva makes it clear that both the Buddha and Moses wished to liberate humanity from suffering. Michel thinks that life is more significant than death. He knows how to love a gay life. But Siva thinks that a

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truth is more important than life: "Truth alone matters. Life is insignificant. Hence, my mathematical craze. For me each life comes from truth."Siva

appears as "the wandering monk" in quest of Truth. He is aware of the fact that all is nothing, sunya(zero) while Michel can live a mundane life with Suzanne and so he can give back Robert to her. Sivaram Sastri tries to explicate love as a 'being'. He defines that love is a natural sapience which brightens by itself. Siva wins Jaya's love when he is ready to lose her. So love is an intuitive feeling and for him more powerful than death. He says that God, nirvana and time are meaningful. He explains that God is no Hindu, no Christian and no Jew. God alone is "fullness, puranta" and "the spark of dissolution" This reference of God (Supreme Being) is taken from Brhad-aranyaka Upanishad which delineates Brahma as fullness. Nirvana is known as Moksha, emancipation, salvation, the release from the recurring of birth and death. Sivaram says death is an enigma. He explicates death as emptiness or zero. And he says that if we believe in death, we die. He says that each dead gets immortality at Benaras. In the novel, Siva says that the Sunya is the great light whereby the whole world is illuminated for "all is light, all is fullness; thus essence, thus absolute"(605) Sivaram rightly says that " Siva is oval and Siva is zero."(684) The novel is metaphysical in every respect and it makes effective use of symbolism. The 'Chessmaster' is an emblem of God the Creator and the 'Chess' is presented for the world or Samsar; and the move stands for the divine play (Lila). Each move is played according to the law of Karma so that nobody's life will ever be the same again and thus the world continues for ever. Siva feels that Jaya's arrival in Paris was fixed by the will of God. He again thinks that Jaya's wedding to Surrender is the outcome of Karma (deed). This viewpoint strengthens the ontology of the Bhagavad Gita that God alone is the doer. In the novel the man and the woman are presented as god and goddess. Siva feels that man is incomplete without woman. He stresses that "to know woman truly is to surpass death."(210) The Novel illustrates woman as a mystery. Siva concedes that woman conceals herself in greater depths even amidst her 'open

nakedness.' The temples of Khajuraho expose the reality of the ultimate truth. Siva's affinity with Suzanne, Mireille and Jaya have a great impression on his individuality. He observes

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that man can realize God through "the innermost recesses of woman". He

adores Jaya as goddess. His relationship with Jaya presents intellectual rapture. Sitting beside her, Siva feels "Sat as Anandam, Truth as Happiness."(182) Thus, the novel presents a saga of everlasting love between Siva and Jaya. They are inseparable that is Siva is Jaya and Jaya Siva. The Chessmaster and His Moves delineates ontological inquisitions on love, death and God. It also presents Siva's quest for Truth. Raja Rao can legitimately be given the credit to be a philosophical writer. Some critics have called him a 'Vedantist', others a 'Tantrist' and many others view him as a Gandhian. Still another section of critics thinks that Raja Rao was greatly influenced by many western philosophers and writers and would write like them. Raja Rao was undoubtedly influenced by the Hinduism and particularly the philosophy of Vedanta and basic tenets of this philosophy have been seen particularly in Kanthapura ,

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The Serpent and the Rope and The Chessmaster and His Moves.

His works also show his affinity with tantric literature. The ideas about Siva and Parvati, the union of them, the primal need of Sakti are reflected. The Cat and Shakespeare and The Serpent and the Rope observe tenets of Tantra in their texts. Raja Rao, a pure Hindu in so far the Vedantic principles such as love, truth, non-violence are concerned, was greatly influenced by Gandhi. His novel Kanthapura holds a mirror to this fact. Influenced by Gandhian notion of purity of means and ends, Raja Rao advocates truth and non-violence when Moorthy under the influence of Gandhi leads the people of Kanthapura to be actively engaged in struggle against the white rulers. The Serpent and the Rope happens to be a complex novel which depicts man's quest for self-realization. Ramaswamy, the hero of the novel expresses his irrepressible quest for God. For this purport, Raja Rao advocates us to follow Vedanta, which is Truth. In Vedanta, everything is revealed. According to the hero, the world is an illusion, life is unreal, only Brahman or God is real, true and loveable. In his view, "

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the world, is either unreal or real-the serpent or the rope. There is nothing in between the two and all that is in between is poetry, is sainthood."(330)

The Cat and Shakespeare is a continuation from the earlier novel. It continues Vedanta, though in a different form, from the earlier novel and combines both comic and serious and amorous and metaphysical to produce a great metaphysical comedy. Comrade Kirillov presents a protagonist caught in contradiction of his newly embraced ideology of Communism and his love for India. The Chessmaster and His Moves is about 'The Chessmaster' i.e. God and ' His Moves' means, his Lilas and activities. The novel displays Rao's interplay of Vedanta and Tantra as far as God and his role in shaping human existence is concerned. Another aspect of this is Shakti or tantric cult, which paves way to attain salvation through the worship of woman, an incarnation of Shakti. Sivaram Sastri's love for Jayalakshmi exhibits the same.

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SOCIAL THEMES

Raja Rao being an ardent admirer and follower of Mahatma Gandhi visualizes a society which does not suffer from any flaws like discrimination on the basis of caste and gender. His works - novels, short stories and even non-fiction - come close to human experience. As a novelist, he converted

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literature into an effective vehicle for the expression of contemporary reality and

as an instrument of social change. He uses the persona of Gandhi predominantly to unleash his creative ideas based on human reality. He did target the perceivable social flaws in his reflection of the times especially before independence. A novelist like Raja Rao with his keen sense of realism guides the destiny of human society in a proper manner. Joseph Conrad ("quoted in A Sudhakar Rao) rightly defines social reality and artist: Social reality is the matrix Out of which comes the host of human ideas and sensations These in turn are cast into the furnace of the artist's imagination; and transform into the rarest metal free of all dross and scum.(Rao 5) Rao's novels and short stories do capture the social reality and because of the Gandhian image in the background there the scope for improvement in the social situation becomes inevitable. The novels of nineteen thirties invariably touched upon the Indian national movement for independence. The long years of struggle and sacrifice had a vital impact on Indian experience. As Meenakshi Mukherji says: "An experience shared by the people at large becomes the matrix of a society and the novel flourishes in a society that is best integrated." (Mukherjee 5) This is true of Indian independence struggle which united all the different sections of society to fight for independence of the nation. The society of those times had some glaring flaws which crept in because of India's subjugation for centuries together. Women at that time did not enjoy freedom and were restricted only to house hold chores. Gandhi being a great visionary always felt that India could never evolve without the equal participation of women. So women emancipation remained an important social theme in Raja Rao's works. Untouchability was the other notable drawback of Indian society. Here as well Gandhi's presence played a pivotal role in declaring untouchability as a major social evil to be done away with. Gandhi visualized a society based on justice, peace and equality. Being a keen observer, he noticed a few glaring flaws in the Indian society of that period. Wretched condition of women and untouchability captured his attention considerably. Being a great political and social reformer he wanted India to be cured of the social flaws. He worked tirelessly to bring about the social reforms during his campaign for freedom. Gandhi wanted women to have the right of freedom and justice equal to men. In spite of advocating freedom and equal status of women, Gandhi did

have an element of patriarchy in his approach towards women when he advocated to maintain difference in education of men and women. But his stress on equal status for women was a revolutionary move. Gandhi learnt the basic lesson of ahimsa from keenly observing his wife and mother quietly resisting their exploitation at home. He also admits that he learnt the method of Satyagraha from them which he used in a big way against the British. Initially he did not want women to be actively involved in public sphere. However, he firmly supported the issue of women's voting right which came up in 1981. He was also convinced that national movement for freedom can't become a mass movement without the active participation of women. Gandhi had immense faith in women. He once said, "I would love to find that my future army contained a vast preponderance of women over men. If the fight came, I should then face it with greater confidence, than if men predominated. I would dread the latter's violence. Women would be my guarantee against such an outbreak."(Gandhi 13) This reflects his immense faith in the innate strength of women. It can be attributed to their natural qualities of love, non-violence and a great sense of sacrifice. He once remarked: "God only knows who invented the word 'abala' for women of India. To call them abala is to condemn the inner strength of women ..."(Gandhi 81) Gandhi firmly challenged the prevailing ills of traditional Hindu society like 'purdah' and 'dowry' and wanted women to be liberated of them. The entry of women in the satyagraha struggle gave the movement a new momentum. They participated in all kinds of activities directed by Gandhiji. They manufactured illegal salt, picketed foreign cloth shops and liquor shops and their involvement in non-cooperation movement helped them find the new dignity in public life and a new place in the national mainstream. Gandhi wanted social reforms to percolate at all levels of society. Therefore, he emphasized that women along with men should have economic freedom for their true emancipation. As a result, he constantly and consistently inspired and motivated women for spinning yarn and weaving cloth. Gandhi firmly believed that the success of Swadesi movement was possible only if women spun yarn and wove cloth in large numbers. He also advocated that wages paid to women should be equal to that paid to men. This revolutionary approach and a master stroke to accord women status equal to men was a commendable move to make women the part of mainstream. Gandhi's tremendous efforts for the liberation of women and his immense faith in the women's moral strength provided impetus to women's struggle for their rights and equality as an integral part of the struggle for national freedom. Women participated in large numbers in 'mass' movements led by him and this made a big breakthrough in Indian women's lives. Raja Rao in his works paints a true picture of social reality and lets the readers know about the key role played by Gandhi in ushering in social reforms like emancipation of women and removal of the evil of untouchability. His fiction and non-fiction is stamped by the direct or indirect influence of Gandhi. Kanthapura is a novel about freedom under the impact of Gandhi who worked as a catalyst to trigger the freedom struggle even in the remotest parts of India. Kanthapura is shown to be one of those villages which remained charged up completely during those days of independence struggle. The choice of the old woman as narrator gives a touch of naivete to the narration. It also enables the author to present it in the light of a rich 'Sthala purana' or legendary history of its own. It is so because he feels that every village in India has a legendary history. Moorthy, like the countless Indians throughout the country comes under the benign impact of Gandhi. That too in a vision when Gandhi is addressing a public meeting. His leaving the college and becoming a Gandhian whole heartedly and initiating satyagraha activities and programmes at village Kanthapura which were being carried out in the whole country at that time shows how Gandhian spirit worked wonders. Winning the confidence of villagers, he is able to form the village Congress Committee and he gets elected as its President after winning the confidence of the villagers. Every section of the society including the pariahs support Moorthy in his ventures. The Patel Range Gowda of the village says, "You are our Gandhi, and when everybody laughed he went on: "There is nothing to laugh at, brothers. He is our Gandhi ..."(Rao78) When Rangemma is nominated by the men on the Congress Committee, the reason Moorthy gives is: "

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We need a woman in the Committee for the Congress is for the weak and the lowly."(

Rao79) He is able to win the support of most of women. The prominent among them are, of course, Rangamma and Ratna who extend their maximum support to all the programmes decided by Moorthy. As a Gandhi man, Moorthy distributes spinning wheels to different people and wants them to spin more and more yarn. A volunteer corps is also formed and the volunteers are trained to remain non-violent in the face of government repression. The Red-man's government targets Gandhi-men and their actions. Policeman like Bade Khan, actively supported by the local Brahmin Bhatta and city man Swami try to suppress the activities of freedom movement. Moorthy with the active support of Patel Range Gowda, Rachanna, Rangemma, Ratna and other women spearheads the Satyagraha in the form of picketing of the toddy booth, no tax campaign etc. Even when he gets arrested women activists don't feel disheartened and continue the action campaign. Mahatma Gandhi openly encouraged women to commit themselves in the freedom movement. The major novelists of thirties - Raja Rao, Mulk Raj Anand and R.K. Narayan brought out their first novel in the thirties. Each

according to his philosophy, tried to convey the spirit of Indian revolution. There is hardly any woman character in Anand's novels working as an active Gandhian where as R. K. Narayan's *Waiting for Mahatma* presents Bharti as a committed Gandhian activist who continues to observe all the programmes decided by Gandhi religiously. Sriram's overtures towards her never distract her from her primary duty to carry out different commands of Gandhi. Raja Rao's *India* was torn between tradition and modernity between a past that should no longer be and a future that was in making. Women were usually confined to their traditional role of domesticity and did not play an active role in society. Gandhian ideal offered them the chance to shun their traditional role and actively engage themselves in the ongoing revolution against the British government. It was made use of in a very effective manner in Rao's first novel *Kanthapura*. The narrator of *Kanthapura* is an old Brahmin woman Achakka who imbibes the Gandhian teaching and spirit to be a part of an active movement against the Red-man which means the British. Raja Rao makes it a point to keep the viewpoint of the novel feminine. Goddess Kenchamma is the presiding deity for the people of *Kanthapura*. They invoke the goddess on all occasions, 'auspicious' or 'in auspicious'. She is the protector in all situations. Likewise Himavaty, the goddess of the river is also a living presence. She is the child of Kenchamma. The women activists of *Kanthapura* are very considerate towards any criticism pertaining to their actions. When the men object to the *Sevika Sangha* saying that it will interfere with the women's performance of domestic duties, Rangamma's responds in a mature manner to say "If we are to help others we must be with our, husbands." (151) She also tells Satamma to be more regular in cooking. Ruth Vanita comments: This is faithful reflection of how the Gandhian movement, by and large envisaged women's role - that of a giver whose giving extends beyond the family but does not exclude it; a mother and sister not to a few individuals but to the country and to the world. Yet the novelist, very subtly, goes on to point out that the self view of the giver, and the way others view her, does change, by the fact of her political activity, even if the assertion of an individual identity, is not their primary goal. (Vanita 10) Ratna is a young and educated widow who supports Moorthy along with a group of women characters. Being educated she carries herself in a confident manner in conducting the freedom struggle. After the death of Ramkrishnayya she would read the shastras and Rangamma would explain the text. She was married in childhood and became a widow at the age of fifteen. She leads a normal life without getting bogged down by widowhood. She could be seen washing clothes on the river alone and coming back home through fields and bushes. She dresses up in colourful clothes without bothering about the village people. For Moorthy Ratna is a source of inspiration. There is just a hint of love affair between the two. In her relationship with Moorthy she gets transformed. When she came to see Moorthy in the temple, he felt there was something different in his feelings towards her. Her smile did not seem to touch his heart with delicate satisfaction as it did before. Raja Rao does not develop the love between the two as the love theme would be out of place in a patriotic novel. Being a brave person she leads from the front in the Gandhian movement for freedom and when Moorthy is arrested, she provides fine leadership to the villagers. She maintains her unconventional attitude but grows into a very responsible leader. During the Don't-Touch-The-Government-Campaign, when the police lets loose its repression on the people, Ratna is in grave danger of being raped by a policeman. But she saves herself. "She was tactful enough to lie on her belly when the policeman tied her legs and wanted to rape her." (Rao 161) Her positive leadership qualities are further described as, "She gives consolation and guidance to women in *Satyagraha* during action." (164) She plays a key role in taking out of *Satyanarayan Puja* procession later to be converted into a Congress procession, and it is she who blows the conch. Rangamma, the daughter of Ramkrishnayya is a rich widow of knowledge and wisdom. Although she has no children of her own, yet she loves Moorthy as her son and she is one of the few literate women in *Kanthapura*. She plays a pivotal role in organising the women of the village to join the Village Congress. In the absence of Moorthy, she provides a very effective leadership. Being the elected member of the Congress Panchayat, she plays her part dutifully and sincerely. She actively defends Moorthy and goes to town for the same purpose when Moorthy is facing trial. Rangamma is a visionary to create *Sevika Sangha* in the village keeping in view the future *satyagraha*. That's how she actively fills the vacuum created by Moorthy's arrest and recruits women volunteers from the village and forms a *Sevika Sangha* for future *Satyagraha*. Waterfall Venkamma her sister-in-law feels very jealous of her. Rangamma is, of course, one of the strongest women characters of Raja Rao who is known for her wisdom and sense of responsibility. She shares her knowledge and information with other villagers. In contrast to Rangamma, Narsamma, Moorthy's mother is a widow who is old fashioned in her views and dislikes Moorthy's joining pariahs (*harijans*). She loves her son profoundly inspite of his quitting studies to join Gandhian movement. She is against pariahs and gets shocked when she learns Moorthy mixes up with them. She is unable to bear the shock of her son's excommunication and exposes herself to all the dangers of the night and is found dead. The narrator's tone changes from the matter of fact statement to rolling excitement choked with pathetic details: ... and that very night when the doors were closed and the voices had died away she (Narsamma) through the Brahmin street and the Potters street and standing at the village gate ... she ran over the fig tree bund and she had such a shiver at the thought of all the ghost and spirits and the evil of flame..., But there was something deep and desperate that hurried her on, and she passed by Rangamma's sugar - cane field and mango grove to the river, just where the whirlpool grapes and girdles, and she looked up the moonlit sky, and the winds of the night and the shadows of the

night and the jackals of the night so pierced her breast that she shuddered and sank unconscious upon the sand and the cold so pierced her that the next morning she was dead.(46) Achakka, the narrator of the novel and the mother of Moorthy's friend Seenu is fully dexterous in the art of story telling. She is capable of describing the most shocking incidents in the best possible way. She is personally involved in the events of the novel. The substance of the novel is made up of her stream of memory. The Introduction of Kanthapura and the Village deity Kanchamma is done in the most apt manner. She says, “

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Our village—I don't think you have ever heard about it—Kanthapura is its name, and it is in the province of Kara. High on the Ghats is it..."(1)

Introducing goddess Kenchemma she says, "Kenchemma

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came from Heaven- it was the sage Tripura who had made penances to bring her down- and she waged such a battle and she fought so many a night that the bloodsoaked and soaked into the earth, and that is why Kenchamma hill is all red..."(2)

Undoubtedly the function of the narrator is representative and her strength lies in being anonymous. She is just one of the women of Kanthapura who responded to the call of Mahatma, conveyed through Moorthy. She shares with Moorthy and all the other women a bond of affection and understanding. Moorthy spearheads the Satyagraha outside the toddy plantation. His attempt to picket toddy booths and to dissuade people from drinking toddy sap is vehemently resisted by the police. Moorthy and many others are arrested. But Rangemma leads the remaining satyagrahis to toddy booth outside Skeffington Coffee Estate. Women and children in good number are mercilessly beaten. The suffering of the fellow villagers touches the hearts of the workers of the Skeffington Coffee Estate and they too join their suffering brethren. The atmosphere is full of slogans 'Mahatma Gandhi ki jai'. Large number of villagers are arrested. Moorthy is sent to a long term of imprisonment. In his absence Ratna looks after the Congress work in the village. Women are organised and trained under the guidance of Ratna and Rangemma Then comes the no-tax campaign wherein people are asked not to pay land revenue to the unjust Red men. They should remain peaceful and non-violent even if their fields, crops, cattle and houses are auctioned and occupied. They remain non-violent in the beginning and suffer merciless blows from the policemen but soon violence breaks out. Lathi charge even against women fills the atmosphere with shrieks and cries. Women faced the situation with utmost courage and bravery. They had to leave the village Kanthapura but their spirit and grit remained unbroken inspite of the most ruthless repression let loose by the government of the Red men. They flee to Kashipura for safety. Though it may appear that they are utterly frustrated, yet it is not so. In spite of having lost everything, including their houses and husbands, the political experience contributed to their spiritual re-awakening. The narrator, Achakka, explains: "No, sister, no, nothing can ever be the same again,

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You will say we have lost this, you will we say have lost that, Kenchamma forgive us, but there Is something that has entered our hearts, an/abundance like the himavathy on Gauri's night..."(180)

Women of Kanthapura stand the test of time with dignity and prove their mettle with grit and courage. Gandhi very successfully infused the spirit of sacrifice in the women of Kanthapura. In The Serpent and the Rope Madeleine nurtures dreams of a blissful married life with Ramaswamy. In the beginning she has tremendous fondness for Rama. She even says, "I am happy I shall die in India. You will burn me, won't you Rama?..." (Rao 68) But when her son dies, all her dreams of an ideal marriage come crashing down. At that time she desperately needed the support of her husband but Rama failed to provide that because of his visit to India on account of his father's illness. Once in India Rama completely feels drawn to Indian places and people. Madeleine in the meanwhile suffers from pangs of loneliness and desperately waits for him to be back. She writes, "I could not visit the church without you;...And how sad Rama, is a lonely woman. Without a man she can see nothing great or holy. There the Hindus are right. Man must lead woman to the altar of God."(39-40) Rama's meeting with Savithri and their instant bonding drew him away from Madeleine. Her frustrations, fears and anguish

remain completely ignored by him. Notwithstanding his intimacy with Savithri, the married life of Rama remains intact. Madeleine is pregnant with the second child. But this time also she is betrayed by him when he leaves for India to attend his sister Saroja's wedding. Madeleine develops some complication and gives birth to a still child. That makes her totally shattered and she embraces Buddhism for solace. Being a strong person who realizes the incompatibility of her interests with Rama's values, she drifts away from his life and gives him a divorce. She says, "I am sure it would also be wise to give Rama the freedom. He must marry someone younger from his own country. He will be happy with an Indian woman, I have no doubt."(394) Unlike Indian women who continue to languish in incompatible relationship, she severs her ties for ever and asserts her right as an individual. Shantha from *The Cat and Shakespeare* is a superb creation of an emancipated woman by Raja Rao. She enters into an out of marriage alliance with the narrator protagonist Ramakrishna Pai and enjoys perfect man woman relationship. Being a schoolteacher in the Nair Society High School, she enjoys her own support. As a result "She's not worried about marriage and is prepared to live with him as his concubine."(Rao 23) Shantha knows her limits. As a result, she never enters Pai's wife's house. Being a deeply intelligent and emancipated person she feels that she has already crossed the obstacle of wall mentally. Like Govindan Nair she helps Pai monetarily to build a house and she is instrumental in liberating Pai from the constraints nourished by him. Pai, who loves only the 'woman' in Shantha, is made to realize the universal nature of womanhood. She explains: ...I am your proof . You are only seen by me. Who could know you as I know you? So the Proof of mylord is me. The proof became Concrete and became the child. I must know I Am. You made me say I am...only I say you. And you say I... That is the proof of proof.(129)

Shantha who is pregnant, embodies Shakti, the creative phenomena, without which the world cannot survive. That makes her a truly empowered person. Shantha through her live-in relationship with Ramakrishna Pai establishes her identity of an independent woman who is far ahead of her times. Regarding untouchability Mahatma Gandhi felt it from the depths of his heart that the practice of untouchability was "a leper wound in the whole body of Hindu politic."(Gandhi 1) He played a pivotal role in upliftment of untouchables. He gave the word "Harijan" meaning "the people of God" for them. He made it his life's mission to wipe out untouchability and to uplift the depressed and the downtrodden people. The struggle for independence in India is paralleled by a movement for the emancipation of socially underprivileged. The caste Hindus and Pariahs met on equal footing in the Indian Freedom Movement. Kanthapura presents a well entrenched caste ridden society adhering to socio-economic divisions.

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There is a brahmin street, a potters' quarter, a weavers' quarter, a sudra quarter, a pariah quarter.

In all it consists of twenty four houses to make it a typical Indian village. Talking about Sudra Quarter Achakka the Brahmin narrator of the novel says: ...

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and a Sudra - Quarter. How many huts had we there? I do not know.....

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Of course, you wouldn't expect me to go to the Pariah - Quarter, but I have seen from the street corner Beadle Timmaiah's hut , It was in the middle, so let - me see – if there were four on this side and about six, seven, eight that side that makes some fifteen or twenty huts in all.(

Rao 7) The above lines convey the sense of disconnect which Brahmin caste has from the Pariah Quarter. Raja Rao paints a life like picture of village Kanthapura through concrete details of the names, houses and occupations of different characters. Post-master Surayanarayan has two storeyed house, Patwari Nanjudaiah has glass panes to the windows and Range Gowda has nine beamed house. The hero of the novel Moorthy is identified by his house a 'Corner house Moorthy.' Some others are like 'Kannayya house people', 'The temple people' etc. Moorthy under the impact of Gandhi ji wants to uplift the pariahs so that they may join the freedom struggle. Gandhiji made Charkha a symbol of economic self reliance as production of Khadi yarn could ensure economic independence of all. He thought that equality and economic self reliance were absolutely essential for attaining political freedom. Moorthy distributes spinning wheels in all the houses including that of pariahs. That's how Moorthy draws the support of the entire village breaking the barriers caste.

Moorthy, in lit and bright, says Softly, you are all with us? And we cry out 'All All!' and you Shall go to the end fearlessly?" All! All!

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And there shall be neither Brahmin, nor Pariah?' and Pariahs shout out 'Mahatma Gandhi Ki Jai'(104)

Moorthy's visit to Pariah quarter invites hostile response from the Brahmin quarter. Their first reaction to Moorthy and Gandhi's affairs is that of hatred and hostility. They cannot digest Moorthy's working for the uplift of the untouchables and his going to the Sudra' quarter, the Potters' quarter and weavers' quarter and moving freely with the 'pariahs'. He not only distributes 'charkhas' among them, but even shares food and drink the way Mahatma Gandhi did in the beginning. Even Moorthy had to consciously overcome his inborn and deeply ingrained inhibition during his visit to Rachanna in 'Pariah' quarter. Rachanna's wife asks him to come in because it is very hot outside. His entry into the house and his sense of hesitation in accepting the hospitality offered are beautifully captured by Raja Rao. Moorthy, who

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had never entered a pariah house, had always spoken to the pariahs from the gutter slab. Moorthy thinks this is something new, and with one foot to the back and one foot to the fore, he stands trembling and undecided and suddenly hurries up the steps and crosses the threshold and squats on the earthen floor .- ...

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his hands steal mechanically to the holy thread, and holding it, he feels he would like to say, 'Hari –

Om'.(37) When Rachanna's wife comes back with a tumbler of milk and requests him to drink it, Moorthy says that he has just taken his coffee and cannot have it. When she insists on his simply touching it, with many a trembling prayer he touches the tumbler and brings it to his lips and taking on a sip, lays it aside C.D. Narsimhaiah says , "The idealisation of Moorthy's character comes from Moorthy himself."(Narsimhaiah 25) In the light of Moorthy's behaviour, the initial ire and the resentful reaction of the orthodox Hindus is quite understandable. But Moorthy remains steadfast on the chosen paths to overcome this hesitation of mixing with the Pariah. Gandhi's campaign against untouchability was a revolutionary movement parallel to freedom movement in a hierarchical society having well entrenched caste system. Bhatta, being the representative of orthodoxy instigated by persons like Swami tries to prevent Moorthy from getting involved in 'Gandhi business'. Instead, he feels that Moorthy should get married and settle down. He elaborates "What is This Gandhi business? Nothing but wearing coarse hand-made cloth not fit for a mop and bellowing out bhajans and bhajans and mixing with the pariahs."(Rao 42) He protests against pariah's coming to temple door and fears that one day

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they will put themselves in the place of the Brahmins and begin to teach the Vedas.

Rangamma listens to all this and promises to look into the matter. Bhatta's ceaseless campaign against Moorthy acquires seriousness when he threatens his mother, Narsamma with excommunication of her son if he does not stop mixing with the 'pariahs'. But Moorthy will have none of this as he believes in Gandhian principles of

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one force in life which is Truth and of one love in life which is the love of mankind and of one God in life which is the God of all.

In his vision of Gandhi, he has been told to disregard foreign cloth, foreign universities and to work among the downtrodden millions of the villages. "When he came back to college that evening, he threw his foreign clothes and his foreign books into the bone fire, and walked out, a Gandhi man,"(36) This spontaneous conversion is historically factual

because this is exactly what thousands of students had done all over the country in response to Gandhi's call. In the beginning Moorthy's mother, Narsamma, feels quite flattered because her son is being sought after by quite a few people and she even receives several offers of marriage. But after having been threatened with excommunication as her son has started mixing with the 'pariahs' she wishes with tears, running down her cheeks, " Oh, this Gandhi! Would he was destroyed."(65) When Moorthy refuses to stop these activities, she even stops talking to him. But it has no effect on Moorthy and he continues to visit Pariah' quarters. When Beedle Timmayya's son Puttayya loses his wife, he even carries the body for a while. Bhatta runs to the city and two days later comes back with the word of Swami that Moorthy has been excommunicated. Now the reconciliation with the mother is completely ruled out and she brings her own death by wandering about in the streets at night. Even this does not make Moorthy waver in carrying out his resolution. He knows he is following the path of Truth. Rather, he plunges into the campaign with renewed vigour. Gandhi's love for the downtrodden and his sympathy with the underdogs of society is highlighted when the pitiable condition of the coolies on the Skeffington Coffee Estate arouses Moorthy's interest. He immediately decides to do something for them in the true Gandhian spirit. This situation gives an opportunity to the novelist to describe the appalling conditions under which these coolies had to work in the British Coffee Plantation. Though the new 'Sahib' is not as hard a task master as the old 'Sahib', he has a roving eye and no woman's honour is safe.

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He will have this woman and that woman, this daughter and that wife, and everyday a new one and never the same two within a week.

Sometimes when the weeds are being pulled out or the vermin killed he wanders into the plantation with his cane and pipe and Puppy and when he sees this wench of seventeen or that chit of nineteen, he goes to her, smiles at her, and pats her on the back and pats her on her breasts, And at this all the women know they have to go are away, and when they have disappeared, he lies down there and then, while the puppy goes round and round them, and when the thing is over, he takes her to his banglow and gives her a five rupee note or a basket of mangoes or plantains, and he sends her home to rest for two days.(59) But when the girl resents his approach, he finds out her whereabouts and torches her men folk. Seetharam refuses to give his daughter Mira and the new 'Sahib' shoots him down with a revolver. As in Two Leaves and a Bud, here too the 'Sahib' manages to get acquitted of the charge of murder even though there are eye - witnesses to prove otherwise. Under the leadership of Moorthy the pariah men and women join hands with the others and they suffer vicious treatment given to them. Moorthy's getting elected as head of the Congress Panchayat Committee with his team of other members like Range Gowda, Rangamma, and Pariah Rachanna is an outcome of social enlightenment achieved by the Gandhi men. It justifies the emergence of forces of social and political justice. Raja Rao testifies the Gandhian principles of Satyagraha and Non-violence in the teeth of brutalities perpetrated by the Red man and his agent Badekhan. The brutalities and humiliations inflicted on innocent, hard working labour defies human understanding. They are subjected to ruthless exploitation and severe intimidation. The unequal laws are an advantage to the employer. The atrocities of the Red-man and the partiality of the legal apparatus go in for a realistic presentation of story in Kanthapura. The description of incident in which Sitaram is shot dead justifies the above observation: "Impudent brute! shouts the sahib, and bang! The pistol shot tears through the belly of Sitaram for the Redman's court forgave him."(60) Sitaram is finished off not allowing his daughter to be offered on sale. His defiance only to protect his own daughter turns out to be costly. The legal system comes to the rescue of the Redman and suppresses justice to exonerate him. It speaks volumes of the untold sufferings the ordinary people undergo regularly at the hands of the exploitative social set-up. The coolies are landless labourers working on nominal payments. They lead a degraded life of impoverished socio-economic conditions. They are wanting in political manoeuverability to protect their genuine interests. Moorthy gives them the lead. Though the path chosen was Gandhian, the war waged was on Marxian lines of 'glad readiness to participate in social struggle.' Raja Rao makes use of the protagonist Moorthy to subvert the entrenched roots of orthodoxy. His motivational role to inspire women participation in struggle for freedom and that of assimilating pariahs into the mainstream is commendable in every respect. He gets the desired response from both the important sections of society. Raja Rao's Kanthapura is alive to the pulse of the nation. Social reforms brought in by Moorthy help the people evolve themselves as enlightened beings who respond to the call of the times in a brave manner. Mulk Raj Anand in Untouchable and R. K. Narayan in Waiting for Mahatma touch the aspect of untouchability in their own ways. Anand felt that untouchability was inhuman and oppressive by nature and should be wiped out from India. It was a revolutionary move initiated by Gandhiji. The novel Untouchable covers a day full of unpleasant experiences in the life of Bakha the protagonist. Gandhi's visit in the evening gives him a ray of hope. Bakha, a sweeper boy starts his day with scavenging at military cantonment. His sister Sohni's molestation by Pundit Kali Nath fills him with rage and he wants to take revenge. But he is restrained by his sister.

Afterwards, he gets slapped by a high caste man for touching him. Crying throughout the way and smitten with hunger, he takes rest for a while outside a house. The lady of that house offers him bread provided he cleans the excreta of his son. These inhuman developments make him very sad. He feels better when he goes to attend the wedding of his friend Ram Charan's sister. Ram Charan and Chota try to cheer him up by inviting him for a game of hockey. Bakha goes to Railway station to learn about the visit of Gandhi that evening. Gandhi in his speech highlights the plight of untouchables and shares that it is his life's mission to see them emancipated. When Bashir a young poet reveals the coming of flush system to India it cheers him up. He feels that this machine means the end of untouchability. He says: "sweepers can be free from the stigma of untouchability and assume the dignity of status that is their right as useful members of a casteless and careless society."(Anand146) Whereas Anand brings the hope through Gandhi's speech and the flushing machine, Rao makes Moorthy engage himself in uplifting the pariahs to be a part of the mainstream. In the Waiting for the Mahatma R. K. Narayan presents Gandhi's love for untouchables on his visit to Malgudi. This is not relished by the corrupt Chairman of the municipal corporation who has invited Gandhi to his place. Prior to the visit, he gets the pictures of English kings and hunting gentry in his house replaced with portraits of Congress leaders. Interestingly, he remains worried about the low caste boy Gandhi talks to sully his "Kashmir counterpane". Afterwards Gandhiji goes to the locality of pariahs to stay with them. Gandhi's impact on Sriram the protagonist is not as powerful as he has on Raja Rao's Moorthy who gets completely swayed by Gandhi's persona in a vision. Sriram is transformed to the extent that he decides to stay in the camp. For him Bharti remains the main source of attraction whereas Moorthy is genuinely inspired by Gandhi's charisma to carry out his commands religiously. Raja Rao's stories also capture the flaws prevalent in the society. Rao gives a realistic account of the condition of women who maintain stoic temperance in the face of unjust and almost inhuman treatment meted out to them by none other than their family members. "Javni", "Akkayya" "The Cow of the Barricades" and "Nimka" capture the power of the main characters in the face of adversities of life. "Javni" was

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published in 1933 in Asia, New York when Rao was only twenty-five.

Rao could not have thought of a more appropriate epigraph for the story than the following from 16th century Kannad poet Kanakdasa: "

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Caste and caste and caste, you say, What caste has he who Knowth God?"(

Narsimhaiah 3) The above quotation suggests the theme of the story: the relationship between Ramu who is an English educated Brahmin boy

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and a low-caste servant, Javni, a widow who works for his married sister, Sita. The story

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is a plea for women's emancipation and the abolition of caste system

which is entrenched in Indian society. Javni is religious by nature as she believes in the living presence of spirits and has immense faith in Goddess Talakamma. Ramu's religious nature works at the level of metaphysics.

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Ramu sees himself as an instrument of social change that breaks down the barriers of caste. Talking to Javni, he experiences a kind of revelation in which he sees her as a divine being, a great soul

who has attained the level of 'Sthitpragna' of the Bhagavad Gita. But this attitude is short-lived as he

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accepts the distinction of caste between them as the family moves away two years later. He accepts the fact that Javni is but a servant who must be left behind. He universalizes her and sees her as one with the sky and the river. His mental act is in keeping with Indian metaphysics: man is seen to be one with nature, his apparent separateness being nothing but an illusion.

Ramu's

liking for Javni and his indignation at his sister Sita's treatment of her

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is replaced by admiration and later by acceptance of the social demands of caste.

It is not acceptable to Ramu that Javni should eat in the byre. That's why he asks his sister as to why it was so. Sita maintains that eating with a woman of a lower caste is

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irreligious. Ramu sees putting Javni with the cows as inhuman. Sita

fails to think beyond her caste. Ramu says:

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Time and again I had quarrelled with my sister about it all. But she would not argue with me. 'They are of lower class, and you cannot ask them to sit and eat with you, she would say .(

Rao141)

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Throughout the story, Javni is identified with the cow; for example, 'Javni, she is good like a cow'. Later, the identification between Javni and the cow is complete when we are told that Javni sat in the dark, swallowing mouthfuls of rice that sounded like a cow chewing the cud.' In her cow-like way, Javni accepts the teaching of the dominant caste and learns to live with the discomfort imposed by caste distinction. Ramu recognises in her the greatness that knows no caste and yet accepts the caste system.

The cow functions as an expanding symbol that points to India's survival as a civilization.

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Ramu's awareness at the metaphysical level that there is no caste co-exists with his social acceptance that such distinctions exist. 'No, Javni. In

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contact with a heart like yours, who will not bloom into a god?'(142)

As he leaves Javni, her eyes full with tears; and he is sad too, for he records: "I got into the cart with a heavy heart. I was leaving a most wonderful soul."(151) As C.D. Narsimhaiah observes, "What might have been a conventional sentimental ending with 'sobs' over to parting, the young author saves from becoming stereotype by the unexpected turn he gives to the story of looking upon Janvi as an organic part of tree, river and sky, though, he adds, she was a "small" and "insignificant part."(Ragini 22) In the previous story Javni is identified with a cow, her swallowing of

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mouthfuls of rice sounded like a cow chewing the cud. In

the story "The Cow of the Barricades" Gauri the cow was considered Lakshmi, the Goddess or deity who fulfilled the different wishes of the people. Mahatma's men were fighting against The Red-men's Government. Under the guidance of Mahatma certain commands were being observed in the country. The commands were ' Don't buy their clothes; don't serve under them and don't pay their taxes etc.'(86) These commands were observed at the cost of many lives and suffering. The Mahatma is in the background while in the foreground is his representative the master who directs the people for observing the different commands given by the Mahatma in a non-violent manner. The curfew was imposed and the mill and factory workers also joined the protesters. These workers built barricades with stones, bamboos, bedsteads, carts, mil-stones and granary baskets.

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The master came and said: 'No barricades in the name of Mahatma, for much blood will be spilt but

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workmen said, '

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It is not with "I love you, I love you", you can change the grinding heart of

the Government.'(87) And these workmen brought picks and skythes and crowbars, and a few Mohammadans brought their swords and rifles to fight with the police of the Redmen. Seeing the belligerent mood of the people the master who was a votary of ahimsa resigned from the Presidentship and went and sat for meditation. A sort of battle scene is there. A point is reached when the non-violent fight can be kept non-violent no more. The Red men's military on one side and the people on the other. The common people are puzzled. Owls hover about in broad daylight and when night comes there is a tense expectancy, here is a war like situation. At that time Gauri was seen coming towards the barricades. Being the central figure of the story and cow of the Plenty she is the image of Bharat Mata, the mother India. Everyone feels that she will somehow save the situation. She is greeted with Vande Mataram. And she moves up to the top of the barricades, as if she knows what she has to do. The military is non-plussed and wonder whether it is a flag of truce. But when they saw the cow and its looks and the tear, clear as a drop of the Ganges, they

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shouted out,Victory to the Mahatma! Mahatma Gandhi ki jai!

and joined up with

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the crowd. But their chief, the red man, saw this and fired a shot. It went through Gauri's head, and she fell a vehicle of God among lowly

men.(90) A legend grows rapidly, and Gauri the Cow becomes the local tutelary goddess. The Master says that "Gauri is waiting in the Middle Heavens to

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be reborn when India sorrows again before She is free" ;

and all feel convinced that, although the Mahatma may be wrong about politics, " he is right about the fullness of love in all creatures - the speechful and the mute".(91) The cow, the symbol of Bharat Mata prevents bloodshed by her own sacrifice. She proves to be true representative of ahimsa. In the story "Akkayaya", Akkayya means elder sister is a virgin widow who loses her husband before she knows what marriage means. Rao presents a social aspect which requires rethinking and radical reform to allow widows to remarry. Akkayya's primary role in the joint family is that of looking after orphans. Kittu is also one of the orphans looked after by her. Kittu loves Akkayya very intimately and asks her questions like what widowhood is. After Kittu's father remarries, the narrator Kittu is looked after by his new step-mother. Thereafter he hardly ever sees Akkayya. He goes to her only once when she falls ill. When he comes back, he is told to have a ritual bath which means she is dead The following lines convey the callousness of the family: "Akkayya is dead," said my father irritably and in utter disgust...We duly bathed, changed our clothing, and after dinner we went to the cinema."(95) Here Rao highlights the social evil of widowhood and shows how persons like Akkayya continue to languish miserably for no fault of theirs. "Nimka", is a beautiful story of a young white Russian woman who lives

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with her mother in Paris. She is attracted towards the narrator i.e. Raja Rao himself but loves Michel a student of Sanskrit. But she

marries an old Russian Count who deserts her. Nimka nurtures the hope that her son Boris would take her back to Russia. But even that hope is belied when Boris leaves and never comes back. Nimka lives life by running a little cloth shop. The narrator says, "Nimka asked nothing of life. She asked nothing of me."(158) In spite of great disappointment in life Nimka is shown to be deriving hope and sustenance from the image of Gandhi. The equipoise exhibited by her reflects her strength and courage. Raja Rao through his novels and short stories produced exemplary characters like Moorthy, Rangemma, Ratna who played a pivotal role in the freedom movement and impacted many other lives. Madeleine and Shantha prove their mettle on their own. Gandhi's revolutionary move against untouchability is treated in an effective manner in Kanthapura.

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POLITICAL THEMES

Raja Rao dwells in detail on the political aspects of Gandhian struggle for freedom and for getting the Indians the voting rights in South Africa. Non-violence, Satyagraha and Non-cooperation remained the primary tools for winning voting rights in South Africa and independence in India. Many great thinkers of the world like Tolstoy, Ruskin, Henry David Thoreau, Mazzini and others have influenced the life and thinking of Mahatma Gandhi. The influence of Tolstoy primarily has helped shape his philosophy of non-violence. The Kingdom of God is Within You by Tolstoy was the primary influence. At the heart of the teaching of this book was the ethic of the Sermon on the Mount, which according to Tolstoy, teaches the doctrine of non-violence and ultimacy of conscience. Hind Swaraj is a sacred text underscoring the value of inner experience of the word Swaraj. That is a must for conveying one's concern for others with authenticity. Besides Tolstoy, Ruskin's *Unto This Last* (1860) also had a profound impact on Gandhi. This book taught Gandhiji three lessons: (1) That the good of the individual is contained in the good of all (2) That the lawyer's work has the same value as the barber's (3) That a life of labour, ie, the life of the tiller of the soil and the handicraftsman, is life worth living. As a result of the reading of *Unto this Last*, Gandhi took the decision to establish Phoenix Settlement, a community of friends who shared in his newly discovered convictions. It remained the prototype of the three other communities or ashrams he founded later in life, the Tolstoy Farm outside Johannesburg, The Sabarmati Ashram outside Ahmedabad and Sevagram outside Wardha. Gandhiji firmly believed that Swaraj required not only political power and economic prosperity but also, a certain moral development among the people, especially the middle class. He felt "Real Swaraj consists in restraint. He alone is capable of this who leads a moral life, does not cheat anyone, does not forsake truth and does his duty." (Anthony xi) The seeds of freedom of India were sown in the struggle initiated by Gandhiji in South Africa against the injustice and inhuman treatment of Indian indentured workers. The other sources which influenced Gandhi's Hind Swaraj were the works of Henry David Thoreau and Ralph Waldo Emerson. Thoreau remained a life long inspiration for him, though the genesis of Satyagraha had occurred independently of him. Satyagraha according to Gandhiji is "a method of securing rights by personal suffering." (Anthony lxi) Rights here has a liberal meaning, albeit a meaning according to Gandhi's concept of liberalism, which is that to every right there is a corresponding duty. Gandhi found in Thoreau ample confirmation for his new philosophy. Thoreau's *Principles of Civil Disobedience*, was paraphrased and published in 1907 in 'Indian Opinion', the paper published by Gandhiji in South Africa. Gandhiji was heartened to read that conscience, not majorities, should have the ultimate say in judging what is politically right and wrong that while it is not one's duty to eradicate evil, it is certainly one's first duty not to give support to it. And further even one person's action counts although the multitude may be opposed to it and that in an unjust political regime the prison is the right place for the just person that only that state is worthy of obedience which recognises the just individual 'as a higher and independent power' from which the states own power is ultimately derived. Besides Emerson and Thoreau, Mazzini's *Duties of Man*, Carlyle's, *Heroes and Hero Worship*, the Gita, the Tulsidas Ramayana, the Upanishads and Patanjali's *Yogasutra* were the other marked influences. However, Gandhi focussed more and more attention on The Gita and The Ramayana. The notion of the self underlying Gandhi's political philosophy is derived from The Gita. The latter draws a fundamental distinction between self as atman (the imperishable, eternal) and the self as dehin the embodied spatio-temporal self, composed of body, senses and mind. The self that is directly involved in politics - in the pursuit of swaraj - is the dehin. Though the dehin's ultimate end is self realization or atma darshan. A Gujrati text uses the word Swaraj, for self rule and self-government. The English text, by contrast uses two different words to convey these two different meanings - Swaraj (now used as an English word for self-rule; and 'home-rule', for self-government. It is axiomatic in Hind Swaraj that the good of self-government or true home rule that India achieves will be in proportion to the good of self-rule that Indians achieve. In other words, true self-government requires persons who rule themselves. Gandhi in Hind Swaraj defends the relative moral superiority of non-violence over violence. He says that non-violence has its basis in soul force and violence in body force. The success of the ethic of non-violence depends on the state of the soul, the mind and the passions - in one word, on self-rule. The final aspect of Hind Swaraj refers to Gandhi's conception of connection between self-realization and politics. According to him, the two may not be radically separated. Inner change within the individual ought to be the starting point of inner changes in society. In short, Hind Swaraj, besides being a dialogue on Swaraj, is also an intensely 'spiritual' and intensely a 'practical' book, one that teaches that there is a link between inner life and outer achievement, that individual regeneration and national regeneration constitute one continuum. Gandhi's struggle for the cause of people began in South Africa in a way prepared Gandhi for the struggle for Independence in India. South

Africa was the nursery of satyagraha. In *The Great Indian Way*, Rao gives a detailed account of the genesis of Gandhism in South Africa. Rao's focus in *The Great Indian Way* is on the birth and development of Gandhian ideas that were later on unleashed on a much greater scale in India. Africa became the testing ground for Gandhian resistance that was to later bring about political transformation in India. The major portion of the book *The Great Indian Way* is dedicated to Gandhi's life in South Africa with very little reference to the movement in India. Rao has given a very reverential treatment to Gandhi's experience in South Africa. Rao has made the country a battleground for the non-violent satyagraha by Indians for their just demands and rights. This experience prepared Gandhi for a much bigger fight in India. Rao in his account of Gandhi's experience in South Africa in terms of political and spiritual enrichment expresses amazement and wonder as the book progresses along with Gandhi in Africa. Gandhi, a qualified lawyer from England, had gone to South Africa to earn livelihood as legal assistant of the lawyer of Dada Abdulla who was having a legal suit against another Indian businessman. While travelling from Pietermaritzburg to Transvaal, Gandhi was pushed out of the railway compartment and he was boxed by a burly Boer, and even afterwards he was assaulted time and again. This changed something within him. Those experiences roused the fighter in him and he started to fight for the rights of Indians living in South Africa. Gandhi's British stay had taught him how to be a gentleman and had introduced him to methodical world. As a result of that training he found Indians living in dirty and uncivilized ways. Regarding values of cleanliness and the ways to become civilized, Gandhi said, "To be clean is to respect oneself ... Besides, clean garments help you to think cleanly." (Rao198) He also advised them to learn English language. He also wanted them to be truthful in every respect. Indians had gone to South Africa as indentured labourers who would work at the plantations owned by the whites. After completing five years labour, they could either have another indenture or could do some ordinary work to buy a small piece of land there. Gradually Gandhi established himself as a lawyer of credence. Whenever an injustice took place against an Indian, Gandhi would come to his rescue. In an open letter addressed to Legislative Council and the Legislative Assembly of Natal he narrated the details of the origin of Indian race and quoted great writers like Max Mueller, Schopenhauer, Sir William Hunter, Megasthenes and others to prove the richness of Indian culture, life style and way of living of Indians. Gandhi's standing as a lawyer got a boost with each case dealt by him. One day an Indian coolie Balasundaram came to his office with broken body and broken tooth bleeding profusely. Gandhiji immediately took him to the magistrate for his directive to punish the employer. The magistrate immediately sent him to doctor and got his freedom from his white master to be sent to a new master. Balasundaram case got highlighted from one plantation to other. But people like Balasundaram after winning their freedom and setting their shops and underselling the white man and having many children would soon outnumber the white man. Many Coolies were deserting their masters. Whitemen, tribes like Hottentot and Zulus and the hybrid between Hottentot women and Dutch men - the Boers had relationship of unease and conflict among themselves. Rao gives a detailed account of the racial tension for extracting more and more gold. Indian community which had gone there as indentured labourers had worked hard and had risen in Durban and Pretoria. The Boers no more considered themselves Dutch. They were Afrikaners. They would say, "Africa is my mother's country. I do not know exactly how long my mother's family has lived in Africa, but I do know that Africa was about and within her from the beginning." (282) The Boers hate the British, because Rhodes and his associates have tried to take away the Boer's hard won land. The British wanted cities, vast flow of commerce and modernity. Indians in Natal had the franchise right which was being withdrawn. The Englishmen and the Boers both wanted Natal to be free from Indians. It was asked to Indians that they should either leave or pay 25 pounds if they wanted to continue to live here. Gandhiji wrote a pamphlet on the grievances of Indians in South Africa. He also wrote to Natal government and South African papers. The racial tension between the The Boers and the British was the meanest war in history. It got augmented when gold was found in Kimberley. As a result they went on to have a bloody war. Jan Smuts and Botha from Boers side were fighting against the British headed by Rhodes who wanted to win the war in an imaginative and gentlemanly manner whereas Lord Milner, the British High Commissioner in South Africa wanted to crush the dominion of Afrikanerdom. Gandhiji considering Indians being the subjects of the Queen of England, sided with the British and offered them Indian Ambulance Service. The Britishers initially refused but later on accepted the offer. Gandhiji and the Indian community won lot of prestige for their services and it was believed that the Bill against Indians would be dropped and he thought of going back to India. But the British and the Boer came together to target Indians. They decided that the Poll tax would be charged at any cost or they would be deported. Gandhiji brought the issue of Indians of South Africa in the meeting of the Indian National Congress. Sir Phirozeshah Mehta headed the session. Great leaders like Lokamanya Tilak and Gokhale were also there. These leaders assured to take up the matter with the British authorities. In the meanwhile Gandhiji was reinvited by the fellow Indians of South Africa as they were still in trouble. Lord Milner maintained that Indians will have to pay £3 tax. The Bill was passed by the Natal Assembly. Gandhiji got settled in Natal. He started a newspaper "Indian Opinion" to keep people in touch with the latest happenings: He planned an Indian agitation against disenfranchisement of Indians and formed Natal Indian Congress. The new Asiatic Registration Act a forerunner to the historic Black Act was brought out according to which Indians above the age of eight had to be registered. "I do not know a single Indian", wrote Gandhiji "Who held it proper to submit to the Black Act" (286)

Transvaal government with Botha as Prime Minister and Jan Smuts as Colonial Secretary after passing the Asiatic Registration Act gave thirty days to register themselves otherwise they would have to go prison or would be deported. Gandhiji's interaction with about 3000 people against the black act resulted in the new revolutionary technique of satyagraha. "I did not understand", writes Gandhiji, "the implications of 'passive resistance' as I called it. I only knew some new principle had come into being." (276) Finally it was to be satyagraha. Truth (satya) implies "love" he went on to explain "and firmness (agraha) engenders and therefore serves as a synonym for force ... That is to say the Force which is born of Truth, and Love, or non-violence." (198) How then could this not lead one to true victory? No Indian considered it proper to submit to the Black Act. Gandhi was arrested while objecting to Asiatic Registration Act. He asked all his followers to obey all the rules. Smuts in his meeting with Gandhi assured him that he would repeal the Asiatic Act. Under the Immigrants Registration Act passed by the new legislature, any Indian who had registered had some rights in Transvaal but everybody, including children, had to pay the 3 pounds poll tax. Gandhiji along with other Indians got arrested. Raja Rao beautifully captures the incessant efforts put in by Gandhiji to impress upon Botha and Smuts to repeal the Asiatic Act or to amend the Immigrants Restriction Bill. Under the Immigrants Restriction Act passed by the new legislature, any Indian who had registered had some rights in Transvaal but everybody, including children, had to pay the 3 pound poll tax. The Boer and the Briton were to work together. Only the Indians were the target. In spite of repeated attempts of Gandhiji to restore the dignity and honour of Indians he did not get success. His interaction with revolutionaries and appeal for following the path of non-violence fell flat on them. Gandhi connected his self with the Indians in South Africa. The Great Indian Way, sheds light on the persistence on the part of Gandhi in the face of challenges offered by poll tax and immigration registration law. The plight of Indians was highlighted in the news paper 'The Indian Opinion' as to how more and more Indians were getting arrested. He could muster support from different people. Kallenback a rich and idealist jew and a great admirer of Gandhiji offered his 1100 acres farm to host wives and children of those men who got arrested. The farm which was some twenty miles from Johannesburg, was named Tolstoy farm. Gopal Krishan Gokhle's visit boosted the morale of Indians. General Botha assured Gokhle that the Black Act would be repealed and the £ 3 tax abolished. But it was not to be so. The Transvaal fight was at its height and hundreds of Transvaal Indians went to jail. Even Tolstoy Farm women wanted to join the struggle. Gandhiji was not in favour of it. But subsequent developments made women also join the struggle. To add fuel to fire, Justice Searle of the Supreme court of Cape Town gave a judgement which implied that all Hindu, Muslim and Zoroastrian marriages were illegal for not having been consecrate according to Christian rights and before Registrar of Marriages. This judgement made all Indian women concubines and they were filled with immense rage. This made Gandhiji furious. He wrote "Patience was impossible in the face of this insult offered to our womanhood." (372) All this was leading to stubborn satyagraha, and women too could join the movement of course, the first ones to be asked were the women of the Tolstoy Farm. Gandhiji said: I warned them that they might be given hard work in jail, made to wash clothes and even subjected to insult by the warders. But these sisters were all brave and feared none of these things. One of them was pregnant, while six of them had young babies in arms. But one and all were eager to join and I could not come in their way. (372) They were all from Tamilnad. The men and women from Phoenix were to enter the Transvaal from Natal and those from Tolstoy Farm who if they had not been arrested should proceed to Natal. They should go to Newcastle and ask the indentured labourers in the mines to down tools. The government might arrest them which would fill them with greater enthusiasm. Gandhiji talked to women in Phoenix, mostly his cousins' wives and others and persuaded them to join the Satyagraha. Kasturba also offered to do so. Gandhiji said that he did not want to cause her any harm. If she goes to jail, it should not appear that she did at my insistence. She should rely on her own strength and courage. Kasturba said: "I am bound to join the struggle." (374) They were arrested. The whole Phoenix party was not allowed to enter Johannesburg. This made Indians get ready for the non-violent war for their rights. As the Indians started their procession to Transvaal, the Tamil women were the first to enter there. It seemed as if they were going to the festival of the Goddess. They met men of Newcastle Collieries to join the procession. It was believed "If the labourers struck in response to sister's appeal, the government was bound to arrest them along with labourers, who would probably be fired with greater enthusiasm." (373) The news spread from colliery to colliery and more and more people became part of the procession. The procession towards Transvaal frontier started from Drakesburg. Besides the coal mine workers, the plantation workers also joined and the number of pilgrims grew up to hundred thousand. The unflinching spirit of processionists can be gauged from what Transvaal sisters said: "And promise that come jail, come death, we shall not flinch." (383) At Volkrust frontier between Natal and Transvaal police interrogated them and arrested Gandhi and Kallenback. Gandhi was arrested and released many a time. But he let the procession continue under the guidance of Polak another Gandhi loyalist. Even Polak was arrested but the procession continued to gradually reach Transvaal frontier. As a collective support of colliery workers, plantation workers, Transvaal sisters and other Indian men and women the number of processionists gradually reached forty thousand. And this surge of satyagrahis generated the much needed momentum for the success of protest. Addressing them Gandhi said, "he was not fighting for dog collar tax or Hindu or Muslim law be reckoned for our marriage but he is fighting for Truth. I want Swaraj, that is the freedom that comes of

Truth. India will be free only if we seek that. Freedom that comes from Truth. That's my India."(418) Gandhi during this phase continued to build pressure on the Botha government by seeking support from every source. He was constantly writing to the British government and was seeking help from Indian leadership. They wrote to King George for the release of Gandhiji he immediately directed the Botha government to do so. As a result of collective pressure all the demands - withdrawal of 3 pound tax, marriages of Hindus and Muslims to be valid and thumb impression card of Natal Indians to be true - were accepted. This made Gandhi a world leader. His stature in South Africa got a boost and people started according him greater reverence and he became Gandhi Swami from mere Gandhi in the beginning. Gandhi connected his self with the satyagrahi in him and the importance given to the self was responsible for growth of the tenets of truth and non-violence. Raja Rao contends that to Gandhi, self-realisation came in the form of service to community. He realised that non-violence and service of the poor would change the face of mankind. Gandhiji negated the personal from his sufferings and made them sufferings of all. Suffering became a powerful tool of propaganda as a self strengthening force. By tolerance of suffering upon himself Gandhi aimed at exhibiting resilience, thus winning the hearts of his adversaries and bringing them to his own side. Suffering is thus considered to be vital for progression in the freedom struggle. Satyagraha is suffering for the just cause. The Great Indian Way clearly indicates that truth is the "summum bonum" of human life. Rao's advocating of Truth was in tune with his own Vedantic belief that truth defines the ultimate motive of existence. He felt truth at times implied compromising with situations, inviting danger, losing relations but herein lies the beauty of Truth. It is both hard as - adamant and tender- as blossom, for Rao. He considers truth as invincible. And above all God was on the side of truth-abiding Gandhi. Gandhi kept on facing several trying moments and hardships in South Africa but he tried his best to maintain truth in its pristine purity. In the biography, Rao lays stress on the supremacy of truth and how the right emerges from as well ends in truth. It is timeless and victory is for timeless. In The Great Indian Way Rao refers to Mahabharata in order to elicit the glory of a satyagrahi: A king should build his means other than wars; Victory through war is the worst. Death through dharma is better than victory through a sinful act.. Truthfulness is eternal dharma, truthfulness is the eternal Brahma; truthfulness is the greatest offering to God, everything is based on truthfulness.(370) Thus truth became a sure shot formula for victory. It embodies the strength of fighting on. Rao refers to Buddha and Harishchandra who continued to follow the path of Truth inspite of sufferings and complexities in this path. Gandhi also emulated them. Truth was always with him since his confession before his father when he was a child. He followed the same in England and path of truth was winning for Gandhi in South Africa. Gandhi was led by its power in all his movements and ended "not in applause but in an indrawn void of pure silence" and that is the zenith of truth. Gandhi stood by it like a true satyagrahi, sacrificing accommodation with contingent realities for its sake and thus went conquering on. Rao writes, "you never lose when you are truthful and disinterested."(44) "Truth alone is victorious: Satyameva – jayate."(MOI 77) Rao says that in South Africa and India Gandhi was not fighting an enemy but standing firmly by truth, facing deterrents in his path of satyagraha. He was a personified truth seeking victory for the common man and changing his fate. South Africa got swayed by him because of his truth abiding nature. Many like Polak, Kallenback actively joined Gandhi's satyagraha against the Black Tax imposed on Indians and against making the marriages of Indians under Hindu Act null and void. The mass strike by Indian coal miners in Newcastle along with other satyagrahis shook the Jan Smuts and Botha government. This strike sent a strong signal to the British Empire as well that their unjust hold over India will not last for long. When it comes to Rao's treatment of Gandhi's non-violence it would be apt to refer to Mahapatra's poem (qtd in Iyengar) in which the poet represents non-violence as a mystical yet beautiful and assuring light, something that happens to be Rao's perception also: It is a world in itself this ahimsa, with its mysterious shadows, lurking at under ancient places, that assumes the clear, self-sustaining light of suns; a redefinition of beauty.(Iyengar 207) French minister and a great writer André Malraux eulogises Gandhi and his non-violence while engaged in a dialogue with Jawaharlal Nehru. He calls Europe destructive and suicidal and is all praise for non-duality of Sankara. He calls Gandhi's non-violent satyagraha a much more civilized and effective way of winning the adversary. Rao's perception of Gandhi's passivity, his definition of non-violence is in fact the exact opposite of the literal meaning of the word "passive". For him, Gandhi's passivity stands for power and action and what seems like inaction is in reality a higher form of action. During the imposition of Black Act and making Indian marriage invalid the procession from New Castle to the Transvaal frontier, many a time Gandhi and his men and women including his wife Kasturba got imprisoned but they observed all the rules and regulations of the prison. So in The Great Indian Way, Gandhi is propagating non-violence, along with truth, as the guiding principles for a just cause. Gandhi remained firm like a rock on his stand on non-violence even if it meant a failure at any point of time in his struggle. Rao deals with Gandhi's non-violence as a positive and dynamic approach. While talking about violence Rao starts with Ashoka and the extreme violence he practised. Non-violence like the tenet of truth, was an indigenous tool cultivated by Gandhi. In fact, truth, satyagraha and non-violence go into defining Gandhi's integrity in the biography. Rao identifies the unwavering resolve of Gandhi to tread non-violent path. The fact that it was a subtle yet powerful force has been recognised time and again in The Great Indian Way. Raja Rao says that Gandhism – i.e. truth, non-violence and satyagraha - is darshana just as India is. It follows the path of reality as well as beyond the reality

of facts - Gandhiji was not only a strong revolutionary but also a great humanitarian, caring for the deprived and standing for their well being. He was not regressive but on the contrary had planned a road map of the India of tomorrow with particular concern for the common man's future. Rao writes, " Gandhi was a revolutionary. He wanted to change the face of India, of peasant India, the India of common man."(MOI 71) Rao's Gandhi as portrayed in the biography was a " selfless being" leading India by the great Indian way of truth and non-violence, ready to put all that he possessed at stake for others. For Raja Rao, the saint - politician combination was the reason why Gandhi held a magical influence on the people. Gandhi felt uncomfortable with the word Mahatma used for him. In *The Meaning of India*, Rao offers to interrogate the making of Gandhi, the sub-title of the chapter being "Saint or Politician". He, however, concludes that Gandhi was both. The novel *Kanthapura* narrates how this calm and quiet South Indian village was roused to revolt during the Freedom movement under the leadership of Gandhian Moorthy. This gives a microcosmic picture of real, rural India in pre-independence days after 1920, the year which marks the entry of Mahatma Gandhi. Gandhiji experimented with the truths of non-violence and passive resistance in South Africa which is beautifully captured in Raja Rao's *The Great Indian Way*. That offered the main principle for Indian struggle for independence. Gandhi's wake up call roused every Indian village from its stupor. Rao's *Kanthapura* fictionalizes the same in an effective manner. The growth of political consciousness in India occurred in four phases. As Suresht Rengen Bald (qtd in A S Rao) says: As in other colonised societies the political consciousness in India appeared in four stages. Though these stages may be arranged separately and sequentially, it is quite common to find all four present in a colonised society at one time. This is so because a country's geographical and socio-economic groups tend to be unevenly exposed to the forces of colonialism. Indeed the four phases of political consciousness may even become four facets of an individual's political awareness, though one would expect one or the other of the four to dominate his herconscious thought or behaviour.(Rao 13-14) In the first phase Indians with an advantage of English education tried to get assimilated to the fold of the colonial master. The first reaction is that of adoration and admiration which finds a psychological fulfilment in each other i.e. the colonizer and the colonized. The second phase indicates the educated Indians getting disillusioned with their British masters. A feeling of protest gets engendered against the atrocities of the colonizer. This led to the spirit of nationalism. The third phase stands for rebellion. The elitist Indian National Congress enlarged its base by enlisting mass support which lent legitimacy to their leadership. In this phase they try to strengthen their Indian identity and start working for resurgence or regeneration of their nation. In the fourth phase the enthusiasm for national resurgence gets coloured by spiritual regeneration. This is where the individual rises above self interest. Mahatma Gandhi laid stress on truth and ahimsa and spiritual regeneration to overcome national crisis. The action in *Kanthapura* is verily Indian. The growth of the national consciousness among the illiterate masses of *Kanthapura* follows Gandhian lines and actually describes the third and fourth phases. At the time of writing of *Kanthapura*, Indian freedom struggle was going on. Raja Rao is narrating it from a fresh perspective that of an illiterate village woman. She tells the story of the village from inside in a casual, informed and conversational tone. She begins saying, "

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Our village I don't think you have ever heard about it. *Kanthapura* is its name and it is in the province of Kara."(

Rao 1) The spread of Gandhian influence in a remote village like *Kanthapura* typifies the blowing of the winds of struggle for Swaraj, all over India between 1919 and 1930. *Kanthapura* represents lacks of villages in India, real India is rural India according to Gandhi. Its representative character is rightly pointed out by C.D. Narsimhaiah: "... For *Kanthapura* is India in microcosm; what happened there is what happened in many places during India's fight for freedom."(Narsimhaiah 43) The inspiring protest campaign launched by Mahatma Gandhi throughout India in the form of salt - satyagraha, swadeshi and non-cooperation movement etc. awakened even remotest villages of India. The disciplined non-violent Gandhi men and women, young and old were prepared for any sacrifice that was expected of them to end the alien rule on Indian soil. Their handy weapons were satyagraha, courting arrest etc. Here swaraj struggle is effectively enacted by the satyagrahis. Charkha assumes the real symbol of Swaraj. Gandhi sent the message that by spinning yarn the money that is given to the Colonizer will be preserved for providing clothes to the naked. Gandhi's Hind Swaraj presents a counter culture to the machination culture of the ruler. Gandhi's swaraj fundamentally implies autonomy, individual economic and political freedom, self-rule and freedom from the oppressors. Key to the understanding of Gandhi's swaraj is the "collective freedom" from the foreign rule. Gandhi prefers swaraj for independence as it essentially emphasises the self rule. Self rule not only carries the political meaning of home rule but also the transformation of the individual self from violence and coercion to virtues like justice, temperance, courage etc. *Kanthapura* is a compelling narrative that illustrates self-governance through Moorthy and other Gandhians. Moorthy, the protagonist endeavours to propagate the Gandhian notion of swaraj in traditional caste based society. The story of *Kanthapura* is one of action - action of organised national

struggle for freedom in Gandhian way. It is of course a political nove but here spiritual strands are also intertwined with the political because of Gandhian leadership. Moorthy the central figure in the novel sums up the spirit of Indian freedom as follows: "And remember always, the path we follow is the path of spirit, and withtruth and non-violence and loveshall we add to the harmony ofthe world. For brothers, we arenot soldiers at arms, say I,we seek to be soldier saints."(Rao 131) Moorthy further explains to the villagers that they are not merely agitating for political freedom but participating in a spiritual movement for liberation. The main movement, he further explains, needs a collective action as does the construction of a temple which stands pillared on all corners. Moorthy is the living presence of invisible Gandhi. Unlike The Untouchable and Waiting forMahatma the physical appearance of Gandhi is not there, but for all practical purpose it dominates the scene. The whole army of human fighters are influenced by Gandhi in an intense manner. Moorthy is instrumental in bringing about Gandhian consciousness among the masse of Kanthapura. As Srinivasa Iyengar says, '

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Gandhi is the invisible God, Moorthy is the visible Avatar.'

In the fight for liberation Iyengar says,"

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Orthodoxy is pitted against reform, exploitation against sufferance, the planter against the coolie, the corrupt officials against self-respecting villagers."(

Iyengar 391) In the fight against the British Moorthy is successful in winning the confidence of most of the villagers including the pariahs. Major support is lent to him by Patel Range Gowda, Ratna, Rangemma, Rachhana, Seenu and others. But in his efforts against the rulers he is vehemently opposed by persons like Bhatta, Waterfall Venkamma, Swami and a few others. Badekhan is the symbol of brutal repression by British agents. The villagers are not afraid of arms since they draw abhaya, 'fearlessnes' from the Gandhian movement. The narrator Achakka queries:"What is the

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policeman before a Gandhi'sman? Tell me, does a bear standbefore a lion or jackal before an elephant?"(42)

The above lines indicate the extent to which the impact of Gandhi worked on the lives of the ordinary people. Women characters like Ratna, Rangamma provide rock solid support to Moorthy to resist orthodoxy so that they may carry on their struggle for freedom in an unflinching manner. They resist the representatives of orthodoxy like Bhatta, Badekhan and Waterfall Venkamma in a successful manner. There is enough evidence of political consciousness among the poor masses of Kanthapura. A similar awakening all over India is not to speak of. The commitment to the cause of independence is matched with their avowed concern for the growth of democratic institutions. The unanimous election to Congress Panchayat Committee bears ample evidence to it. The entire process sets the tone of Indian politics of Gram Raj or Rama Rajya as envisioned by the father of the nation, Mahatma Gandhi. After the formation the Congress Panchayat Committee people begin to spin more and more bundles of yarn to be sent to the city. They say," we got saries and bodice clothes and dhoties, and Moorthy said the Mahatma was very pleased. May be he would remember us."(80) This activity arouses the suspicion of the police and they come to arrest Moorthy. People keep on shouting slogans, 'Mahatma Gandhi ki Jai.' They keep clamouring around Moorthy to prevent his arrest and there is a lathi charge. Moorthy in the true Gandhian spirit, tells them:"Brothers in the name of Mahatma let there be peace, and law and order. As long as there is God in heaven and purity in our hearts evil cannot touch us! We hide nothing. We hurt none."(88) Moorthy is hit as soon as he mentions the name of Mahatma and is dragged away forcibly, along with other men of the village. Women protest but they are given a brutal treatment. They are kicked in the back, on the head and in the stomach. Madanna's wife is squashed against a wall and her breasts are squeezed. This injustice arouses the Brahmins also and they join the shouting of slogans. Even cynics are quite skeptical about the success of Gandhi's motto of non-violence pronounce themselves to be Gandhi's men and get beaten. As a result of the arrest of Moorthy there is great unease and mobility among the people of Kanthpura and Karwar. Moorthy refuses any help offered by Sankar, the secretary of the Karwar Congress Committee and is sentenced to three months imprisonment by the judges. Moorthy's arrest makes the atmosphere more politically charged up. A meeting is held by the Congress workers in which speakers talk about Moorthy, charkha, Hindu Muslim

unity and the policy of the foreign Government to crush all self respect. Keeping its momentum of repressive approach, the police arrests some men of the committee. Others form a procession and go on shouting 'Vande Mataram' and 'Mahatma Gandhi ki jai.' After a few days of Moorthy's release, they wait for the orders from headquarter as Mahatma Gandhi is about to start the famous Dandi March. Mahatma Gandhi leaves Sabarmati with eighty two followers who all wear 'khadi'. But the news comes that Gandhi, along with the followers has reached his destination and has even manufactured salt. The others follow suit. Some of them are beaten and are arrested. Gandhi too gets arrested which makes the Panchayat Congress Committee take the decision to start the Don't-touch- the- Government Campaign. They decide not to pay the taxes even if the government attaches their lands. They also decide to picket the toddy booths because the toddy trees are Government trees and the toddy booths are there to exploit the poor and the depressed. They even decide to establish a parallel government which will rule them. Range Gowda is appointed the 'patel' again and the people are asked to show allegiance only to him and not to the one appointed by the British Government. Once again like Gandhi, Moorthy warns people against resorting to violent means and threatens the suspension of the movement at least for six months as a penance in case it turns out violent. This political move shook the government of the Red man. Under the leadership of Moorthy, the village activists launch their fight with picketing the toddy grove & Skeffington Coffee Estate. The coolies also join them. The severe lathi charge from the police is welcomed with the slogans of 'Mahatma Gandhi ki Jai!' In spite of stiff resistance put up by the police, they manage to break many of the toddy pots. But ultimately, all of them are rounded up by the police and taken to the different directions in groups and dropped at the most inconvenient spots. But they somehow manage to reach Kanthapura. Next on the list to be picketed is Rampur Toll Gate toddy booth. They try persuasion. "Brothers and sisters and friends, do not drink in the name of Mahatma. The Mahatma is a man of God; in his name do not drink and bring harm upon yourself and upon their community."(146) Many of them closed their shops and many left their jobs to accept the appeal of Moorthy and his men. Persons like Vasudev, Potter Chandrayya and Seetharamu had horrible tales of persecution to share. Day after day Revenue notices would be served to the villagers but they were not taken any notice of by the people. Persecution by the police continued. Barring a few families of priest Rangappa, Bhatta, Waterfall Venkamma, Shopkeeper Subba Chetty, and Agent Nanjundia and Concubine Chinna who paid the fee for their lands, others led by Moorthy and Patel didn't pay. As a result, hell is let loose upon them. Moorthy tells them to ring the sanctum bell as a signal if a policeman comes to anyone's house. Unfortunately he is arrested - City Congress members join the villagers to provide morale booster. In the absence of Moorthy and Rangemma, Ratna takes the charge and guides women revolutionaries to escape the wrath of policemen. Unfortunately Puttamma and Seethamma are held, and molested and raped. The others become victims of lathi blows of police. Ratna guides women to the promonotory for safety. The city boys give them the support and tell them how Khadi, satyagraha, non-cooperation have spread everywhere. These city boys plan 'Satyanarayan Puja' and a religious procession to be led to the barricades of the Skeffington Coffee Estate so that coolies can also join. When slogans 'Satyanarayan ki jai' and 'Mahatma Gandhi ki Jai' are shouted coolies from the city reaping harvest join the satyagrahis. Skeffington Coffee Estate coolies also join. A very brutal lathi charge is launched by the police. When the city boys tell the soldiers not to fire as they are non-violent, they are told by the white officer to salute the Government flag. Someone rushes at the flag, but he is badly hit, this leads to hand- to- hand scuffle and Ratna shouts, "No violence in the name of Mahatma."(176)The soldiers fall on them with their bayonets and guns. And then "Shot

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after shots ring out and man after man falls like an empty sack, and the women take up the lamentation."(181)

Raja Rao makes the action alive with a quick succession of horrific events of police brutality and recklessness. Some of the women manage to escape and reach Maddur where they are offered some refreshment. At last when they reach Kashipura they are welcomed as "the pilgrims of Mahatma" (184). They decide to settle down there as Kanthapura gets reduced to ashes. Because of Gandhi - Irwin Pact, Ratna, Seenu, Moorthy and others are released from jail. Ratna comes to stay with the women in Kashipura and relates arid atrocities committed on the prisoners in the jail because they had refused to salute the Union Jack. The struggle for Freedom is still on when the novel comes to an end. Moorthy appears to have become slightly disillusioned about the effectiveness of Gandhian principles. His skepticism about Mahatma's ways draws him closer to Nehru whom he calls "equal - distributionist." But people of Kanthapura still believe in the 'Swaraj' of Mahatma Gandhi. Thus Kanthapura as a political novel sheds light not only on the sacrifices of the great leaders but also of ordinary people. Gandhiji's 'invisible' presence awakens the revolutionary instincts of common people who got ready to observe the directions of the local Gandhi at the cost of their lives. The next novel Comrade Kirillov deals with a protagonist who goes to the fold of Marxism in spite of having continuing attraction towards Hinduism and Gandhi. The Marxist Theory of Dialectical Materialism means that political and historical events result from the conflict of

social forces and are interpretable as a series of contradictions and then solutions. The conflict is seen as caused by material needs. It caused a great upheaval in the arena of world's socio-economic development. The class consciousness culminating in the elimination of the class enemy leads to the proletariat dominated democracy. The theory set a novel pattern before the world and opened a new horizon on the socio-political scene. This political ideology formed the backbone of many a political movement in all parts of the world. The novel Comrade Kirillov begins with author's words that he first met communism in Kirillov, an Indian named Padmanabha Iyer turned communist. The novelist paints Kirillov's character through his bodily appearance: Kirillov, was an Indian, his pants too dissimilar for his limbs, his coat flapping a little too fatherly on his small, rounded muscles of seating, his lips tender, slow and segregate – out of which eked true words and numbers, his narrow, dun eyes gave an added touch of humanity to his ancient and enigmatic face."(CK 7) He wore a

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necktie which had a "prater plus - parenthetical"(25) curve as if some deep philosophy had gone into its making.

His ill-fitting pant, coat and tie speak of his indifference to body and his ancient and enigmatic face convey contradiction in his character as he is in search of a new world having stamp of Communism. Padmanabha Iyer a South Indian Brahmin was born, brought up and educated in India. He came under the magic spell of Theosophy which took him to California coastline, a place where new religions are born and where through theosophical society a new Benares was to be established. It was here that he found many spiritually starved souls like him, were pining for the vision of the Messiah. It was a very significant period for India as her destiny was bound with the success of Theosophy and Mrs. Annie Besant, the founder of the movement. Mrs. Besant wished India to emerge out of Anglo-Saxon devilry. The protagonist's family enjoyed a coveted position in the society as they belonged to landed aristocracy. Padmanabha was a voracious reader and purchased plenty of books especially socialistic books. England and the Labour party had a great charm for him. When Jiddu Krishnamurthy disowned his messianic role from theosophical society, Padmanabha bade good goodbye to it to adopt

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the doctrine of Communism. He got disillusioned with Theosophy when the idea of the misery of Indian peasants made him doubtful about its potentialities to eradicate poverty and starvation from India. The recollection of the sights of human degradation and awful humiliation of man in India turns him to Communism.

He learnt German to probe deeply into Karl Marx and Engels. He had great admiration for Lenin and the Russian Revolution. Padmanabha's adopting communism is not merely a shift in political ideology but an attempt to alter his own vision of life itself. To quote Narsing Srivastava: "But Padmanabha's real conversion took place when he became a communist and in that conversion lay a veritable incarnation."(Srivastava 93) Padmanabha became Kirillov, creating an ambivalence in his own character and mind. Padmanabha went to Liverpool with very little luggage and a heavy load of books. He took a small dingy room and had strict vegetarian food and befriended members of Labour Party. The racial discrimination on account of colour was horrible. The condition of Negroes was worse than that of Asians. He found veracity of Karl Marx on the benches of Bloomsbury park. Marx's universal outlook had great fascination for young Indians. The British Museum appeared to have squeezed all his energy. He was almost on the verge of his death because of hard labour and intermittent starvation. The kitchen cupboard was empty and there was not even a piece of dry bread or a pinch of dry butter, The narrator presents a true picture of a man who is a prisoner of ideology: "Kirillov will die - but India shall be free - Kirillov will kill himself - but the new communist state will rise. Man is a biological equation and Marxism has no traffickings with individuals. All men in Marxism have anonymous names and death."(26) 'R', a young reporter of "The Hindu" and a distant cousin of Kirillov accompanied by 'S' "a shorn Sikh and an unprecedented widower who chased girls by the wayside and abandoned them pregnant" went to meet Kirillov. They discussed a large variety of subjects which included Marx, Gandhi, history, love making, biology, politics, economy, sociology and anthropology. This was a period of great upheavals as German air-crafts were seen hovering over London now and then and it seemed the world was on the edge of a new era. At that time he married Irene, a Czech, a working nurse having red hair, red blood and communist ideas. He really loved her. As a result of his erratic work schedule and failure of proper prognostics, there is a marked deterioration in his health. He was very eagerly waiting for the new turn of history. This worried Irene and she took every possible care to keep him happy. She was so delighted to discover her pregnancy that she was all the time lost in the vision of a child fathered by an Indian and mothered by a Czech. It was agreed between the two that if the boy, he would

be named Stefanovich or if it were a girl, she would be named Lila. In the meanwhile party directive from Stalin asked communist workers all over the world including India to toe the British line. He had faith in the leadership of Stalin, though he failed to appreciate fully the party - line. By and by he began to emerge out of the strange psychosis which had gripped him. One morning he felt tremendously inspired, and he sat down to write a brilliant thesis on the necessity of supporting the British in the War. He was so thrilled that he felt a change in the colour of his skin. In a cheerful mood, after a very long time, he looked at his wife with sweetness. It was a matter of great comfort for him to see India entering international arena; it was a new dawn in the history of India. At this juncture Comrade Kirillov became Padmanabha Kirillov. A new glow could be seen frolicking on his radiant face. He received applause and admiration at British Council meetings, and public assemblies for his astonishing Labour theories on people's war. He was hailed as an authority on India's place in the war effort. A progressive publisher also accepted his manuscript entitled 'India and her Struggle.' The 1942 "Quit India Movement" of Gandhi gave a great jolt to the leadership of Churchill who appeared to have lost reins in India. In December this year, Kirillov was blessed with a male child and he was named 'Kamal' and not Stephenovich. The war continued and consequently Hitler was vanquished. Irene died in a child birth, followed by the death of a newly born daughter. Kamal with a glass casket containing the beautiful white ashes of his mother and sister was sent to his grandfather in Trichonopoly for care and change. He was to offer the casket to the Cauvery any time. Kirillov still very much involved in party activities, left for Moscow. He was last reported to be in Peking. It is a short journey of a spiritually hungry soul in search of reality. In spite of his repeated declarations of his commitments to communism, Kirillov has not been able to sever his link with the traditional Indian thought, philosophy, tradition and literature. His life like that of the novelist

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has been a persistent quest for truth and the ultimate realization that Indians will never betray their

mother land. Like the typical dreams of Indian communists who visualise a socialist Utopia in which perfect equality reigns and that no man will be at the mercy of the other, Kirillov also holds fast to the fond hope that communism would usher in a state of society, where no man would be the master of another. The ideological and consequent psychological conflict an Indian communist undergoes has become a part of the recorded facts of history. The alliance between communist Russian and imperialist Britain during the Second World War prompted Indian communists to assume a liberal attitude towards British Government in India. 'R', the narrator who in all likelihood stands for the novelist Raja Rao himself comments on this peculiar situation with all pungency at his disposal: "The comrade and collector had now become friends, like the dog and the jackal." (CK, 63) Kirillov's preference for communism happens as a reaction to the reactionary tendencies of Hinduism observed by Kirillov:

the most reactionary force in the world Indeed

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politics today - far more poisonous than
Chiang Kai Shek is your Hindu.

He and his metaphysical myths, his karma and his caste, his I- will- not- eat, this, and I-will-not-touch that, his as superior feelings and his impotence his decadence is the foulest of our earth has to bear. (83) In spite of his firm faith in Hinduism, Raja Rao, too goes through phases of skepticism, disillusioned by the decadent practices continued to be observed in the name of religion. As Narsing Srivastva observes: As a philosopher of history he depicts in Comrade Kirillov a phase of contemporary Indian history in which one finds the intellectual torn between divergent pulls of two ways of life. The author seems to have dramatised an unrevealed part of his own being which in its disgust of all that is rotten in India leans towards communism of which Kirillov is an extreme cause. (96) The progressive element in him clubbed with his radical vision of mind comes in clash vehemently with his orthodox traditionalist psyche. Most of the Indian intellectuals are sensitive to the two trends. Though they have not ultimately subscribed to the communist ideology, they give due regard to Marxism and weigh things seriously and accept certain of its tenets such as justice to working class people and the eventual struggle that ensues in such context. Minus materialism and means of violence, every Indian intellectual is a communist in the avowal of mass movements launched in the cause of lowly and the downtrodden. Ambivalence is the key note of his character. Intellectually, he is an ardent Marxist, but emotionally he is a true Brahmin taking care meticulously of the sacred thread. But he hates to acknowledge this contradiction. Kirillov's character is a study of a

person who is caught in powerful ideological subtleties and complexities of modern world and is torn between his intellectual pursuits and emotional pulls. He adores all that is noble and good in Indian thought and living and rejects unhesitatingly all that is obsolete, and irrelevant in it. He rejects Gandhi and observes: "Gandhi was kleptomaniac. Gandhi would be wiser if he read Freud."(36) But he cannot tolerate a single word said against Gandhi, though he himself said more severe words about him than Churchill might ever about Mahatma. When he spoke of India, it appeared "

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as though he were - talking of a venerable old lady in a fairy tale who had nothing but goodness in her heart and who was made of morning dew and mountain honey."(113) He

was proud of his heritage but if Irene spoke of India, "she was silenced by his ecclesiastical look."(58)He simply remarked "What do you know Irene?"(58) Irene understands the dual nature of Padamnabha Kirillov's personality, his innermost conflicts and decides not to go to India. She knows: "

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Indianness will rise up once he touches the soil of his land and all his occidental veneer will scuttle into European hatred"(113)

Unlike Madeleine of *The Serpent and the Rope*, she terminates her marriage in her death. Padmanabha regards Gandhi's theories on sex and regards Gandhi's morality as bogus and the plainest of vulgarity. He goes to the extent of saying that Mahatma Gandhi should have been born in the Middle Ages and should not have bothered with the theology in the rational age. He even doubts the validity and relevance of non-violence as a political tool developed by the Mahatma Gandhi, arguing that the British could not crash this way. He wishes the Mahatma should die soon so that socialism can be established in India. Still Kirillov cannot stand any one else criticizing Mahatma Gandhi and the author justifies it by saying that it is because of his being Indian whose peculiar reactions cannot be predicted. He is very sensitive and sentimental as far as anything about India is concerned Though Kirillov calls Gandhi "an old puritan humbug"(101) 'that fine moral hypocrite'(101) he feels thrilled when he speaks of him. Irene says to him, 'At heart Gandhi is your God. You trembled when you spoke of Gandhi to S.'(101) Actually he cannot bear any European or Bourgeois or even communist to speak against the Congress or Gandhi. The novel marks a realistic portrayal of P Kirillov's divided loyalty and his split consciousness with acute sense of irony and a perceptive understanding of human psyche. Raja Rao faithfully portrays the ideological ambivalence of Indian intellectuals caught up in the influence of communism. His Kirillov is a representative of a class of neo-colonials and Kirillov's ambivalence is reflection of a general ideological confusion that followed independence in most of the ex-colonial countries. Kirillov in spite of his scholarly bent of mind fails to clear the ideological confusion of his times.

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Technique and Style

Technique is of great importance and is considered an important tool in the presentation, interpretation and evaluation of works of fiction and non-fiction. The choice of the narrative technique depends upon the kind and quality of experience, the writer wishes to communicate and the thematic, artistic and psychological effects he wants to produce. The right use of technique leads to the success of a fictional and non-fictional work. Raja Rao is undoubtedly, one of the most widely admired Indian English novelists known for vast range of by virtue of his wide range of philosophical, intellectual, political, social content and his command of the fictional form, language and technique. Primarily, he deals with Indian philosophy and man's spiritual quest for liberation. It is true that

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most of the Indian English novelists have adopted the traditional nineteenth century western form of the novel in

presenting the varied colours of Indian life. They lack originality in presenting their different events and experiences in their characteristic way. But Raja Rao and S.N. Ghosh, G.V. Desani have been able to evolve their distinctive Indian form in consonance with their artistic instincts. Having very deep roots in the Indian soil Raja Rao has edge over others so far as the originality of the content and technique is concerned. Prof. M.K. Naik rightly remarks about the significant contribution of Raja Rao to Indian novel in English: "Raja Rao has also brought to the Indian novel in English many elements in which it had been previously deficient:

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an epic breadth of vision, a metaphysical rigour and philosophical depth, a symbolic richness, a lyrical fervour and an essential Indianness of style.(

Naik 160)

Raja Rao's novels are very close to Mrs. Jhabvala's conception of Indian novel "qtd in K K Sharma" as a distinct genre. Mrs. Jhabvala is of the view that Indian novel cannot become a distinctive genre and its creator cannot be really true to their basic artistic instincts until they produce novels which would be bits of prose, poetry, anecdotes, lots of philosophizing and musing an oblique kind of wit, and an ultimate self-surrender, sinking back into formlessness, into eternity... something like Indian music.(Sharma 4) A close look at the works of Raja Rao reveals that Raja Rao, from the very beginning of his career has been conscious of evolving a new form for his novels by re-orienting the traditional Indian art of storytelling as found in Mahabharata, the Ramayan, the Puranas and the Panchtantra in the light of modern experiments in the art of novel writing of Europe. Besides the primary influence of epics like the Mahabharata and the Ramayan and his deep rooted grounding in Indian metaphysics and culture, Raja Rao was never indifferent to writers and cultures of the West. He was also fascinated by the literary genius of Fyodor Dostoevsky (1821-81), Romain Rolland (1866-1944), Boudelaire (1821-67) and Paul Valery (1871-1945). Dostoevsky's The Brothers Karamazov (1912) and Romain Rolland's Jean Christophe (1910) had deep impact on him. In spite of his appreciating the psychological complexities, contradictions and love beyond conventional bonds and sensuality as an avenue for the elevation of spirit as projected in their works and also in the works of Raja Rao, Rao's narrative technique has his trade mark stamp. Raja Rao's narrative technique has the different strands- Puranic art of storytelling, Mahatma Gandhi as a new Avtar, legends connected with a particular place (Sthala-purana), harikatha, myths, legends and symbols and colouring of English with Kannada and Sanskrit and having expansive and reductive style suited to the content of his novels. These different methods help in evolving a narrative technique most appropriate for the expression of his literary works. Raja Rao's first novel Kanthapura has been written in Puranic form. It's narrative technique is based on the traditional method of storytelling. It is written from the point of view of "I" as witness narrator. It is noteworthy that he chooses Achakka, a simple old village-woman, with profound wisdom. She is

witness-narrator and weaves the past and the present, gods and men together in her narration. Like Tiresius in T.S. Eliot's The Wasteland she shows the past and can foresee the future, she herself had a first hand knowledge of the Satyagraha movement as she herself was one of the participants. In this connection Prof. Raizada's comment is significant. ...She has witnessed how her village, responded to the Gandhian Movement, how its people shook off their lethargy and joined Gandhi's militant programme of Sayagraha, how they took to hand-spinning, shed their caste and creed prejudices... She has experienced the patriotic fervour and excitement as well as the atrocious and cruel brutalities let loose by the British Imperialists. She has been both a spectator and participant in the traumatic drama. Her narration of events is therefore authentic and also objective. By this device of telling story not as author perceives it but as one of his characters in the novel perceives it and by restricting the reader to the field of vision and range of knowledge of the character alone, Raja Rao not only eliminates garrulous omniscient author whose frequent intrusions break the illusion of reality, but also adds to the intensity and vividness of his narration...he maintains a severely limited and undeviating attitude to this theme in form with all the events and characters forming its integral and contributory parts.(Raizada 37) She is a symbol of the hopes and aspirations of all women of Kanthapura. An unlettered woman she mingles myths and fact in her natural manner of reflection and observation through her vision and range of knowledge. Raja Rao's

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Kanthapura is a remarkable rendering of India's struggle for independence which affected even the remotest villages in the country. The novelist elevates the Gandhian movement to a mythological plane.

She is fascinated by the Indian metaphysical tradition which is devoted to

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myths and fables drawn from Indian culture. Mother India is the goddess of wisdom and well being

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represents the enslaved daughter of Brahma and therefore, the gods must incarnate themselves on earth to work for her freedom. At Brahma's command, Siva incarnates as Gandhi to liberate India from her enslaved slavery.

Raja Rao employs

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the mythical analogy of the battle between Rama and Ravana to describe the struggle between the Mahatma and British Government.

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In this novel, India is compared with Sita, the Mahatman is regarded as Rama and Jawaharlal is considered to be his brother Bharata.
The narrator says "

the Mahatma will go to Britain and he will get us freedom."(Rao 189) She adds that Rama represented by Gandhi will comeback from his exile and

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from his exile and Sita will be with him, for Ravana will be slain and Sita freed. The brother Bharata will receive them and, as they enter Ayodhya, there will be rain of flowers. Freedom Movement is symbolic of the Devas against the Asuric (demonic) rule represented by the British.

K.R. Srinivasa Iyengar remarks: "

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The reign of Red-Man is Asuric rule, and it is resisted by the Devas, the Satyagrahis. The characters sharply divide into two camps: the Rulers (and their, supporters) on the one hand and the Satyagrahis (and their sympathizers) on the other."

Iyengar 391) In Kanthapura, Raja Rao emphasizes the role of religion in the struggle for freedom.

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The significance of independence is expressed in a religious metaphor. The political activity of the citizens of Kanthapura gathers strength from their religious faith. The

villagers celebrate Shankra Jayanti and arrange Harikathas. The Harikatha – man, Jayaramchar, who is expected to narrate harikathas alone, deliberately mixes religion with politics. As

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he talks of Damayanthi, Shankunthla, and Yashodha he must say something about Swaraj. The subtlety of Gandhian thought and the complex political situation of the pre-independence era could be explained to the unlettered villagers only through the legends and religious stories of gods,

commenting upon the Gandhian Movement in Kanthapura R.S. Singh "qtd in K. K. Sharma" points out that a "villager born and brought up in Indian tradition understands easily a contemporary problem if it is explained through a fable or an episode of the Ramayana or the Mahabharata or the Gita, etc."(Sharma 22) Once the illiterate villagers have understood the efficacy of freedom, they take keen interest in politics and launch a movement against the "Red-Man's Government that is why"

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reading of a newspaper becomes as serious a discipline as the reverent reading of the Gita and hand spinning is elevated into a daily ritual like puja. The walls of orthodoxy are suddenly breached: revolution comes as a flood and carries all before it."(22)

Moorthy initiates the idea of celebrating the Rama festival, the Krishna festival and the Ganesha festival and of having bhajans and harikathas every month. His "

hunger of God" affords him a remarkable fortitude to face the imprisonment, severe beatings and even excommunication. His spirituality, reflected in his fasts and prayers, gives him potential strength and, as a result, he becomes popular enough to lead the movement in Kanthapura. The inhabitants of

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the village often invoke the goddess Kenchamma for the success of the movement. It is the recitation of bhajans in the Kanthapureshwari temple that generates unity among the masses, for, as the dusk falls, the oil lamps of the sanctum are lighted, the bell is rung, the couch is blown and men join the gathering from every nook and cranny of the village. C.D. Narsimhaiah maintains that the novel displays the dynamic power of a living religious tradition, for there is a tremendous religious activity in the novel. He observes that "religion seems to sustain the spirits of the people of Kanthapura."

Narsimhaisa 104)

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The villagers are enrolled as members of the Congress in the sanctuary and the oath taking ceremony is performed before the gods in the sanctum. Moorthappa invariably asks the recruits to stand before the god and vow they will never break the law and will spin the yarn, practice ahimsa (non-violence) and seek truth.

Whenever in crisis they invoke the goddess. When Moorthy is arrested they pray to the goddess to set him free: "

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The Goddess will never fail us she will free him from the clutches of the Red-man" (Rao 134)
The

village Kanthapura as a sthal-purana is hallowed by the presence of goddess Kenchamma, the legend which explains her presence here has a close parallel to the numerous legends of this nature of which the Puranas are full. The story is revealed through the narrator who tells us about the devastation caused by a demon who took young sons as food and young women as wives. In order to save the village from such a big disaster, sage Tripura, underwent a long penance to 'bring down the goddess Kenchamma from Heaven'. In a matter of fact language of a village the narrator tells the story of Kenchamma: "

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And she waged such a battle and she fought so many a night that the blood soaked and soaked into the earth, and that is why Kenchamma Hill is red."(2)

Thus goddess Kenchamma having been brought from heaven, by the sage Tripura, protects the villagers all through their lives in the time of "famine disease, death and despair."(3) The story of the goddess Kenchamma's settling permanently in Kanthapura has a mythic parallel to the coming of Ganga on this earth from heaven for the purification of the ancestors of Bhagirath. Ganga-Purana mentions all the details. Like Ganga, Kenchamma has come to the rescue of the people of Kanthapura who worship this "great and bounteous" goddess. Kenchamma, happens to be the goddess of Kanthapura, who according to age-old traditions, has her jurisdiction limited to this village. She is a supreme village-deity. There are lesser village deities whose job is to take care of the

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various problems of the village. Thus, Ankkamma takes care of Cholera; Mariamma takes care of small pox and other diseases including those of the cattle.

River Himavathy who is the daughter of Kenchamma, is very modest and is easily satisfied. These legends remind us of the various legends associated with other well known major rivers of India. The villagers have an abiding faith in the power of their deities like Kenchamma and Himavathy. At the time of Moorthy's trial, they believe that

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goddess will free him. "She will appear before judge and free him."(97)

Likewise, their comment on Gandhi's march for making salt reflects their racial and mythological consciousness: "...

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Oh, no, the Mahatma need not go as far as the sea, like Harishchandra before finished his vow, the gods will come down and dissolve his vow, and the Britishers will leave India, and we shall be free, and we shall pay less taxes, and there will be no policemen."(124)

Raja Rao's makes successful and extensive use of myths, legends and symbols through which he not only communicates his vision of life but also imparts form and compactness to his novels. Kanthapura as a Sthala-Purana embodies myths and legends. Raja Rao's constant reference to myths is his rhetoric of fiction. He further writes about the tradition of 'Sthala Purana' followed in his novel:

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There is no village in India, ...that has not a rich 'Sthala Purana or legendary history of its own. There Some god or god-like hero has passed by this village-Ram might have rested under this peepal tree, Sita might have dried her clothes, after her bath, on this yellow stone, or the Mahatma himself on one of his pilgrimages through the country, might have slept in this hut...(

Rao Foreword).

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Kanthapura is an outstanding example of the combination of Puranic and folk-tale elements. The

myth of the descent of Kenchamma from heaven on earth to kill demon is puranic but when the narrator chooses to make a specific point of the colour of the hill, the elements of legend and purana mixed together make a 'Sthala Purana'. The characters are presented longer and larger than life. Jayaramchar, the Harikatha man gives Gandhi the status of a god as he is identified with Rama, for killing the demon Ravana (The Red-man) and then with Krishna, killing the Kaliya (The poisonous British Government). Gandhi's visit to England for the second Round Table conference has puranic overtones: "They say that

Mahatma

will go to Redman's country and he will get us Swaraj...

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he will come back with Sita on his right in a chariot of air..."(189)

In Raja Rao's Kanthapura myths legends and symbols form an integral part of the organic structure of the novel. The entire freedom struggle becomes Devta's campaign against the demonic (Asuric) rule of the British. The entire lot of characters are divided into two warring symbolic camps, viz., the Gandhians, Satyagrahis

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and their supporters on one side, and the Britishers and their supporters on the other.

In this way Mahatma Gandhi who had a tremendous influence on the mind of Raja Rao, becomes symbol of a veritable god. He becomes a symbol of divine power coupled with tangible reality, a 'Narsinga'. Along with Rama myth runs Krishna myth wherein Krishna killed Nag Kaliya. The villagers believe that Gandhi like Krishna will slay the Nag Kaliya (the symbol of the poisonous- rule of the British) and will get Indians freedom from the enemy. The use of the religious metaphor helps Raja Rao's narrator to explain the subtleties of the freedom movement. It is a part of Raja Rao's narrative technique. The narrator blends the past with the present. Myths co-exist with the contemporary reality. The strength to fight the British comes from the religious faith of the villagers. The villagers, now and then, invoke the spirit of goddess Kenchamma for the success of the freedom movement. Whereas Kenchamma is a symbol of protector and benefactor of the villagers, Gandhi is a symbol of ideal life-code, of a holy noble person. Moorthy becomes a symbol of a modern progressive and spiritual leader, a messiah of the pariah and a symbol of a new life in Kanthapura. So we see that Kanthapura has myths, legends and symbols as integral features of the structure of the novel. Besides myths, legends and symbols Raja Rao makes new experiments in style. The syntax of his sentences is quite different from the intonation of King's English. The opening

sentence

of the novel "

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Our village- I don't think you have ever heard about-Kanthapura is its name and it is in the province of Kara"(1)

is quite typical of his daring experiment. His using of long sentences is in consonance with the garrulous and gossipy style of talking of an old woman, the narrator of the novel. A very novel aspect of his narrative technique is his use of literal translation of Indian phrases and idioms in English,

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phrases like "traitor to his salt", "licker of your feet", "sparrow voice", "

helpless as a calf" "a crow and sparrow story", "every squirrel has his day" etc. These translations add Indian flavour to the story. Speaking about Raja Rao's language and style in Kanthapura Prof. Narsimhaiah very aptly argues: Here is a distinctive Indian sensibility, a peasant sensibility to be precise and expressed in English language. The words are English but the organization of the material is Indian and the novelist had to organise both experience and expression himself. ... If I may elaborate a little, the emotional upheaval that overtook Kanthapura could only find expression by breaking the formal English syntax to suit the sudden changes of mood and sharp contrasts in tone.(65-67) Kanthapura is an epic of freedom struggle, encompassing India's vastness within its artistic structure of a work of a fiction, especially grand battles on the field of the villages. It is a marvel of narrative techniques, a blend of puranic style, symbols, myths, religious metaphor and linguistic experiments. The Serpent and the Rope, Raja Rao's second novel, has been called

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a modern Indian Mahapurana both in content and form. It

is an attempt at Puranic recreation of storytelling. It contains a vast range of stories, fables, legends, philosophical reflection on Christianity, Buddhism, Vedanta, Tantra, mystical experience and interesting observations on religion and politics. It is punctuated with long dialogues and lots of interior monologues. Prof. M.K. Naik remarks about the merit of this novel: The Serpent and the Rope is a highly complex and many sided work of art, being at once tragic story of a marriage of minds which drift apart; the spiritual biography of a learned, sensitive and imaginative modern Indian intellectual- a saga of his quest for self-knowledge and self-fulfillment; a memorable statement of the prime value of both the East and the West and a drama enacting their impact on each other; a sustained piece of symbolism and recreation of a valuable ancient Hindu myth; and a conscious attempt both to create a truly Indian novel with its roots firmly embedded in native tradition to forge an Indian English style through which alone could its complex vision be authentically and adequately presented.(Naik 76) Raja

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Rao employs the narrative technique of 'I' as the protagonist- narrator.

Ramaswamy, the hero-narrator of the novel is a scholarly young man gifted with exceptionally intellectual and reflective nature. He is the most befitting person for the role of narrator dealing with discussions on philosophical, intellectual and religious subjects. He reveals his inner most thoughts and

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understanding of Indian life through his self-revelatory letters and introspective diary entries.

As a matter of fact, the novel deals with Ramaswamy's (The protagonist-narrator's) quest for knowledge of the self and the eternal self. The novel has some of the stylistic features of the Puranas like artless garrulity and forceful narration of the Panchtantra. The narrator, being an erudite scholar draws up from various languages like French, Sanskrit, Italian and Hindi. He uses a lot of Latin and French words in keeping with his personality. Being broadly Epic in form and symmetry this novel has myths, legends and digressions. Ramaswamy, the protagonist, is a young Brahmin from South India and is from legendary lineage of Upanishadic sage Yagnavalkya of South India. As a research scholar of History, he goes to France to work on Albigensian heresy. Madeleine Rousselin, a lecturer in History, is working on the origin of Holy Grail and its connection with the Cathars. Thus, Rama who has gone there in the hope of finding a link between the Cathars and his Vedic ancestors comes into her contact and they soon marry. After completing his doctorate in History, he hopes to return with his wife to India and take up the job of a Professor of History in some Indian university. In the beginning Rama-Madeleine relationship seems to be the perfect example of man-woman intimacy and love. In intimate moments, Ramaswamy feels that Madeleine is the very essence of his life. He says: ... and taking me into myself, I transpire as the truth, as though touched by itself, like the wave which sees itself to be sea, like the earth that was spread out and was called Madeleine. But when I have to say Rama-her lips are mine turned outward, her flesh mine turned inward, and what a sound she makes, the sound of a jungle doe. (Rao 154) So Rama feels that both of them are inseparable from each other. He feels himself reflected in Madeleine. After a year and half of Madeleine and Rama's physical happiness and joy, their life is struck with a tragic incident. Their first child Pierre's death is ominous for their relationship. Rama's visit to India because of his father's illness and eventual death, his accompanying the little mother for the obsequies of his father, his new role of head of the family and his encounter with Saroja, his step sister at the threshold of her womanhood were developments which took him away from Madeleine and their worldly relationship. Rama's experiences made him more ruminative about life and its different shades. His Benares experience while filling him with derision for the greed of the Priests, was revelatory for him in terms of its holiness and energizing and purifying influence of the river Ganga. While coming back from Benares, Rama's encounter with Savithri, the daughter of Nawab of Surajpur and her coming to his life become eventually instrumental in his severing of relationship with Madeleine. The hero narrator recalls his intuition of something sacred in his first impression of Savithri inspite of her looking too modern: "Her presence never said anything, but her absence spoke. Even when she went to speak on telephone one felt she had a rich, natural grace, and one longed for her to be back." (23) Therefore after his experience of India, his visit to Benares and encounter with Savithri he feels for the first time that something is missing in his relationship with Madeleine. He returns to Madeleine with toe rings from his mother, as a token of blessings and continuity of family tradition. He finds his house locked as Madeleine had gone to receive him at the Airport. Then disappointed Madeleine on her return and unconscious of the future implications, speaks to him: "I just do not know - why, I don't want to enter the house, I don't want to." (59) This remark does not augur well for their relationship. When the light was switched on, she saw Rama and expressed her dismay at his dark complexion. She hurriedly added: "It must be the Sun of India," (59) ironically referring to the change which is come in Rama, as a result of his visit to India. She felt the sensation of a serpent or a dead body when she kissed him. This incident is symbolic of slowly creeping drift in their relationship. When Rama presents the Sari with Kumkum on it, she is disappointed to know that the gift is from Saroja, her sister-in-law and not from Rama. They fail at sacred level because Rama fails to explain the real connotation of the mythology of Shiva, Goddess Mother, Nandi and Ganesh. At the psychological level sense of kinship is missing. As they fail on the sacred and psychological level, they try to achieve union through intellectual exchanges and a passionate love before Rama moves to Advaita Vedanta and she moves towards Buddhist dualism. Their marriage is doomed after Ramaswamy's meeting with Savithri in France and Cambridge. Rama feels intuitively that Savithri can be the right companion in life. Consequently, they are united in a symbolic marriage. Rama thinks that it is Savithri who really deserves these toe-rings. He pushes the rings into her toes. In this symbolic action in a modern hotel room,

Rama discovers his true identity through Savithri (The Feminine-Principle). In their relationship the Feminine Principle is united with the Masculine Principle in order to get true perspective of quest of wholeness. Savithri surrenders to Rama as Mira did to Krishna. Rama touches her head with kumkum, offer Savithri coconut and betel nuts. In a highly passionate manner Savithri humbly submits to Rama: "I have

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known my Lord for a thousand lives, from Janam to Janam have I known my Krishna."(212)
The

death of Rama's second child makes Madeleine completely aloof and indifferent towards Rama. She gradually embraces Buddhism and moves away from Rama to be completely separated from him. The marriage of Rama and Madeleine fails, not because of Rama's supposed infidelity or marital inconstancy but because of unbridgeable gulf between the two cultures. Madeleine becomes a Buddhist and she goes far away from Rama. She fails to understand Rama's truth. Had she tried to reach him through her Catholicism, not through Buddhism, there was a possibility of success. Rama's relationship with Savithri enables him to find the right path in the quest for the Ultimate Truth. Savithri in the novel, like the Savithri of the legend succeeds in leading her eternal lover to the path of the knowledge of the self. In Rama's life when Saroja and Savithri settle down to their household duties and Madeleine becomes a Buddhist the stage for Ramaswamy's launching into the ultimate is all set. But he needs a pilot i.e. a Guru. The narrator concluded his journey thus: "

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Now I think I know, but I must go. I must go to Travancore."(405)

In The Serpent and the Rope, Raja Rao has made an extensive use of myths, legends, folklores which establish the identity of Ramaswamy. His method of weaving stories within a story reminds the reader of the Puranas. Raja Rao "quoted in K K Sharma" has explained the

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mythical mould of his novels thus:

The book that has filled my imagination and come to me for years at every crucial point of my life, to interpret and to help is Ramayan ... Buddhist texts have deeply stirred me, ...They did influence me at one time, with their poetry and rich humanity.... but there is something of Kshatriya in me and I always go back to the Ramayana and

Mahabharatra.(Sharma 38) In The Serpent and the Rope the myths and legends not only substantiate and concretize the spiritual probings of the hero-narrator Ramaswamy, but also link the contemporaneity with the past. In this novel the spiritual relationship between Rama and Savithri has been reinforced by the popular and well known Radha-Krishna myth, the eternal love of Radha and Krishna. In a way it symbolizes aspiration of a seeker for the absolute. For Savithri, Ramaswamy on the one hand, is the symbol of Krishna and Shiva, on the other, for Rama Savithri is a symbol of Radha and Parvati. Rama's union with Savithri is symbolic of the union of 'Prakriti' and 'Purush'. Savithri in her relationship with Ramaswamy realizes the ultimate truth which she could not do in her marriage to Partap. Both Rama and Savithri are victims of alienation in their relationship with their partners. Thus, Rama is right in asserting the primary of the Female Principle: "There is only one Woman, not for one life, but for all lives; indeed the earth was created....that we might seek her."(Rao 230) Rama-Madeleine relationship ends in a fiasco because of Madeleine's failure to understand the metaphysical significance of the bond of marriage which is basic to Rama's way of life. For Rama Benares is the eternal, city. "Where Lord Shiva is worshipped as the great Saviour...The blue-throated (Neelkanth), the three-eyed grant of all desires the imperishable one".(21-22) But for Madeleine Benares is "an obnoxious city with bits of floating human flesh and pyres of the dead."(39) The Greek mythological story of Ulysses and Penelope has also been interwoven by the narrator as a parallel to the story of Ramaswamy's visit to India, leaving Madeleine in France. The story of Rama has another parallel in the story of Siddhartha. Rama's urge for self realization takes him to his Guru at Travancore. The non-dualistic philosophy is presented through the analogy of the Serpent and the Rope. The rope appears to be snake only so long as illusion is there, but there is no illusion when the illusion vanishes. The Guru plays an important part in removing the illusion. The French and Sanskrit verses, interspersed in dialogues in the novel. And the novel comes closest to the Purana, with artistic

absorption of history, literature, philosophy and religion and presents comprehensive totality of human existence. Another marked feature of *The Serpent and the Rope*, is the use of Indian idioms and phraseology and proverbs translated into English. These impart flavour of Indianness to the novel, for example 'Siva's head is the Kailas', "The other house people", Moon-Month" "brides be Benares born". And Sanskrit words" Shivoham, Shivoham". Sanskrit rhythms in English prose style are also made use of. Note the following passage: I could love, yes I could. I was in love, yes I loved, I knew love now... Love demands nothing, it says nothing, it knows nothing, it lives for itself, like the Seine does..... who can take away love,? I could not even say that I love Savithri. It is just like saying ' I love myself' or 'Love loves love'.(277) M. K. Naik rightly points out the limitations of the novel: *The Serpent and the Rope* is a diffuse and garrulous book, and Ramaswamy's parade of learning, his intellectual arrogance and his bouts of self-pity caning, while Rao's tremendous linguistic resource can occasionally turn into sheer verbal jugglery, which brings diminishing returns with every metaphysical hair meticulously split as in 'Meaning is meaningful to the meaning.(Naik 170) We can draw the conclusion that *The Serpent and the Rope* has Puranic features and the use of myths, legends and symbols and its overall style adds to the richness of its technique. *The Serpent and the Rope* which deals with the theme of the quest for reality, *The Cat and Shakespeare* carries the theme of the metaphysical quest, a step forward in a new direction. The novel is stuffed with real life situations, metaphysics, irony, fantasy and fact, digressions, tragic and comic situations. There is a haphazardness and the narrative mode is in consonance with the life and characters of the story. The novel is a curious experiment in the use of narrative technique. It evinces Raja Rao's skillful employment of the First-Person singular point of view. The novelist makes a masterly use of the technique of the Protagonist-narrator- cum- Witness-narrator. Ramakrishna Pai, the narrator in the novel has the combined role of the protagonist-narrator and witness-narrator. Pai narrates not only the events of his life but also of those of Govindan Nair, his neighbor and a close friend. The book has been described by the author himself as

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a "metaphysical comedy." Raja Rao invites the reader "to weep at every page, not for what he sees he sees." He says "for me it is like a book of prayer."

The reader is asked to read carefully between the lines. He is to lose himself completely in the prayer and become "what he sees." Prof. M.K. Naik remarks in this connection: But it is strange prayer to a strange god-a prayer in which the solemn chants of devotion are mingled with loud guffaws of laughter. Reverence and irreverence, fantasy and reality, mysticism and materialism, the past with its age – old philosophy and the present with global war, the forms of in beast fable and the rogue story are all mixed in this

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teasing fable the brevity of which is pregnant with both profanity and glimpses of

profanity... No wonder, then, the critics, especially in the west – have been almost completely mystified, and have generally found the book as enigmatic as both *The Cat and Shakespeare* have traditionally been.(113-14) The story seems to be funny but has a deep philosophical meaning. It is the story of Govindan Nair, a clerk in the Ration Office and Ramakrishna Pai, also a clerk working in the Revenue office in Trivandrum, the capital of Kerala. The story is set against the background of Kerala during the period of World War II. Ramakrishna Pai, the narrator is a Saraswat Brahmin. He has a wife and two children but he lives away from his family. He has developed relations with Shantha, a Nair and a school-mistress. The relationship of Pai and Shantha gets full recognition by Nair. He takes it very kindly like a good and trustworthy friend. The demarcating wall between the houses of these friends, generally obstructs communication between them. However, Nair often meets Pai by leaping across it, with no secrets lost between them. Even at the age of thirty-three Pai feels that he has not been able to achieve anything worthwhile in life. In a flashback he recounts: "I

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wanted to become a rich man, for then my wife would be so happy that I could do what I liked. If my plans went well –

and the new India plans are never so difficult, the new is made with plans – I would build a big house, like contractor Srinivasa Pai."(Rao 9) Building a house for a low paid clerk like Ramakrishna Pai appears to be a pipe-dream. Pai's friend and neighbor Govindan Nair, is an interesting and lively person, a true mixture of *The Vicar of Wakefield* and *Shakespeare*. He

is genial, jovial and innovative. He twists a thing into its essence and spreads it out so that milk becomes cow's precious liquid or water the acqua of the Ganges. "His heart is so big, it builds a wall lest it runs away with everything."(8) Govindan Nair is a humorist, a humanist and garrulous and a comic metaphysician, all rolled into one. Cat and kitten dominate his conversation: "

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The kitten is being carried by the cat. We would all be kittens carried by the cat. Some who are lucky (like your hunter) will one day know it.

Others live 'meow – meow'..... I like being kitten. And how about you sir?"(8) He considers 'Mother Cat' as the supreme energizing principle and therefore it becomes our first duty to surrender ourselves to her. The satisfactory discharging of this duty will free us from all worries. The highest wisdom lies in having a total trust of a kitten in Mother Cat. All our suspected stumbling are taken care of by the Mother Cat. The mind of Nair is as agile as a cat that can, at its will, take a big leap from material plane to a spiritual one. Nair has the felicity of giving a twist to ordinary conversation and relate it to some ontological principle. The unshakable faith in Mother Cat elevates a man far above the ordinary and materialistic people who are involved in maddening rat race of worldly pleasures and comforts. Mother Cat is very graceful and her saving grace is always there to protect her devotees. Once we learn the way of the kitten, we are always safe. Govindan Nair is a highly unpredictable man. What he does or thinks, forms the action of the story. Comic fantasy is very skillfully woven in the narrative through this resourceful and interesting character, whose actions and statements on one level show his devout prayer, and on the other, show metaphysical connotations. In spite of prevailing corruption in the public distribution system and casteism and superstitions doing the rounds, the spiritual vitality of life and love and understanding of Vedanta go hand in hand. Raja Rao takes care of placing comic and humorous episodes to sustain the interest of the readers in view of the intense metaphysical and philosophical foundation of the narrative. It appears to be a revelation of the serious through the ridiculous. There is a coarse humour when Pai is afflicted with British boils and burst out at the absence of his wife who is away at the ancestral home: " What's the use of having a wife if she cannot take care of one – for whom boils come, do they say, Dear Sir, I am coming, may I come, like a mother-in-law."(16) Nair, while explaining the causes of the boils, gives microbiological and political reasons. "Britain has no secret service – Britain is secret service. Hitler has bombs; the British have boils.....yet the British boils worked...."(16) When Nair's fellow clerk Veludhan takes him to a brothel, Nair converts the ugly situation of encountering a girl into an Upanishadic dialogue by consoling her and by giving her assurance that her husband, who is reported to have died in the war, would come back. He promises her a family ration shop No 66. When his colleagues play a practical joke to him because of his obsession with Mother Cat by putting a large cat in a rat cage upon his table he converts that joke into an opportunity to teach them a lesson. It results in the death of his boss Boothalinga Iyer when the cat jumps over his head, the moment he enters the room. A teasing novel, it wants the reader to be alert all the time and not to miss a point – Unlike Kanthapura(which has been called a Gandhi – Purana or Sthalpurana), The Serpent and the Rope (which has been called a Mahapurana), The Cat and Shakespeare is like a long Upanishad which has narrative, speculation and discussion. The following dialogue between Nair and the girl Lakshmi is an excellent piece of dialectics, which reveals the true identity of Govindan Nair:

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Are you happy?" asked Govindan Nair. The girl threw a bit of her sari over her body.
 "Are you?" she asked

 "

Man is happy. Because he knows he lives in a house three stories high.(64)

Raja Rao uses myths, legends, fables and symbols to substantiate the metaphysical utterance of a character to establish the identity of the characters and he also uses a digressional manner for the purpose of clarifying a particular part of story, delineating an aspect of a character in a situation or merely for a passing reference. The Cat and Shakespeare is the story of Pai's quest of ultimate reality. In The Serpent and the Rope, Raja Rao uses rich Indian mythology, history and culture to convey his idea of the impersonal Absolute and identification with it. Rajan K Pallan remarks: "In The Cat and Shakespeare, the myths and symbols emerge as the creative mode of his technique to convey Advaita - Vedanta – the total surrender and resignation to the Will of God to achieve the ideal of knowledge."(Pallan 62) The journey from The Serpent and the

Rope to The Cat and Shakespeare is a journey of GyaYog.(jnan Yog) of Sankara to Bhaktiyoga of Ramanuja. The title of The Cat and Shakespeare is symbolic of the keynote and the central theme of the novel. Prof K. R. Srinivasa Iyengar, about the choice of the theme and technique writes: " If Raja Rao as moved from the Puranic 'form' to itihasic, from the itihasic to the upanishadic, there has been a parallel movement too; from Karma in Kanthapura to Jnana in The Serpent and theRope, on and on to bhakti – prapatti in The Cat and Shakespeare."(Iyengar 107) In the Kanthapura the mingling of the colloquial speech with literary devices of rhetoric gives that the stamp of the traditional, realistic and modern form whose very essence, lies in the mixture of high and low." Achakka's talking about the Sudra

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quarter: "... and a Sudra quarter. How many huts had we there? I do not know. There may have been ninety or a hundred – though a hundred may be the right number. Of course, you wouldn't expect me to go to the Pariah – Quarter..."(5)

And the description of Karthic is very realistic and rhythmic: Karthic

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has come to Kanthapura, sisters – Kartik has come with the glow of lights and unpresedfoot-steps of the wandering gods;

white lights from clay trays and red lights from copper stands, and diamond lights that glow from the bowers of entrance leaves; lights that glow from banana-trunks and mango twigs.....and gods walk by Lighted streets.....Karthic is a month of gods."(85) The Serpent and the Rope has a higher and more sophisticated style where realistic mode, indirect speech, more rhythmic and strong language along with popular speech and rhetorical devices add to the richness of its style. Here the exploitation of literary tradition is more elaborate and subtle. The opening paragraph of this novel is full of irony, rhetorical questions, paradoxes and attributes: I

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was born Brahmin – that is devoted to Truth and all that... But how many of my ancestors since the excellent Yagnyavalkya, my legendary and Upanishadic ancestor, have really known the Truth – excepting the sage Madhava, who founded an empire or, rather, helped to build an empire, and wrote some of the most profound of Vedantic texts since Sri Sankara? There were others, so I'm told, who left hearth and riverside fields, and wandered to mountains distant and hermitages "to see God face to face." And some of them did see God face to face and built temples.

But when they died, for indeed they did "die" – they too must have been burnt by tank or grove or meeting of two rivers and they too must have known they did not die.(Rao 1) The aim of such a concentration of heavy rhetoric is a serious representation of fictional reality. His prose in The Serpent and the Rope is not only lyrical and charged with emotions but is also quite expansive and envelopes extended landscapes and shades of different places and ideas. An instance of the lyrical passage is: The mist on the Thames is pearly, as if Queen Elizabeth the First had squandered her riches and femininity on the ships of gold, and – Oberon had played on his pipe, so worlds, gardens, fairies, and grottoes were created, empires were built and lost, men shouted heroic things to one another and died, but somewhere one woman, golden, round, imperial, always lay by her young man, his hand over her left breast, his lip touching hers in rich recompense. There is holiness in happiness, and Shakespeare was holy because Elizabeth was happy. Would England not see an old holiness again?(Rao 201) The following paragraph is an example of Raja Rao's expansive style in The Serpent and theRope:

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The river Rhone flows like the Ganges, she flows does mother Rhone into the seven seas,

and she builds herself a chapel, that the gay gypsies might come and sing and worship Sarah in her sanctuary....

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India is where so ever you see, hear, touch, taste, smell. India is where you dip into yourself, and the eighteen aggregates are dissolved.....

Come.....Mother, Mother Rhone...!"(393-94) In contrast to the extended and more serious representation, the language of The Cat andShakespeare does not seem to use the rhetoric and traditional tools of literariness of the previous works. Here the style is marked by its simplicity and everyday speech. The following Passage is an apt example of the same: Shantha lives with her mother and two brothers round near the Poolimmod. The brothers go to school. The mother cooks. Shantha earns (they have some property too, in North Travancore) Shantha also loves. Her house is not far. Only in the monsoon are the roads very difficult. Even so we somehow manage with each other.(Dey 169) The brevity of third, fourth and fifth sentences has the simplicity of first lessons of children primer. The other examples are 'Invisible are the ways of Destiny' to explain Sridhar's French leave from school to carry Pai's food; or 'Notorious are the Nairs for the mess they live in' which needs no explanation. The vocabulary is also marked by a negative treatment. The words which are repeated are ordinary nouns – sea, tree, house, cat, kitten, wall – and common verbs – be, have, sleep, awake, love etc. The simple structures embody deep meaning. All the words uttered by Nair seem to be simple but marked by philosophic undertones. The writing style as compared to the previous works is definitely reductive and simple. Comrade Kirillov reveals Raja Rao's continuous experiment in narrative technique. It is a novella with no chapter divisions.

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The plot does not follow a chronological sequence of time and place,

although in order to sustain interest semblance of it is maintained. The novel is focused on the evolution and thought process of Kirillov – who is a bundle of contradictions. Both the narrators, i.e. 'R' and Irene focus on this particular trait of Kirillov. Isha Dey finds this novel without structure, narrative and form. She says: Raja Rao's Comrade Kirillov, to begin with, is an annihilation as a narrative insofar as it presents a non-plot in its flat succession of events without a perceptible rise into climax to be followed by purgation in emotional release. It may better be a structure in which different sections are organized as parallel to the thematic axis."(Dey 189) The novel begins with 'R's description of his personal appearance. His face is "ancient and enigmatic" and his coat "Flapping a little too fatherly on his small, rounded muscels of seating" and his tie has

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a prater plus – parenthetical curve, as though much philosophy had gone

down in its making." This image has been cultivated by him to match his philosophical self. The same makes him a prisoner of the ideology embraced by him. As revealed by R the narrator, Padmanabha Iyer belongs to a South Indian Brahmin family of landed aristocracy. After having western education he develops disgust with the orthodox practices prevailing in India. He had an inner urge to do something for the poor people especially the peasants. That made him embrace Theosophy spearheaded by Annie Besant. But Theosophy failed to sustain his interest for long and he finally went to the fold of communism. Living in dingy conditions in Liverpool and sticking firmly to the directives of the communist party and producing a valuable thesis on the necessity of India's supporting the British against Germany in the Second World War won him a lot of prestige. Toeing the communist line blindly, he opposes Gandhi's call for a nationalist agitation in 1942 against the Brishers. In spite of his embracing communism his life style remains that of a South Indian Brahmin. His marriage with Irene, a Czech, a working nurse with red hair, red blood and communist ideas fills his life with love. They are blessed with a son who is named Kamal. Later on Irene dies in childbirth. Being a kind of second narrator Irene reveals newer aspects of Padmanabha Iyer's life through her diary entries introduced at page 94 of the novel. It was a novelty in the technique in this novel. She reveals the subterranean Indianness of P. She reveals his sentimental adoration for Gandhi in spite of his finding faults with his policies and ideas when he calls "non-violence a biological lie." Speaking to P she says: At heart Gandhi is your god. You would tremble when you speak of him sometimes. I once saw a tear, it was when you spoke of Gandhi to S."(Rao 101) She also writes at one place: "P left for India without me. He had tears in his eye .(113) Irony in Comrade Kirillov, forms an important part of Raja Rao's narrative technique. This has been necessitated because of the thematic requirements to expose the ambiguities and contradictions in the character of the

protagonist. In spite of Padmanabha's professed image of a committed Marxist, he remains a true Brahmin taking care of his sacred thread meticulously and "he loved India with a noble delicate unreasoned love." (86) Though, at times, it also creates humour, it is always mild and playful in exposing the weakness of a character or impurity of the motives. 'S', the shorn Sikh a widower and a friend of 'R' was first mentioned in type-script of the version of the novel as "a shorn Sikh and an unprecedented widower who chased girls by the wayside and abandoned them pregnant." (28) In the final version, he has been portrayed as a fine, jovial human person. Irene skillfully uses mock-serious and ironic vein to highlight the character of 'S'. The description of Kirillov's necktie is very amusing and ironical. The "prater plus – parenthetical curve" is a "curve given to the chest by the inwardness of his nature." (30) The narration of the novel abounds in myths and legends which help us to understand various characters and situations. Gandhi for Irene emerges a "Messiah" who will certainly lead the Indian freedom struggle who could triumph over ten-headed Ravana by following a successful strategy of war and the element of surprise is attack. But Irene in her diary calls the Satyagraha "pieces of gross childishness" because Gandhi does not follow the element of surprise in attack. She makes fun of Gandhi's Satyagraha in which permission has been given "to join symbolic Satyagraha to those who spin regularly two hundred twenty yards of yarn per day etc." She further says: "Their courage before the kitchen fire, like Ultra in the Mahabharata." (100) She feels these volunteers would not be able to face the might of British force. The pregnant Irene feels the real joy for a woman is in her womanhood i.e. being pregnant. Irene like Savithri in *The Serpent and the Rope* and Shantha in *The Cat and Shakespeare* symbolizes the Feminine Principle. She writes: "The women's belly is the seat of natural joy." (117) Irene, again, in her diary makes a very significant remark about "The real man" and "real woman": "The real man is the one who runs after abstractions, and real woman is she who catches or tries to catch the man who is trying to catch abstractions." (117) This statement is made while she is trying to understand the banishment of Sita by Lord Rama on the complaint of washer man about her chastity, despite the proof of purity through crucible of fire. For Ram his ideals and abstractions were most important part of life. Kirillov's ideals are related to the welfare of the people through his thoughts and deeds. It is because he loved the universal outlook of Marxism. Both Irene and Sita remain faithful to their husbands. "I told you Kirillov was an Indian – and his Indianhood would break through every communist chain" (91) says the narrator 'R'. While standing outside Kirillov's house, ready to knock at the door, 'R' with his heart full of Vedantism, visualizes himself as 'Kanthaka', the horse of Gautama when he left his home to become Buddha. The way Siddharth left his wife Yashodhara and son Rahul, Kirillov leaves his wife Irene (who is dead) and his Kamal, begins his quest, not to Bo-tree but to Moscow for his self-realization through the communist creed. The myth shows its contemporaneity and appeal in modern times. His journey is a long one, starting from theosophy and ending in communism. He tries hard to get rid of the worldly cruel shackles to discover one God, one worship and one morality in communism. The narrator is convinced that one day Kirillov's essential Indianness will certainly shatter his communism, and he will then truly discover himself. The novelist feels that the communist and the Sadhu have spiritual equivalences. So Kirillov becomes capable of free thinking, if he does not stick to dogma, he will be able to find "a radiance in the Buddhist path of unbecoming." There is the myth of Kanyakumari, of Parvati and Shiva, which is an integral part of the central theme. 'R' goes to Trichonopoly to take Kamal on the pilgrimage of the South of India. Parvati, charmed by beauty of Kanyakumari decided to make it a permanent abode, though she had come from Kailash. She asked her father Himalaya to solemnize her marriage here and Shiva agreed to the proposal. But Shiva who is always lost in meditation, failed to turn up in time. She waited for him but all in vain. In anger she

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kicked the flowers and fruits and the jewels and the meats into the ocean.

Thus "unmarried she ever awaits the marriage that will not take place." (126) 'R' initiates Kamal Dev, son of Kirillov into Hindu religion by taking him to Hindu places of worship. The endless waiting of Parvati at Kanyakumari for Lord Shiva symbolizes the endless wait for the sons of the motherland who have gone away to material dualism. The narrative technique used by Raja Rao has enabled him to present the story of Kirillov who is lost in the ideological contradictions of the modern world in an effective manner. He maintains a very objective stance while talking about India's wisdom and timelessness and the discipline of the historical sciences.

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Conclusion The present study "The Underpinnings of Gandhian thought on Raja Rao's Vision of India" has dealt with several aspects of Raja Roe's writings wherein he has projected India not merely a physical entity but also as an idea. Gandhian impact and Raja Rao's deep philosophical bearing on his works further build on it. Sankara's philosophy of Advaita was a major influence on him. Besides that Vishistadvaita and Prapatti, Mahatma Gandhi and to some extent Marxism were also the notable influences. Raja Rao's leaning towards Indian philosophy can be traced back to the hereditary influences on him as he belonged to a famous Brahmin family. One of his ancestors, the legendary Vidyaranya Swamy, was the greatest teacher of Advaita Vedanta after Sankara. The writer spent his formative years in the company of

his spiritually advanced grandfather at Hassan. His quest for Truth impelled him to make an intensive study of the ancient Indian philosophy and literature. Sankara's philosophy of Advaita was, of course, the primary influence. Gandhi was the leading light of his times whose impact pervaded all the aspects of life, art and literature. He was a source of inspiration to ignite the spirit of nationalism in the Indo-Anglican novelists. His persona evolved in such a way that he identified himself with the Indian masses and emerged as the true voice and aspiration of every Indian. He spoke in their language and lived a very simple life and dedicated himself completely for the cause of the people and the nation. India English literature before and after independence was greatly influenced by Gandhism. The great Indian trio –R. K. Narayan, Mulk Raj Anand, Raja Rao and many other writers explored Gandhian thoughts in their writings. Gandhi's political principles are deeply grounded in spirituality. The principles of Truth, non-violence and satyagraha were based on ancient philosophy and they testified to Gandhi's belief in soul force. R. K. Narayan's *Waiting for the Mahatma*, Mulk Raj Anand's *Untouchable* and Raja Rao's *Kanthapura*, short stories and the biography *The Great Indian Way* uphold these principles. How Raja Rao is different from other two greats and how he continued to maintain reverential attitude towards Gandhi till almost the end of his creative writing career has been a great tribute to Gandhi and it has been dealt in a detailed manner in the previous chapters. He started his journey as a writer with Gandhi and almost ended the same with him. How he differed from others is clear from what K. R. Srinivasa Iyengar "qtd in IJELLH" says: "Gandhi is too big to be given a minor part: on the other hand, he is sure to turn the novel in a biography if he is given a major part. The best thing for the contemporary novelist would be to keep Gandhi in the background but make his influence indirectly."(496) Mulk Raj Anand and R. K. Narayan used physical appearance of Gandhi to create works like *The Untouchable* and *Waiting for the Mahatma*, is of course, the most sought after appearance in these works .He is presented as a Messiah of men like Bakha, Bharti, Sriram- the common people and volunteers. As has been discussed in the Introduction and subsequent chapters of the thesis, Rao's use of Gandhian impact without his physical appearance, particularly in his works –*Kanthapura* and short stories- is a superb rendering of Gandhi as a decolonizing agent for the people of India who observe the commands of the Mahatma with religious conviction. In Gandhi's philosophy of nation, village acquired a significant position. India was seen by him not as a nation- state but as a vast network of villages because the real soul of India lives in its villages. Villages have been presented as the strength of the nation. Raja Rao's *Kanthapura* not only focuses on the Gandhian whirlwind of freedom struggle in a small village of that name but also addresses other issues like untouchability and liberation of women in a village where people belonging to different castes and creed live together. The novel has been discussed in a detail from the philosophical, social and political aspects in detail. His philosophy of Truth, Non-violence and Satyagraha was the main guiding force which worked wonders during that phase of freedom movement. The evolution of this philosophy was not a sudden phenomenon but a very gradual process since his childhood to his London and South African days. The influence of Vedanta was very profound on him. The primary source of Vedanta for him was the *Bhagavad Gita* which as the central text guided him on daily basis. Sri Ramakrishna and Swami Vivekananda who were the shapers of Vedanta movement had their indelible imprint on his life. Jain seer Rajchandra Mehta who has been referred to as 'Gandhi's guru' also steered destiny of Gandhi's spiritual life. Both Jainism and Vedanta accept the soul as the real nature of all living beings. Gandhiji throughout followed the path shown by his soul which is in reality the path of Truth. It became a sustaining principle in his life. His philosophy of truth and non-violence got its confirmation from his reading of the works of writers like Tolstoy, Ruskin, Thoreau, Mazzini, etc. who inspired Gandhi during his life time. Their writings helped him create his mental climate where the seeds of satyagraha, swadeshi civil disobedience and non-cooperation were sowed. Gandhi's infinite spiritual strength made him acquire the stature of a Guru and Guide to steer the destiny of the nation and to provide the chaotic masses the right perspective and trigger to come forward for the freedom of the nation. Under his impact, college and university students like Moorthy gave up their studies to join the struggle. The writer himself was also one of his admirers and followers who got swayed by his leadership. *Kanthapura* is just not one village, it is

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India in microcosm for what happened there is what happened everywhere in India during those terrible years of our fight for freedom.

Gandhi as a leader mobilized a mass movement based on ethics and truth. Ahimsa and satyagraha were the driving values. As a post-colonial text, *Kanthapura* focuses on the encounter of the two cultures and shows how while countering the imposing culture the weaker one redefines and reinterprets its tradition to derive strength. The old customs, traditions and rituals and heavy reliance on religion and local deities and ceremonies gives it a Puranic style of Mahabharata and Ramayana. Raja Rao is rewriting a Sthalpurana. He raises a socio-political theme to epic dimensions and India's freedom struggle is a Ravana- Sita- Rama myth. The novel begins with Moorthy's coming across a half-sunken linga where the

villagers decide to raise a temple to celebrate their annual festival like Sankara- Jayanthi. Harikathas are also organized. Harikatha man, Jayaramachar narrates stories of gods and he describes the story of Siva and Parvati. The novel primarily projects the Freedom Movement launched by Mahatma Gandhi, to liberate Indians from the imperialistic hegemony of the British. Therefore, a great importance is lent to Swaraj which is compared with the three-eyed Siva. "

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Siva is the three-eyed and so too is Swaraj: Self-purification, Hindu Muslim Unity

and

Khaddar"(8). Jayaramchar personifies India as the goddess of wisdom and the very daughter of god Brahma. He pays rich tributes to Mahatma Gandhi who is considered a superman and is compared with the gods Krishna and Rama. Moorthy, a college dropout, acts as local Gandhi to awaken people about Gandhian movement. A detailed account of the political and social activities launched by him with the outcome of suffering, losses and deaths have been discussed in the previous chapters. Gandhian social movement of untouchability is also taken up by Moorthy with the seriousness in spite of great opposition by orthodox and regressive elements like Bhatta, Swami and others. Moorthy remains undeterred in spite of his excommunication and death of his mother as result of the same. This perseverance on his part makes him win the support of pariahs for the cause of freedom movement. In the local Congress Panchayat Committee of which Moorthy is the President, a pariah Rachanna is considered as a member besides Range Gowda, Rangamma and Seenu. Moorthy's act of distributing charkhas(spinning wheels) and cotton and explaining to them importance of it invites government's attention and Badekhan, a policeman is deputed to keep an eye on his activities. Moorthy and seventeen persons are arrested. Rangamma and many others lend great support at this juncture. Gandhi's call for freedom didn't fail to inspire women. A lot many of women came forward for the cause of freedom. Rangamma, Ratna and others came forward to join the struggle. During Don't-Touch-the- Government Campaign, the inhabitants of Kanthapura decide not to pay taxes and resolve to picket toddy booths. When Moorthy and men get arrested, Ratna leads the struggle with the support of men from the city who have come to lend support to satyagrahis. It leads to a very violent engagement with the police which results in many casualties and instances of molestation. Only thirty satyagrahis came out alive. They got settled at Kashipura. K. R. Srinivasa Iyengar rightly said that "

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The reign of the Red-men is Asuric rule, and it is resisted by the Devas, the Satyagrahis. The characters sharply divide into two camps: the Rulers (and their supporters) on the one hand and the Satyagrahis (and their sympathizers) on the other."

Iyengar 391) The colonizer and the colonized take on each other. But the Satyagrahis remain undeterred in spite of suffering loss of lives and very merciless treatment by the police. Women especially exhibit remarkable fortitude and strength while facing the merciless blows inflicted by the police. Gandhian impact was so massive that there were country-wide protests against the Redman's government. Raja Rao's rendering of the same in Kanthapura is exceptionally vigorous. Gandhi as an invisible spirit or guiding force charges up the village people to take on the might of Britishers. Gandhi's immense faith in God and his firm conviction in truth and non-violence won the faith of the people and made them satyagrahis-the warriors of truth. Raja Rao's literary journey began with stories like "Narsiga" and "The Cow of the Barricades." These have been discussed in the earlier chapters to establish the impact of Gandhi. Narsiga in the story of that name is an orphan who is looked after in the ashram of the Master. The Master in both the stories is a symbolic figure for Mahatma Gandhi. Raja Rao shows how Gandhi appeals to the deep religious feelings of Indians. Even the little orphan Narsiga responds to Gandhi as a saint. He knows about him only through the conversations of the Master that he has overheard. He mixes fact and fancy, and sees Gandhi as Rama the divine hero of the Ramayana, and the foreigner, the red-ruler, as Ravana. He realizes that "Saint Gandhi" is in prison because he tried to rescue the Mother whom the White man is beating. He pictures the release of Gandhi from prison as the return of Rama from Lanka. It is a great day for him. He cannot wait to share the news: Uncle, He, Uncle Sampanna! The Mahatma is released. Leave the fields and rejoice. The Mahatma, you know,

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is going to fly in the air today like goddess Sita when she was going back from Lanka with her husband

Rama. He

is going to fly in the air in a chariot of flowers drawn by four black horses, four white horses. (Rao 19) Gandhian impact even on the shepherd boy speaks volumes about the image of Gandhi. In the story "The cow of the Barricades" Mahatma is represented by the Master, but the central figure is Gauri, the cow of plenty and mother-love, verily Mother herself, Bharat Mata, Mother India. Persons, the workmen not in consonance with the Master stand armed on the one side of the barricade and the military is there on the other side. The Master resigns his leadership and goes into meditation. The common people are puzzled and nervous. At that time Gauri the compassionate cow appears on the scene and people hope that she would save the situation. She is greeted with Vande Mataram! And she moves to the top of the barricades, as if she knows what she has to do. The military is non-plussed, -is it a flag of truce? "But when they saw the cow and its looks clear as a drop of the Ganges, they

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shouted out, 'Victory to the mahatma! Mahatma Gandhi ki jai!'

and joined up with

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the crowd. But their chief, the red man, saw this and fired a shot, and she fell a vehicle of God among lowly

men." (90) So Gauri is a source of inspiration not only for the freedom fighters but also for soldiers. Gauri's death saves so many lives. So Gauri becomes a symbol of self-sacrifice, compassion and non-violence religiously followed by Gandhiji. People start realizing the value sacrifice, love and ahimsa – the staple tools of Mahatma Gandhi practised in the freedom struggle. Gauri the cow gets the status of goddess. People start realising that, although the Mahatma may be wrong about politics, "he is right about the fullness of love in all creatures- the speechful and mute." Gandhi's work against untouchability brought the pariahs into the fold of mainstream. Kanthapura is an excellent example of that. In the story "Javni" we see a stark picture of untouchability. It is also a plea for women's emancipation. Javni, a low-caste widow who works as a servant for Sita. Sita's brother Ramu is a high caste English educated boy religious in nature like Javni who believes in spirits and is devoted to the goddess Talkamma. In an epiphany Ramu

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sees Javni as a divine being, a great soul. This mood of Ramu does not last long and

he starts accepting

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the distinction of caste between them. As the family moves away he accepts the fact that Javni is but a servant who must be left behind.

They leave the village like strangers and Javni is seen as part of nature. Javni's eating in the byre causes Ramu's conflict with his sister. But afterwards he accepts her as such as Sita fails to transcend her caste. Throughout the story, Javni is identified with the cow. It is said: 'Javni, she is good like a cow.' (140)

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The cow is an expanding symbol that points to India's survival as a civilization.

Javni, inspite of being a very noble soul fails to get social acceptance. It was Gandhi who got persons like Javni social acceptance in India. 'Nimka' is a beautiful story, of a beautiful Russian girl who served in a restaurant. Raja Rao like other students visited her restaurant and developed very warm relations with her. She had put a Tolstoy letter framed and hung on the wall. Tolstoy had said that the evil must be met with the good.

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Nimka's interest in India began with her interest in the narrator. It expanded to include Tolstoy's admiration of Gandhi and stories from the epics, the Mahabharata and the Ramayana; the story of Nal and Damayanti and the exile of the

royal couple. She was only to invent the swan, which separates

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milk from water i.e. the good from the bad. I knew her to be good, she recognized me a swan.

To the surprise of the author, another picture came up on the wall that of Mahatma Gandhi, for Tolstoy was a friend of Mahatma Gandhi. The writer read to her Tolstoy's letter to Mahatma Gandhi – the one in Romain Rolland's Life of Gandhi. This further added to the warmth of their relationship. Her mother's necklace came in the way of their marriage. When Hitler occupied France, she and her mother were saved because of the pictures of Tolstoy and Gandhi. Nimka's faith in Gandhi was great and she believed that he might still save the world. She said: "that one day truth would reign in the world. She hoped Mahatma Gandhi might still save the world." (157) Nimka, in spite of her great beauty and goodness was a sorrowful person because her failed marriage with Count Vergilian Kormaloff and their son Boris's leaving her. But Gandhi's picture gives her strength to lead her life. She calls him a saint. Raja Rao's Sahitya Academi Award winning novel The serpent and the Rope (1960) begins with the Gandhian Philosophy of Truth: "I

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was born a Brahmin – that is, devoted to Truth and all that." (

Rao 1) The opening sentence of the novel sets forth the religious and philosophical tone. Raja Rao, it appears at the outset extols ancient Indian culture and tradition, especially the Brahminic tradition and the belief that India has been a world Guru. Ramaswamy, the protagonist cum narrator is a super sensitive soul having grounding in Advait Vedanta. As a research scholar he is working on the history of the 'Albigensian heresy' that took place between 1209 and 1229 in France against the dualist religious movement called 'Cathari.' His objective is to trace back its origin in the Eastern possibly, Indian culture. He comes in contact with Madeleine, a history teacher having interest in tracing the Holy Grail in the Cathars and her love for Indian culture and tradition. Their meeting results in love and marriage. The eventual failure of their marriage has been dwelt in detail in the previous chapters. Rama's accompanying his step mother called 'Little mother' and her son, Sridhara to Benares for performing his father's obsequies and his relationship with step –sister Saroja and Cambridge student Savithri instead of Madeleine were the major developments discussed threadbare which got him away from Madeleine. Benares and India also widened the gulf between them. Ambivalence in the personality of Rama is one of the predominant themes. Ramaswamy displays a love- hate relationship with the West. He lives in the West but practices Indian customs and traditions. He loves and marries a French-Spanish girl, but his heart goes for Indian women. He is charmed by Western education, social and political developments there. But no sooner he is in India, he sings praises for the Ganges, the Himalayas and Benares. Meenakshi Mukherjee says: "In the marriage of Rama and Madeleine, two contrary world views, two contrary epistemologies, come together and the novel is a study of that encounter." (Mukherjee 91) Two contrary world views are Eastern and Western. Eastern means that of India that represents the quintessence of advaita philosophy. Western is taken in the general sense including Russians, Spanish, British and French sharing single value system. Giving Rama Madeleine relationship a biographical colour would deflect it from the real issue the author has raised, especially concerning the impact of colonization on the youth of post-colonial India. It

means attaining a comfortable place in society with western education and exposure. But Ramaswamy also takes keen pride in rich Indian culture. The marriage of Rama and Madeleine may be read as allegory representing coming together of the East and the West, and their divorce representing separation because of their irreconcilable cultures. There is a bridge between these cultures, but it is never crossed, "The bridge was never crossed. Madeleine had a horror of crossing bridges."(11) Culture is the expression of feelings, emotions, fears and insecurities and the way to deal with them. It is the collective wisdom of a cultural or ethnic group which may not be expressed overtly, but to be derived inductively from actions and reactions of the people. Therefore one cannot acquire a culture; one is born into a culture. One's cultural values provide one with the assurance of guidance in difficult circumstances. They assure one of immortality and absolute peace. The same thing happens with Ramswamy as well when he realizes that what he took to be a snake is only a rope, and for further guidance he needs to seek the blessings of his spiritual guide at Travancore. Rama, the Brahmin hero, is a seeker of truth both by birth and by vocation (a Brahmin, says Rao, is one who seeks Brahma, or the Absolute). As an Indian scholar in France, Rama is seeking Truth in the form of the missing link in the puzzle of India's influence on the link to Albigensian heresy. His quest for Truth is also manifested in his search for the ideal woman because in the Hindu tradition the union of man and his wife is symbolic of the union of man and God. Madeleine regards truth as something outside herself. Her dualism is the philosophical opposite of Rama's non- dualism. Rama, being a follower of the Advaita Vedanta believes the self is identical to truth as the wave is a part of the sea, and that separateness is illusion, like the illusion in which a rope is mistaken for serpent. Rama finds in Savithri in spite of modern ways of dancing to jazz, smoking and western clothes, a true mate. Rama's symbolic marriage with Savithri in a London hotel room when he pushes the toe-rings into her her toes and touches her head with kumkum offers him joy and Savithri responds by saying: " I have

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known my Lord for a thousand lives, from Janam to Janam have I known my Krishna."(212)

He advises Savithri to go back to Pratap. So Rama's relationship with Savithri illuminates his self and their union is the union of two likable souls which is never so with Madeleine. Madeleine turns to Buddhism whereas Rama remains non-dualist in his approach. He even claims that it is India which came

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between him and his wife. Madeleine questions: "What is it separated us, Rama?"
"India."(331)

Ramaswamy feels that only when one is born in India, one can be a true Indian. Therefore, for Rama Madeleine can never become a true Indian no matter how much she tries for it. But the joy given by Savithri is short-lived in spite of being a real joy. Rama's frailty as a human being comes to the fore when he is unable to reconcile himself with the idea of Savithri's marriage to Pratap and that plunges him into the plump arms of sex-starved Lakshmi when he says, "I slipped slowly and deliberately into Lakshmi's bed."(326) But soon he realizes that he has taken a wrong turning which reminds him of Buddha's story and his evil doing. After divorce from Medeleine there is a phase of Turbulence and the symbolic relationship with Savithri fails to offer him lasting peace and joy, he hears the call of his Guru, the abode of Truth, and forgets his sufferings and regards it a Maya or a mere illusion. He decides to move to Travancore as a seeker of the metaphysical Truth – the truth behind birth and death, and the truth of man and that of discovering his god ahead: "I

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have no Benares now, no Ganga, no Jamuna; Travancore my name. Lord accept me vouch that I be where I should.....

Truth indeed is He, the guru. He is, and you are not."(405) Guru Atmananda is for Rama, what Gandhiji is for Moorthy and Indians. The real peace and purpose is discovered in the fold of the Guru. In India it is believed that guru shows the way to the salvation and is able to lead the people to the purpose of human existence. The guru distinguishes the real from the unreal, the rope from the serpent. In The Serpent and the Rope the narrator paints the picture of Madeleine as the unreality, an abstract creature. The narrator says, " Madeleine was so lovely, with golden hair... Madeleine was altogether unreal."(10) The alterity in the mindset and approach of the narrator, creating an absolutely different 'other' in the form of

Madeleine, a metaphor for western cultural ethos, vouchsafes readers' attention. Madeleine to the narrator, is the alter ego of the Empire which is pure, white, desirable and unstoppable. In the introduction to *The Cat and Shakespeare* R. Parthasarathy has the following to say:

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One of the most innovative novelists of twentieth century, Rao departed boldly from the European tradition of the novel, which he indigenized in the process of assimilating material from the Indian literary tradition. He put the novel to uses to which it had not perhaps been put before, by exploring the metaphysical basis of writing itself- of, in fact, the word. In the Indian tradition, literature is a way of realizing the absolute (Brahma) through the meditation of language.

The *Cat and Shakespeare* furthering the Gandhian approach of transcending caste consideration, Rao presents betel-chewing, smoking, non-Brahmin Govindan Nair having real understanding of the supremacy of the Feminine principle as compared to the narrator-hero Ramakrishna Pai, a Sarswat Brahmin having predilection for the spiritual and Boothlinga Iyer with " a hair knot on his head, naman on his face and a Ramayan on his lap." (41) Pai, the narrator puts it bluntly: "Only a Nair can see right. Look at the boss, Boothlinga

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Iyer. He can no more understand Truth than the buffalo can see a straight line."(42)

This novel can be linked to *The Serpent and the Rope*, where the hero retires to Travancore and Travancore is the setting of the novel *The Cat and Shakespeare*. Rama's soul desperately looks for a "Guru." In the novel Ramakrishna Pai is fortunate enough to find his guru in Govindan Nair. He generously acknowledges himself: "Govindan Nair is my guide." (64) This novel very generously acknowledges that one's caste is determined by one's propensities well asserted. "He who gives is a Prince"(42) Or "Brahmin is he who knows Brahman" (48) Govindan Nair is, of course, both, for he gives as well as knows. He not only gives money to Ramakrishna Pai to buy a house for his daughter, Usha, but also explains the Brahman to a Brahmin. Maintaining a tone not showing conceit but suggestive of superb self-confidence, he claims: "Ruling Princes taught sadhus the Truth in the Upanishadic times. Now Nairs alone can teach the Truth in the world.(38) Pai elaborates the same: "I knew at once he was right. He was right. He will ever be right." (38) Yet Boothlinga Iyer, Nair's boss in his ignorance used to say: "all Nairs have enough Brahmin blood to be clever...but not enough to understand the Truth; the Truth is the privilege of the Brahmins." (74) It has been discussed in the previous chapters how Nair could recite *Astavakra Samhita* and how he could take one through "fearful twists and trysts and imponderables to some, majesty." (14) His robust intelligence could settle for nothing less than apprehending the Absolute. His versatility of mind and knowledge of Malayalam, Latin, Law, Poetry and Philosophy was flawless. Ramakrishna Pai's relationship with Shantha, a Nair-woman and school teacher gets recognition and support from Govindan Nair who like a 'Sakha' takes it very kindly. Pai, a Sarswat Brahmin, has a wife Saroja and two children. The wall between the houses of Pai and Govindan Nair does cause obstruction between their dialogue. That's why Nair Often leaps it to meet Pai. It seems as if no secrets are lost between them. Pai who is a clerk in the Revenue office dreams of building a house, Govindan Nair who is a clerk in the Ration office appears at such a moment as though to minister his soul. It was he who not merely boosted Pai's longing to "build a house" but also gave a definite shape to it in his language. "...God will build you a house of three stories – note, please, I say three stories –here just where you sit. It's already there. You have just to look and see, look deep and see." (12) This of course becomes an obsession with Pai. Nair extends him help in material terms. Shantha also contributes for the realization of the dream of Pai. Govindan Nair's unconditional faith in the Mother Principle which finds the concrete equivalent in the cat is the supremely energising principle for him. He says that it becomes our duty to surrender ourselves to her. Here Raja Rao makes use of

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Visishta Advaita ('qualified monism'), Vedanta of Ramanuja (eleventh-twelfth century) that informs the novel. Ramanuja emphasizes the way of devotion (bhakti-marga) in which the seeker surrenders himself to

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grace to achieve salvation. This is seen in two schools, that developed after Ramanuja: the 'Northern School' (Vadagalai) and the 'Southern School' (Tengalai). According to the first, salvation is achieved by following the 'analogy of the monkey' (markata-nyaya). Just as the young one of a monkey feels safe when it holds on to its mother's body, so does God save those who make an effort to reach Him. According to the second, salvation is achieved by following the 'analogy of the cat' (marjara-nyaya)

which is made use of by Raja Rao in

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The Cat and Shakespeare. Here just as a kitten is carried by a cat in its teeth, so does god save those who do not even make an effort to reach Him

but have faith in Him. Govindan Nair believes that highest wisdom lies in having a total trust of kitten in Mother Cat. He

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always talks of a mother cat which carries the kitten by the

the scruff of its neck.

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He says, "Learn the way of the kitten. Then you're saved. Allow the mother cat, sir, to carry you."..... "

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The kitten is the safest thing in the world, the kitten held in the mouth of the mother cat." (12)

Boothlinga Iyer who hates cats has liking for rats for that being the vehicle of Lord Ganesha himself. He uses the Sanskrit word 'marjaram' and utters it in a way as if its very utterance defiled him. Interestingly, destiny chooses a moment of redemption for him when he meets his death when the cat jumps over his head. Raja Rao definitely did something unconventional by using the symbol of a 'pariah' animal like cat to be projected as a Mother Principle and Nair, an 'outcaste' according to Boothlinga Iyer a spokesperson for man's spiritual aspirations and responder of Truth. When we look at the character of Govindan Nair we find that here is a person who is immune to any insecurity, fear and pressure and is seen to be celebrating his life with gay abandon. His taking of his son Sridhar's death in a calm and natural manner and his dialogue with the girl Lakshmi when he is taken to a brothel out of mischief reveal his true identity as a living philosopher who is above the common pain, pleasure, fear and insecurity. He blesses that girl like his sister or daughter: 'Your husband will come back', he said. 'They shot him', she said. 'No, they did not. I have the ration cards of all the soldiers. I have his name..... 'Bless me, as if I were your daughter', she said. 'My sister', he said." (70) Nair's arrest on a charge of taking a bribe of rupees one hundred and nine from a lady is defended by him by asking whimsical questions to the jail authorities to baffle them. Here also the cat comes to his rescue. Shantha is the other character who is sympathetic and genuinely helpful. When Ramakrishna Pai suffers from boils, it is not Saroja, Pai's wife but Shantha who takes care of him to nurse him. Shantha has the magnanimity of Nair whereas Saroja his wife is busy inspecting rope making and attending to boat repairs. Raja Rao's creation of Govindan Nair gives him edge over other writers who have not dared to produce a character who strives for non-duality. "There is a mantra even when he speaks" which makes Pai hold his breath. All deeply entrenched roles are reversed; the teacher becomes the taught and the disciple the teacher, the educator of peoples' minds and sensibility. So Govindan Nair is looked upon whenever there is any crisis in anyone's life. Pai sees his dreams getting realized under the direction of Govindan Nair because of his uncommonly generous and brilliant nature. Mahatma Gandhi had great faith in truth and God. Perhaps because of the strength of his faith he could spearhead such a great revolutionary venture of ensuring voting rights for the South African Indians and freedom from the

British rule in India. Govindan Nair had immense faith in the mother principle as a kitten has for the mother cat that sustains him and imparts him strength to direct the lives around him. In *The Cat and Shakespeare*, Raja Rao, as Rama Jha rightly remarks, "is not deviating basically from the metaphysical strand of the Gandhian Truth." (Jha 3) Unlike the previous three novels wherein Rao's immense faith in Gandhi and Vedanta sustains the protagonists Comrade Kirillov depicts the fascination of Indian intellectuals for communism. This novel is apparently a parody of the false communist ideals of Indian communists. Padmanabha Iyer, who gets re-christened as Comrade Kirillov is a Brahmin turned to communism. In fact, Kirillov is a restless soul and is an ambiguous and ambivalent being. In the beginning he comes under the magic spell of Theosophy spearheaded by Annie Besant who wanted Indians to be free from the devilry of Britishers. The same took him to California where his habit of reading and buying socialist books drew him to England and Labour Party and to Marxism. Gandhian influence which was quite prominent in India failed to have deep-rooted fascination for Kirillov. His going to Liverpool with heavy load of books and living a life of intermittent starvation tells us about a real prisoner of ideology: "Kirillov will die – but India shall be free. Kirillov will kill himself – but the new communist state will rise. Man is a biological equation and Marxism has no traffickings with individuals. All men in Marxism have anonymous names and death." (CK 26) It was during World War II when German aircrafts hovered over London, Irene, a Czech nurse came to his life. He married her and was blessed with a son named Kamal. Kirillov's brilliant Thesis on the necessity of supporting the British in the war got him applause from British council and his manuscript, entitled "India and Our Struggle" was accepted by a publisher. Kirillov gradually established himself as a Marxist. This character of Comrade Kirillov as has been discussed in chapter 4 is based on Shatov of *The Possessed* by Dostoevsky when Stravogine in that novel asks Shatov if he believed in God, he says, 'I – I will believe in God.' (Epigraph CK) He like Shatov who believes that a new advent will take place in Russia, has ambivalence in his personality. At times he looks like a bundle of contradictions. 'R', the narrator based on the writer himself and Irene give account of Kirillov's ambivalence. His face is "ancient and enigmatic" and his coat "Flapping a little too fatherly on his small, rounded muscles of seating" and his tie has "

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a prater plus – parenthetical curve, as though much philosophy had gone into its making."

The complexities of his mind and thinking are reflected here. 'R' finds Kirillov child like in certain ways: "

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He was so like a child,... when it came to simple things..... he loved India with a noble delicate un-reasoned love." (86)

The narrator rightly sums him up as "the Sadhu of communism." (72) Comrade Kirillov is a bundle of contradictions and is a typical hybrid character. Raja Rao presents him as a character torn between his intellectual pursuits and emotional pulls. He is definitely caught in powerful ideological subtleties and complexities of the world. He adores all that is noble and good in Indian thought and living and rejects unhesitatingly all that is obsolete and irrelevant in it. He rejects Gandhi and observes: "Gandhi was kleptomaniac. Gandhi would be wiser if he read Freud." (36) But he cannot tolerate even a single word said against Gandhi, though he himself says about him more than Churchill might ever about the Mahatma. When he talks about India, it appeared "as if he were talking of a venerable old lady..." (58) He was proud of his heritage. But if Irene spoke of India she was silenced by him. In the novel, the witness narrator 'R' is based on the writer himself. Comrade Kirillov like *The Serpent and the Rope* is the spiritual biography of the writer. 'R' being a South Indian Brahmin poses to be the distant cousin of Kirillov. He appears to narrate his own story through Kirillov. A close resemblance between Kirillov and his creator is obvious when Raja Rao's biographical details are surveyed. Kirillov's spiritual quest for Truth approximates to the Vedanta based vision of India. Kirillov an expatriate like Raja Rao, never forgot his country. The novel reveals his intense love for India, its tradition, philosophy and literature which became intense during his stay in foreign countries. His life like that of the novelist

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has been a persistent quest for truth and the ultimate realization that Indians will never betray their land.

Mother is superior to everything in life, viz. politics, philosophy, economics and caste. It is established that Gandhi who is the guiding spirit in Kanthapura and in the subsequent novels that spirit is carried forward by the Guru Atmananda and

Govindan Nair. In the novel Comrade Kirillov Gandhi may not be the direct inspiration of Kirillov and may even be the focus of criticism by him, he still continues to influence Kirillov. Though he calls Gandhi "an old puritan humbug", "that fine moral hypocrite", he feels thrilled when he speaks of him. Irene speaks to P. (Padmanabha Iyer) : "At heart Gandhi is your God. You tremble when you speak of him sometimes. I once saw a tear, one long tear, it was when you spoke of Gandhi to S." (101) Actually he cannot bear any European or Bourgeoise or even communist to speak against the Congress or Gandhi. Kirillov's relations with Irene are good but she dislikes his reserved nature and not sharing his pain. She feels that he is completely Indian. That's why he fails to understand her in spite of infinite love. Kirillov's emotional connect with India and Gandhi remains alive in spite of his embracing communism in a conscious manner. The necktie worn by Kirillov emerges as a symbol of the twist of his thought and psyche. His necktie has been presented as an objective correlative of his mental concerns like reconciling dialectical materialism of Marx and contradictions of communism to Indian Advaita Vedanta. Kirillov's love – hate relationship with Gandhi continues. He writes a book entitled Mahatma Gandhi – A Marxist Interpretation. In the book he establishes Gandhi as a lover of humanity, an evangelist and a messiah of the down-trodden and poor. But as he interprets, Gandhi, as a staunch realist, fails to fulfil the purpose as a communist. He calls him "old puritan humbug" and "fine, moral hypocrite" and rejects his non-violence and considers him a coward. He also remarks "Gandhi whose presence, in simple dhoti and country sandals, the stick in hand and with God on his lips, appeals to the mystical mind..... Gandhi may well turn out to be our man but not yet." (65) So the contradiction in his attitude to Gandhi is baffling. On the contrary Gandhi for Irene is a " Messiah " who will certainly lead the Indian freedom struggle to have triumph over ten-headed Ravana by following a successful strategy of war having the element of surprise in attack should be there. So analyzing the

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journey of Comrade Kirillov from India to California and then to London, followed in the end to Moscow and Peking, we find in him

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a hungry soul who sets himself in search of reality in his country and other countries of the world and being with an Indian ethos he discovers it ultimately in his own country. He cannot completely alienate himself from the roots of India. That's why in the end, Kamal with "

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glass casket" carrying Irene's and her daughter's ashes is seen going to river Cauvery for immersing the same in the company of the narrator 'R'. Thereafter 'R' takes him to his grand- father's place in Trichinopoly. That is

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followed by his pilgrimage to Kanyakumari to discover India. 'R's description of the tale of Siva and Parvati is meant to revive the love of India in Kamal, and Kamal's collection of the diamonds and rubies of Parvati's "wedding – shells in blue" to be sent to his father, Kirillov in Beijing. All these elements tell us about Indian's love for motherland: "

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As long as Lord Siva is in Kailash and the holy Ganga flows from his hair, Indians will not betray their land."

Dayal 85) So the myth of Siva and Parvati is used to show love of Indians for their motherland. Kirillov in spite of getting drawn by different philosophies – Theosophy, Marxism, Vedanta and at times even by Gandhism has one sustaining force that keeps on energizing him is his love for India. Gandhi may not be the direct influence on him but India which Kirillov has a fascination for bore indelible stamp of Gandhi who worked tirelessly for its freedom from the Britishers. Raja Rao's novels reflect the writer's affinity with Gandhian thought in a direct or indirect manner. Iyengar has rightly called him "a child of Gandhian age". (Iyengar 386) Raja Rao's faith in Gandhi who believes him to be for all times and all places can be expressed by Hamanyun Kabir's sonnet "qtd in Iyengar" dedicated to Gandhi which explores Gandhi in philosophical, social, political and human terms: A lone figure stands upon the sands of time..... Launches India's restless caravan into adventures new, a perilous path where out of life's substance must be carved new values, new direction, order new – Gandhi' mahatma, India's leader, India's soul – (Iyengar 289-90) R Parthasarathy in "The Example of Raja Rao" observes that "the guru as light giver for his disciple, takes many forms, one of them being of Gandhi besides of Krishna, Buddha, Sankara and others. The guru shall clarify all doubts as he leads from "the unreal to the real, from darkness to light, and from death to immortality" (Web) Raja Rao's biographical masterpiece The Great Indian Way is unique in presenting Gandhi as the most significant icon representing India. Rao maintains a reverential attitude to Gandhi through idealistic terms. This work is not merely compilation of facts from Gandhi's life but it brings out the essence of all facts and happenings from Gandhi's life. Besides idealizing him, Rao is also trying to eternalize Gandhi and Gandhism. He weaves him into symbolic association with India and accords him place in comparison with Rama, Krishna, Harishchandra, Buddha and Ashoka in terms of greatness. Raja Rao's Gandhi seems more than a man and definitely beyond ordinary comprehension. Rao's references to his personal mystical experiences in the presence of Gandhi further strengthen the above view, as the writer discloses the awe, the fear that he experiences when in the company of Gandhi. It is as if god has come alive for him. Rao being an ardent admirer of Gandhi states that to attempt Gandhi's biography requires courage and dare. It is a story that Rao has felt from within and penned down. Every word is an experience. In the introduction to this work and the chapter on Political Themes it is discussed how Gandhi had gone to South Africa to assist a lawyer dealing with the legal dispute between two Indians. Before his South African sojourn, his birth, childhood, marriage and London days and how the British taught him to a gentleman and a lover of methodical world were taken up by Raja Rao in a flawless manner. Gandhi's innings as a political activist and a leader began in South Africa and South Africa prepared him for struggle in India. The major portion of the book The Great Indian Way is dedicated to Gandhi's life in South Africa. His bitter experiences of being thrown out of railway compartment and of being kicked on the pavement changed him from within. These experiences ignited his leadership qualities and made him work for the Indians and their rights. He also became very loyal to British constitution. The political scene in South Africa was chaotic but on the whole it was being ruled by the whites – the Boers and the British. Interestingly both of them lacked harmony in relationship. But they nurtured contempt for Indians and would subject them to persecution quite often. Indians who completed their indenture would quite often do small business or would buy a small piece of land to stay there. When the governments of Natal and Transvaal wanted to impose a tax of 3 pounds on Indians if they wanted to stay back there, Gandhi wrote against it to Natal and South African papers. Natal Congress was also formed by him to deal with this matter. On his second visit to South Africa, the British were at war with the Boer. Gandhi retained his loyalties as a British subject and offered to nurse the wounded British soldiers. Rao describes how this act won India and Gandhi great appreciation from England. It was believed that the Franchise Bill would be withdrawn but it was not so. The matter was also brought to the notice of Indian National Congress. In the chapter on Political themes all the political developments: Asiatic Law Ordinance –the forerunner to the historic Black Act which made it mandatory for Indians above the age of eight to be registered; the evolution of Gandhi's principle of passive resistance and satyagraha; Gandhi's frantic efforts to stall the act, Transvaal government's passing the Asiatic Registration Act; new legislature's becoming operational which gave thirty days for them to get registered or face the penalty of going to prison or getting deported were discussed in great detail. Gandhi's passive resistance or satyagraha was put to test time and again. As a result he would be arrested time and again. Kasturba's illness at that juncture brought out the best in him. His letter to her expressing his inability to join her and his readiness to accept the worst reflect his poise and stoicism in the face of trying circumstances. He, of course, nursed her devoutly after taking her from Durban to Phoenix. In this phase of struggle, Gandhi won support from unexpected quarters. Many whites extended their support. Kallenback, a rich and idealist jew and a great admirer of Gandhi offered his 1100 acres farm to host families of those Indian men who were arrested. Other whites like Polak also extended a very active support. At that juncture Gopal Krishan Gokhle's visit to South Africa boosted the morale of Indians. General Botha and Jan Smuts gave assurance to him regarding repealing of the Black Act and the abolishing of 3 pounds tax. But the promise was not honoured. Rather to add insult to injury the Cape Supreme Court gave a judgement which implied that all Hindu, Muslim and Zorastrian marriages were illegal not having been consecrated according to Christian rites and before Registrar of Marriages. This filled Indians with anger. "Patience was impossible" (372), wrote Gandhiji in the face of insult offered to our womanhood. This time he allowed even women to join the movement. Men and women from

Phoenix were to enter Transvaal from Natal and those from Tolstoy Farm were to ask New castle indentured labourers in the mines to join the protest. Kasturba and other women of the Gandhi family also joined. The procession to Transvaal started and the Tamil women took the lead to enter Transvaal first. Gandhi being a true Advaita could synchronise the outside with inside as Advaita dissolves all separation between the self and the world. Rao says Gandhi could attain non-duality by negating the personal from his sufferings and made them the sufferings of all. Suffering became a tool of propaganda as a self-strengthening force. This tool got him overwhelming support from satyagrahis and respect and admiration from the adversaries. With the support from coal miners it became a pilgrimage processional almost, the great march by more than two thousand Indian men, women and children from Newcastle to Transvaal frontier. This forged the satyagraha and non-violent resistance into an formidable weapon. The firm resolve of Transvaal sisters in this phase was remarkable when they said, "And promise that come jail, come death, we shall not flinch." (383) During this holy war, Gandhi, was put to jail time and again. Even Kasturba , Polak , Kallenback and lot many others were arrested. But persistence on the part of Gandhi in his efforts was rewarded with success. The letter he wrote to King George against the evil 3 pound tax and the law against Hindu and Muslim marriages, was instrumental in getting these demands accepted thereby validating Gandhi's stature as a world leader. Gandhi's staying back in South Africa to fight for the rights of Indians working as indentured labourers there, spelt the death of colonialism. As The Great Indian Way is primarily focused on his South Arican stay, a very hurried kind of treatment is given to his impact here in India as an established leader. Here also wave after wave of satyagraha started, first the Swadeshi Movement, 1921-22, then no-tax campaign of 1928, and then revolution of 1931-34 which almost brought the British Empire to a collapse. Gandhi still maintaine: "In satyagraha, I repeat, death is no defeat, Truth ever the victor. And Truth is love. Not only should we practice love with the British, but each one of us with his neighbour..." (443) The Quit India Movement was launched at the Bombay session of the All – India Congress Committee by Mahatma Gandhi on 8th August, 1942, during World War II, demanding an end to British rule. Gandhi used the slogan "do or die" urging masses to fill up streets, to cause unrest, to boycott Government run institutions but he never said to burn, loot or murder. But rails were lifted, telegraph wires were cut and other things happened. All the leaders were arrested Churchill's building up of Muslim separatists led by Jinnah led to partition of India which Gandhi never wanted. Gandhi never wanted freedom to be scarred with partition. But The Great Indian way, clearly establishes that Gandhi never wavered from the path of truth and non-violence. Gandhi stood by it like a true satyagrahi. In the Biography it is not just Gandhi propagating non-violence, along with Truth, as the guiding principles of all actions and thoughts, but it is as though Raja Rao is sermonizing the readers himself. In fact, truth and non-violence go into defining Gandhi's integrity in the biography. Rao uses the persona of Gandhi to define the meaning of India. Rao's Gandhi is a saintly human and a politician combined for the simple reason that Gandhi, as Rao explains, had realized that the divine and the real world were inseparable and one could not isolate either of these. The "irrational in man" lends the creative spark where reason fails. In Rao's treatment of Gandhi, one is reminded of Srinivas Iyengar's words:" The greatness of Gandhi was no sudden overwhelming greatness but rather the greatness of an ordinary man who through a long process of trial and error, aspiration and endeavour, achieved a greatness indubitably his own,"(Iyengar 249) Gandhism i.e. Truth, Non-violence, honesty, persistence, sacrifice is darsana just as India is. In The Meaning of India, Raja Rao maintains that if India were without Himalaya, holy Ganga, Cape of the virgin Goddess and other physical and material attributes, India would still be. He says, "

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India is not a country (desa), it is a perspective (darsana)." (

MOI 17) Commenting on the same Makrand Pranjpe says: For Rao, India alone among all the nations of the world stands for the vertical, the non-dual Absolute, the timeless; the rest of the world seeks its perfection through time, moving towards an ever receding infinity at the projected end of the horizontal axis. But how do we go from the horizontal to the vertical? The only way is through sacrifice... (Pranjpe xxiii) Gandhi came on the Indian and International scene as a representative of the Absolute. Truth as a spiritual entity forms the basis of all the great Indian scriptures like the Vedas, the Upanishads the Bhagavad Gita and the Ramayana. It was a sustaining force and the greatest tool of Gandhi. Non-violence and satyagraha were the other complementary ideas practically introduced and followed by him. Rao's theoretical grounding in Sankara's Philosophy of Advaita made him feel drawn towards a true practitioner of Advaita i.e. Non-duality. He himself says, "Truth... has been defined by the sages as non-dual." (MOI 85) Gandhism i.e. Gandhi's philosophy of Truth, Ahimsa and Satyagraha made Gandhi a true sage transcending the war of opposites to touch the essence of humanity. Rao remained a perennial disciple of Gandhi. His first novel Kanthapura captures Gandhi as an invisible force to inspire men and women of Kanthapura for the national freedom. Here Raja Rao elevates Gandhi to the status of lord Rama and Krishna. The next novel The Serpent and the Rope carries forward the Gandhian spirit of Advaita in the protagonist-

narrator's quest for self which takes him to his Guru. The Cat and Shakespeare presents a protagonist wholly dedicated to his friend cum Guru Govindan Nair who is beyond duality and is totally devoted to the mother cat as its kitten is. The next novel Comrade Kirillov makes Raja Rao drift towards Communism. But here as well Gandhi continues to touch his inner being. When Rao says, "And without Gandhi, there can be no world of tomorrow." (77) Here Rao identifies Gandhi with Truth for which India stands.

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Sharma187

1

Hit and source - focused comparison, Side by Side

Submitted text As student entered the text in the submitted document.

Matching text As the text appears in the source.

1/250	SUBMITTED TEXT	12 WORDS	100% MATCHING TEXT	12 WORDS
<p>The Serpent and the Rope and The Cat and Shakespeare are</p>		<p>The Serpent and the Rope and The Cat and Shakespeare: "Are</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

2/250	SUBMITTED TEXT	17 WORDS	90% MATCHING TEXT	17 WORDS
<p>consistently tried to modify the Western form of the novel to suit his Indian subject matter.</p>		<p>consistently tried to adopt the Western form of the novel to suit his Indian subject matter.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

3/250	SUBMITTED TEXT	32 WORDS	98% MATCHING TEXT	32 WORDS
<p>that there is no one else who has even attempted to do what Rao has accomplished - to portray and justify the wisdom of traditional India to the modern world. The</p>		<p>that there is no one else who has even attempted to do what Rao has accomplished to portray and justify the wisdom of traditional India to the modern world" (Paranjape The</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

4/250	SUBMITTED TEXT	9 WORDS	100% MATCHING TEXT	9 WORDS
<p>India is not a country-<i>desa</i>, it is a perspective-</p>		<p>India is not a country (<i>desa</i>), it is a perspective (</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

9/250	SUBMITTED TEXT	11 WORDS	80% MATCHING TEXT	11 WORDS
<p>Mulk Raj Anand's Untouchable, R.K. Narayan's Waiting for the Mahatma,</p>		<p>Mulk Raj Anand's Untouchable (1935), Raja Rao's Kanthapura (1938), and R. K. Narayan's Waiting for the Mahatma (1955),</p>		
<p>J 47727a2f-721d-41b5-b1df-3cc85a61fcb8</p>				

10/250	SUBMITTED TEXT	17 WORDS	100% MATCHING TEXT	17 WORDS
<p>Your conscience should be your guide in every action. Consult it and you won't go wrong.</p>		<p>Your conscience should be your guide in every action. Consult it and you won't go wrong" (86).</p>		
<p>J 47727a2f-721d-41b5-b1df-3cc85a61fcb8</p>				

12/250	SUBMITTED TEXT	35 WORDS	84% MATCHING TEXT	35 WORDS
<p>There is but one force in life and that is truth, and there is the love of mankind, and there is but one God in life and that is the God of all'</p>		<p>there is but one force in life and that is truth, and there is but one love in and that love of mankind, and there is but one God in life and that is the God of all" (40).</p> <p>1</p>		
<p>J 28a987fe-54e0-485c-8c3b-99a906e92aaa</p>				

11/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>The Serpent and the Rope (1960), The Cat and Shakespeare (1965), and</p>		<p>The Serpent and the Rope. The Cat and Shakespeare and</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

22/250

SUBMITTED TEXT

80 WORDS

86% MATCHING TEXT

80 WORDS

important question to ask here is how Govindan Nair has been able to look at the cat, a pariah animal in his altogether unconventional light. Boothlinga Iyer, an unorthodox Brahmin, regards a marjorum (cat) as "Shy, unclean, unfaithful". The sight of a cat in the morning, or it crossing your path from right to left was a bad omen which could be counteracted only by going back home and visiting the sanctuary and begging the gods to bless you...

important question to ask here is hoe Govindan Nair has been able to look at the cat, a pariah animal in this altogether unconventional light. Bhoothalinga Iyer, an orthodox Brahmin... regards a mariaram (cat) as "shy, unclean, unfeithful". The sight of the cat in the morning, or its crossing your path from right to left was a bad omen which could be counteracted only by going back home and

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visiting the sanctuary and begging the gods to bless you.

W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt

23/250

SUBMITTED TEXT

36 WORDS

79% MATCHING TEXT

36 WORDS

is chosen by Annie Besant and the theosophists to be groomed as a companion of J.Krishnamurti. He starts reading books on socialism when Krishnamurthi rejects the role of the Messiah...
He

is chosen by Annie besant and the Theosophists and sent to California to be groomed as a companion of J. Krishnamurti. He starts reading books on sociolism, when Krishnamurti rejects the role of
 ; ; ;Messiah. He

W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt

24/250

SUBMITTED TEXT

47 WORDS

100% MATCHING TEXT

47 WORDS

Tell me, have you caught your hare?
To cook your hare you must first catch it; to believe in God you must first have God..... Do you believe in God? Shatov: I, .. I will believe in God.(

Tell me, have you caught your hare? To cook your hare you must first catch it; to believe in God you must first have God.. .Do you believe in God?

Shatov : '1,-1 will believe in God.'

1.

W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt

29/250	SUBMITTED TEXT	14 WORDS	91% MATCHING TEXT	14 WORDS
<p>P. Raja Rao: A Study of his Novels. Atlantic Publishers and Distributors, 1991,</p>		<p>P. Raja Rao: A Study of His Novels. New Delhi: Atlantic Publishers and Distributors, 1991.</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

30/250	SUBMITTED TEXT	17 WORDS	88% MATCHING TEXT	17 WORDS
<p>Rao, A Sudhakar. Socio-cultured Aspects of Life in the selected Novels of Raja Rao. Atlantic Publishers</p>		<p>Rao, A.Sudhakar. Socio-Cultural Aspects of Life in the Selected Novels of Raja Rao. Atlantic Publishers, 1999.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

31/250	SUBMITTED TEXT	23 WORDS	63% MATCHING TEXT	23 WORDS
<p>P.P. " Quest for Wholeness: A Central Preoccupation of Raja Rao's Fiction" Perspectives onRaja Rao, edited by Krishan Kumar Sharma. Ghaziabad: Vimal</p>		<p>P.P. Sharma, "Quest For Wholeness: A Central Preoccupation of Raja Rao's Fiction", Perspectives on Raia Rao, ed. K.K. Sharma (Ghaziabad: Vimal</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

32/250	SUBMITTED TEXT	23 WORDS	100% MATCHING TEXT	23 WORDS
<p>Raja Rao: A Study of His Themes and Technique. New Delhi: Sarup and Sons, 2005,</p>		<p>Raja Rao: A Study of his Themes and Technique. New Delhi: Sarup and Sons, 2005.</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

33/250	SUBMITTED TEXT	17 WORDS	100% MATCHING TEXT	17 WORDS
<p>Raja Rao has lent a philosophical depth to Indian novel in English.(2)</p>		<p>Raja Rao has lent a philosophical depth to Indian novel in English"(</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

34/250	SUBMITTED TEXT	21 WORDS	55% MATCHING TEXT	21 WORDS
<p>This Advaitic doctrine of the identity of Siva and Jiva forms as seen earlier, the very basis of the novel." (3)</p>		<p>This Advaitic doctrine of the identity of JIva (the individual soul) and Siva forms the very basis of the novel."^</p> <p>1 .</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

35/250	SUBMITTED TEXT	29 WORDS	95% MATCHING TEXT	29 WORDS
<p>India in microcosm: what happened there is what happened everywhere in India during those terrible years of our fight for freedom .</p>		<p>India in microcosm" (43). He said, "What happened there is what happened everywhere in India during those terrible years of our fight for freedom".</p>		
<p>J 28a987fe-54e0-485c-8c3b-99a906e92aaa</p>				

36/250	SUBMITTED TEXT	34 WORDS	91% MATCHING TEXT	34 WORDS
<p>own self is projected in the character of Moorthy, and considering the circumstances and temptations the identification of the young author with young Moorthy appears to be inescapable, inevitable.</p>		<p>own self is projected, so largely projected in the character of Moorthy; and considering the circumstances and</p> <p>23 ■</p> <p>the temptations, the identification of the young author with the young Moorthy appears to be inescapable, inevitable."^</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

47/250	SUBMITTED TEXT	52 WORDS	94% MATCHING TEXT	52 WORDS
<p>Before the Civil Disobedience Movement is initiated against the British, the freedom –fighters are specifically instructed that their struggle to win freedom must be non-violent even an unintentional act of violence should be atoned for by penance and prayer for self-purification. Gandhi's non-violent revolution was an amazing phenomenon for the whole</p>		<p>Before the Civil Disobedience movement is initiated against the British, the freedom-fighters are specifically instructed that their struggle to win freedom must be non-violent. Even an unintentional act of violence should be atoned for by peace and prayer for self-purification.</p> <p>Gandhi's non-violent revolution was an amazing phenomenon for the whole</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

48/250	SUBMITTED TEXT	26 WORDS	95% MATCHING TEXT	26 WORDS
<p>Some of the Gandhian ideals are related to Vedanta. Moorthy statements," Send out love where there is hatred," and" I shall love even my enemies"(20)</p>		<p>Some of the Gandhian ideals are related to Vedanta. Moorthy's statements.</p> <p>"Send out love where there is hatred,"</p> <p>(P.130)</p> <p>and</p> <p>"I shall love even my enemies"</p> <p>(</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

49/250	SUBMITTED TEXT	35 WORDS	83% MATCHING TEXT	35 WORDS
<p>are simplified amplification of the concept of the Universal Self (Immanent Atman) enshrined in the Upanishads. As an individual perceives the same eternal consciousness underlying all jivas, whether friends or foes, he hates none.</p>		<p>are simplified amplifications of the concept of the Universal Self (immanent Atman) enshrined in the Upanishads. As an individual perceives and feels the presence of the same eternal consciousness in all beings, whether friends or foes, he hates none.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

50/250	SUBMITTED TEXT	51 WORDS	100% MATCHING TEXT	51 WORDS
<p>Fight, says he, but harm no soul. Love all, says he, Hindu, Mohammedan, Christian or Pariah, for all are equal before God. Don't be attached to riches, says he, for riches create passions, and passions create attachment and attachment hides the face of Truth. Truth must you tell, he says</p>		<p>Fight, says he, but harm no soul. Love all, says he Hindu, Mohammedan, Christian or Pariah, for all are equal before God. Don't be attached to riches, says he, for riches create passions, and passions create attachment, and attachment hides the face of truth. Truth must you tell, he, says,</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

51/250	SUBMITTED TEXT	18 WORDS	91% MATCHING TEXT	18 WORDS
<p>he, for Truth is God and verily, it the only God I know.(22)</p>		<p>he says, for Truth is God, and verily, it is the only God, I know. (</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

52/250	SUBMITTED TEXT	17 WORDS	97% MATCHING TEXT	17 WORDS
<p>Gandhi's emphasis on non-attachment to riches is reminiscent of Vedantic advice that greed for wealth should</p>		<p>Gandhi's emphasis on non-attachment to riches is reminiscent of the Vedantic advice that greed for wealth should</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

54/250	SUBMITTED TEXT	101 WORDS	77% MATCHING TEXT	101 WORDS
	<p>stranded in the forest, haunted by leopards and other wild animals, they seek moral strength and fortitude from their belief in the omnipresence of God to face the hazards before them. Their statement, "where so ever we look you are there, my Lord,"(159) has Vedantic connotations. In Advaita Vedanta, Brahma who is invariably one, possesses the characteristic of all pervadingness. The peasants' belief in Karma philosophy is also Vedantic in its origin. Seetharamu's willful resignation to his haematemesis, caused by the inhuman treatment meted to him in the prison is attributed by him to his Karma.</p>		<p>stranded in the forest, haunted by leopards and other wild animals, they seek moral strength and fortitude from their belief in the omnipresence of God to face the hazards before them. Their statement, "Wheresoever we look you are there, my Lord!" (P.136)</p> <p>has Vedantic connotations. In Advaita Vedanta, Brahman, who is invariably one, possesses the characteristic of all-pervadingness. The peasants' belief in karma philosophy is also Vedantic in its origin. Seetharamu's willful resignation to his haematemesis, caused by the inhuman treatment meted out to him in the prison, is</p> <p>1. The Bhagavad Gita, XVIII. 53.</p> <p>attributed by him to his karma.</p>	
	<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>			

55/250	SUBMITTED TEXT	15 WORDS	90% MATCHING TEXT	15 WORDS
	<p>Moorthy suggests that he follows the Vedantic discipline for self-realization. He undergoes self-transformation before</p>		<p>Moorthy shows that he follows the Vedantic discipline for self-realization. He undergoes self-transformation before</p>	
	<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>			

56/250	SUBMITTED TEXT	38 WORDS	100% MATCHING TEXT	38 WORDS
<p>an undisguised Gandhi of Kanthapura. Walking up to the temple, he sits beside the central pillar of the mandap and begins to meditate. He says Gayatri mantra three thousand and eight times and enters deeper into meditation</p>		<p>an undisguised Gandhi of Kanthapura. Walking up to the temple, he sits beside the central pillar of the mandap and begins to meditate. He says gayatri mantra three thousand and eight times and enters deeper into meditation.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

57/250	SUBMITTED TEXT	42 WORDS	91% MATCHING TEXT	42 WORDS
<p>recollects the spiritual experience of his childhood. He recalls how as a youngster he, like the fledgling Prahlada, longed to see Hari and how he felt that he floated away like child Krishna on the peepal leaf in the whirling floods.</p>		<p>recollects the spiritual experience of his childhood. He recalls how as a youngster he, like the child Prahlada, longed to see Hari and how he felt that he</p> <p>“floated away like child Krishna on the pipai leaf</p> <p>(P.67)</p> <p>in the whirling floods.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

58/250	SUBMITTED TEXT	71 WORDS	100% MATCHING TEXT	71 WORDS
<p>because Hari will fly down and hold me in his arms as I roll down the mountains. And if you send elephants to kill me, the elephants will stand by and say, this is Hari's child and lift me up with their trunks and seat me on their backs and throw a garland round my neck. And the poison you will give me in the cup of death will become</p>		<p>because Hari will fly down and hold me in his arms as I roll down the mountains. And if you send elephants to kill me, the elephants will stand by and say, “This is Hari’s child,” and lift me up with their trunks and seat me on their backs and throw a garland round my neck. And the poison you will give me in the cup of death will become</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

59/250	SUBMITTED TEXT	58 WORDS	97% MATCHING TEXT	58 WORDS
<p>He has overcome lust and covetousness. That is why when Ratna comes to see him, she finds something different in his feelings towards her. Her smiles do not attract him, for he can think of her only as a sister. He rather exhorts Ratna to pray with him so that the sins of others may be purified.</p>		<p>He has overcome lust and covetousness. That is why when Ratna comes to see him, she finds something different in his feelings towards her. Her smiles do not attract him for he can think of her only as a sister. He rather exhorts her to pray with him so that the sins of others may be purified.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

60/250	SUBMITTED TEXT	50 WORDS	96% MATCHING TEXT	50 WORDS
<p>physical desire is unequivocally Vedantic in import, for the Gita recommends sexual containment as the means of spiritual attainment. His spiritual development reflected in his sexual abstinence, non-attachment to riches and his recitation of 'Sivoham' are all obviously expressive of his belief in Vedanta philosophy.</p>		<p>physical desire is unequivocally Vedantic in import, for the Gita recommends sexual containment as the means of spiritual attainment. His spiritual development reflected in his sexual abstinence, non-attachment to riches and his recitation of "Sivoham" are all obviously expressive of his belief in Vedantic philosophy.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

61/250	SUBMITTED TEXT	20 WORDS	85% MATCHING TEXT	20 WORDS
<p>spiritualization of the Freedom Movement with the framework of Indian cultural tradition suggests Raja Rao's zeal for Indian philosophy,</p>		<p>spiritualization of the Freedom Movement within the framework of Indian cultural tradition suggest Raja Rao's zeal for Indian philosophy.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

62/250	SUBMITTED TEXT	10 WORDS	100% MATCHING TEXT	10 WORDS
<p>In Raja Rao's The Serpent and the Rope, the</p>		<p>in Raja Rao's The Serpent and the Rope." The</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

66/250	SUBMITTED TEXT	11 WORDS	100% MATCHING TEXT	11 WORDS
<p>A son is born to them, but, unfortunately he dies</p>		<p>a son is born to them. But unfortunately he dies</p>		
<p>W https://journalhosting.ucalgary.ca/index.php/ariel/article/view/32464/26516</p>				

63/250	SUBMITTED TEXT	34 WORDS	100% MATCHING TEXT	34 WORDS
<p>separated us, Rama? " India" " India ? But I am a Buddhist" "That is why Buddhism left India. India is "impitoyable"..... "</p>		<p>separated us, Rama? 'India.' 'India? But I am a Buddhist' 'That is why Buddhism left India India is impitoyable.' "(</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

64/250	SUBMITTED TEXT	52 WORDS	100% MATCHING TEXT	52 WORDS
<p>Refusing to give up on her husband, Savithri takes on Yama and wins him over by strictly observing her dharma. Through her love and devotion, Savithri rescues Satyavan from Yama himself. In the novel, Savithri likewise rescues Ramaswamy from inertia and puts him on the spiritual path.</p>		<p>Refusing to give up on her husband, Savithri takes on Yama and wins him over by strictly observing her dharma. Through her love and devotion, Savithri rescues Satyavan from Yama himself. In the novel, Savithri likewise rescues Ramaswamy from inertia and puts him on the spiritual path.</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

65/250	SUBMITTED TEXT	18 WORDS	100% MATCHING TEXT	18 WORDS
<p>that "Man sees himself in woman as essence, the fact of womanhood is the meaning of his life...(</p>		<p>that man "Sees himself in woman as essence, the fact of womanhood is the meaning of his life." (</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

67/250

SUBMITTED TEXT

32 WORDS

94% MATCHING TEXT

32 WORDS

The World is either unreal or real- the serpent or the rope.
There is no-in- between the two and all that is in-between is poetry, is sainthood...(335)

The world is either unreal or real - the serpent or the rope.
There is no in-between-the-two and all that's in between is
poetry, is sainthood"

(

W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt

68/250

SUBMITTED TEXT

41 WORDS

95% MATCHING TEXT

41 WORDS

Rao exploits the Advaita Vedantic idea of the world being a play (lila) of the Absolute, and the result is an exhilarating comedy. However, it is the Vishishtadvaita ('qualified monism') Vedanta of Ramanuja (eleventh- twelfth century) that informs the novel.

Rao exploits the Advaita Vedantic idea of the world being a play (lila) of the Absolute, and the result is an exhilarating comedy. However, it is the Visishta Advaita ('qualified monism') Vedanta of Ramanuja (eleventh-twelfth century) that informs the novel.

W <https://it.b-ok2.org/book/2827288/badea5>

Ramanuja emphasises the way of devotion (bhakti-marga) to God in which the seeker surrounds himself to His graces to achieve salvation. This is seen in the two schools that developed after Ramanuja: the 'Northern School' (Vadagalai) and the 'Southern School' (Tengalai). According to the first, salvation is achieved by following the 'analogy of the monkey' (markata-nyaya). Just as the young one of a monkey feels safe when it holds on to its mother's body, so does God save those who make an effort to reach him. According to the second, salvation is achieved by following the 'analogy of the cat' (marjara-nyaya). Just as a kitten is carried by a cat in its teeth, so does God save those who do not even make an effort to reach Him.

It is Govindan Nair, the protagonist Ramkrishna Pai's neighbour, who best exemplifies the 'analogy of the cat' in the novel. Both Nair and Pai are clerks in the former princely state of Travancore in south-western India in the early 1940s. The Second World War is on.

The kitten is being carried by the cat. We would all be kittens carried by the cat. Some, who are lucky will one day know it...Ah, the kitten when its neck is held by its mother, does it know anything else but the joy of being held by its mother? You see the elongated thin hairy thing dangling, and you think, poor kid, it must suffer to be held. But I say kitten is the safest thing in the world, the kitten held in the mouth of the mother cat. Could one have been born without a mother? ... But a mother – I tell you, without Mother the world is not. So allow her to fondle you and to hold you.(8-10)

As a clerk in Ration Office No. 66

Ramanuja emphasizes the way of devotion (bhakti-marga) to

God in which the seeker surrenders himself to His grace to achieve salvation. This is seen in the two schools that developed after

Ramanuja: the 'Northern School' (Vadagalai) and the 'Southern

School' (Tengalai). According to the first, salvation is achieved by

following the 'analogy of the monkey' (markata-nyaya).

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young one of a monkey feels safe when it holds on to its mother's

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effort to reach Him.

It is Govindan Nair, the protagonist Ramkrishna Pai's neighbour,

who best exemplifies the 'analogy of the cat' in the novel.

Both Nair

and Pai are civil servants in the former princely state of Travancore in

south-western India in the early 1940s. The Second World War is on.

The kitten is being carried by the cat. We would all be kittens carried by the

cat. Some, who are lucky . . . will one day know it . . . Ah, the kitten when

its neck is held by its mother, does it know anything else but the joy of being

held by its mother? You see the elongated thin hairy thing dangling, and you

think, poor kid, it must suffer to be so held. But I say the kitten is the safest

thing in the world, the kitten held in the mouth of the mother cat. Could one

have been born without a mother? . . . But a mother—I tell you, without

Mother the world is not. So allow her to fondle you and to hold you.17

As a clerk in Ration Office No. 66

76/250	SUBMITTED TEXT	60 WORDS	99% MATCHING TEXT	60 WORDS
<p>in praise of goddess Shakti, we learn that even Shiva cannot become the supreme Lord unless Shakti unites with him. And from their union, all things arise. Shakti in fact says, 'I manifest Myself as woman which is My own self and the very essence of creation in order to know you, Shiva, the Guru, who are united with Me.'(</p>		<p>in praise of the goddess Shakti, we learn that even Shiva cannot become the supreme Lord unless Shakti unites with Him. And from Their union, all things arise. Shakti in fact says, 'I manifest Myself as woman which is My own Self and the very essence of creation in order to know You, Shiva, the Guru, who are united with Me.'18</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

77/250	SUBMITTED TEXT	30 WORDS	100% MATCHING TEXT	30 WORDS
<p>Like Govindan Nair, Pai too has his moment of illumination. "I saw truth not as fact but as ignition. I could walk.....</p>		<p>Like Govindan Nair, Pai too has his moment of illumination. I saw truth not as fact but as ignition. I could walk</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

78/250	SUBMITTED TEXT	18 WORDS	100% MATCHING TEXT	18 WORDS
<p>To be a wife is not to be wed. To be a wife is to worship your</p>		<p>To be a wife is not to be wed. To be a wife is to worship your</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

79/250	SUBMITTED TEXT	36 WORDS	93% MATCHING TEXT	36 WORDS
<p>That was the first time I went across the wall I found a garden all rose and gentle. There were bowers and sweet smelling herbs, there were pools and many orchids that smelled from distance.</p>		<p>That was the first time I went across the wall. I found a garden all rosy and gentle. There were bowers and many sweet-smelling herbs, there were pools and many orchids that smelled from distance....</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

80/250

SUBMITTED TEXT

11 WORDS

100% MATCHING TEXT

11 WORDS

with Shantha who is a school teacher. He does not

with Shantha who is a school teacher. He does not

W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt

81/250

SUBMITTED TEXT

135 WORDS

96% MATCHING TEXT

135 WORDS

is inescapable; it is reinforced by the ubiquitous presence of the English language. And what better representative of English can there be than Shakespeare himself? Raja Rao's coupling of Shakespeare and the cat in the title is ironic. Both Sankara and Ramanuja write their influential works in Sanskrit, the deva-vani, 'the language of the gods'. Now, English, the new deva-vani, has replaced Sanskrit as the lingua franca. And Rao himself, unable to write in Sanskrit, writes in English. The irony is directed at himself. In the novel, Nair revels in Shakespearean locutions. Unable to rid himself of the British, Indians retreat into the past, finding solace in religion and philosophy. Rao's 'Tale of India' could not have been more timely. It points to India's impoverishment as an enslaved nation.

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W <https://it.b-ok2.org/book/2827288/badea5>

82/250	SUBMITTED TEXT	55 WORDS	97% MATCHING TEXT	55 WORDS
<p>would like to be completely nameless and just be that reality which is beyond all of us who hear me—that reality which evokes in me you and I in each one listening to me this evening, that there be no one there but light. And it is of that reality the sages have spoken. (</p>		<p>would like to be completely nameless and just be that reality which is beyond all of us who hear me—that reality which invokes in me you, and I in each one, listening to me this evening, that there be no one there but light. And it is of that reality the sages have spoken. (</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

83/250	SUBMITTED TEXT	14 WORDS	92% MATCHING TEXT	14 WORDS
<p>his novels, The Serpent and the Rope and The Cat and Shakespeare. The</p>		<p>His specially The Serpent and the Rope and The Cat and Shakespeare the</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

84/250	SUBMITTED TEXT	19 WORDS	100% MATCHING TEXT	19 WORDS
<p>The Chessmaster and His Moves offers the most authentic and eloquent account of spiritual fermentation in modern fiction</p>		<p>The Chessmaster and his Moves offers the most authentic and eloquent account of “spiritual fermentation” in modern fiction</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

85/250	SUBMITTED TEXT	28 WORDS	100% MATCHING TEXT	28 WORDS
<p>In appropriating for fiction the domain of metaphysics, Rao has enlarged the possibilities of the genre. The result is a metaphysical novel without equal in our time. (</p>		<p>In appropriating for fiction the domain of metaphysics, Rao has enlarged the possibilities of the genre. The result is a metaphysical novel without equal in our time. (138)</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

86/250	SUBMITTED TEXT	18 WORDS	100% MATCHING TEXT	18 WORDS
<p>The Chessmaster and His Moves contains the statement of an explicit metaphysical position- that of Advaita Vedanta.</p>		<p>The Chessmaster and His Moves contains the statement of an explicit metaphysical position—that of Advaita Vedanta—</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

87/250	SUBMITTED TEXT	22 WORDS	93% MATCHING TEXT	22 WORDS
<p>that "She was wife, only wife" and no one could take her place, however brilliant or beautiful- "No, not even the princess".(624)</p>		<p>that</p> <p>"she was my wife and only wife, and no one could ever take her place, however brilliant or beautiful-- 'No, not even the princess?"</p> <p>(</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

88/250	SUBMITTED TEXT	24 WORDS	81% MATCHING TEXT	24 WORDS
<p>she does not wish for perfection: "Perfection is the touch, no, the kiss of death and I have no desire to die yet."(407)</p>		<p>she does not aspire for this kind of perfection. She says,</p> <p>"Perfection is the touch, no, the kiss of death. And I have no desire to die yet."</p> <p>(</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

89/250	SUBMITTED TEXT	14 WORDS	88% MATCHING TEXT	14 WORDS
<p>What is wisdom, who is wise, and how does one become a wise</p>		<p>what is wisdom, who is wise and how can one become a wise</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

94/250	SUBMITTED TEXT	15 WORDS	92% MATCHING TEXT	15 WORDS
<p>Dayal, P., Raja Rao: A Study Of His Novels. Atlantic Publishers and Distributors, 1991,</p>		<p>Dayal, P. Raja Rao: A Study of His Novels. New Delhi: Atlantic and Distributors, 1991.</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

95/250	SUBMITTED TEXT	36 WORDS	68% MATCHING TEXT	36 WORDS
<p>Rao, Raja. The Serpent and the Rape. Orient Paperbacks, 1995, p. 10. 26. Ibid., 368. 27. "The Serpent and the Rope:</p>		<p>Rao, Raja. The Serpent and the Rope. Delhi: Orient Paperbacks, 1968. ---. &nbsp; Introduction, The Serpent and the Rope.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

96/250	SUBMITTED TEXT	24 WORDS	76% MATCHING TEXT	24 WORDS
<p>p. 159. 38. Srivastava, Ramesh. "Structure and Theme in Raja Rao's Fiction." Perspectives on Raja Rao,</p>		<p>p.38 t [30] Ramesh Srivastava, "Structure and Theme in Raja Rao's Fiction", Perspectives on Raia Rao.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

97/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>literature into an effective vehicle for the expression of contemporary reality and</p>		<p>literature into an effective vehicle for the expression of contemporary reality and</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

102/250	SUBMITTED TEXT	18 WORDS	100% MATCHING TEXT	18 WORDS
<p>There is a brahmin street, a potters' quarter, a weavers' quarter, a sudra quarter, a pariah quarter.</p>		<p>there is a Brahmin street, a Potters' quarter, a weavers' quarter, a sudra quarter, a Pariah quarter –</p>		
<p>W https://patelkinjal1315.blogspot.com/2013/10/critical-analysis-of-kanthapura.html?m=1</p>				

103/250	SUBMITTED TEXT	17 WORDS	100% MATCHING TEXT	17 WORDS
<p>and a Sudra - Quarter. How many huts had we there? I do not know.....</p>		<p>and a Sudra quarter. How many huts had we there? I do not know.</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

104/250	SUBMITTED TEXT	59 WORDS	97% MATCHING TEXT	59 WORDS
<p>Of course, you wouldn't expect me to go to the Pariah - Quarter, but I have seen from the street corner Beadle Timmaiah's hut , It was in the middle, so let - me see – if there were four on this side and about six, seven, eight that side that makes some fifteen or twenty huts in all.(</p>		<p>Of course you wouldn't expect me to go to the Pariah quarter, but I have seen from the street corner Beadle Timmayya's hut. It was in the middle, so—let me see—if there were four on this side and about six, seven, eight that side, that makes some fifteen or twenty huts in all.</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

105/250	SUBMITTED TEXT	31 WORDS	96% MATCHING TEXT	31 WORDS
<p>And there shall be neither Brahmin, nor Pariah?' and Pariahs shout out 'Mahatma Gandhi Ki Jai'(104)</p>		<p>And there shall be neither brahmin nor pariah?" and the pariahs shout out, „Mahatma Gandhi ki Jai“ (</p>		
<p>J 28a987fe-54e0-485c-8c3b-99a906e92aaa</p>				

110/250	SUBMITTED TEXT	27 WORDS	100% MATCHING TEXT	27 WORDS
<p>He will have this woman and that woman, this daughter and that wife, and everyday a new one and never the same two within a week.</p>		<p>he will have this woman and that woman, this daughter and that wife, and everyday a new one and never the same two within a week. (59)</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

111/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>published in 1933 in Asia, New York when Rao was only twenty-five.</p>		<p>published in 1933 in Asia, New York, when Rao was only twenty-five, '</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

112/250	SUBMITTED TEXT	14 WORDS	85% MATCHING TEXT	14 WORDS
<p>Caste and caste and caste, you say, What caste has he who Knowth God?"(</p>		<p>Caste and caste and caste, you say, What caste, pray, has he who knows God ? [3]</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

113/250	SUBMITTED TEXT	17 WORDS	100% MATCHING TEXT	17 WORDS
<p>and a low-caste servant, Javni, a widow who works for his married sister, Sita. The story</p>		<p>and a low-caste servant, Javni, a widow, who works for his married sister, Sita. The story</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

114/250	SUBMITTED TEXT	13 WORDS	96% MATCHING TEXT	13 WORDS
<p>is a plea for women’s emancipation and the abolition of caste system</p> <p>W https://it.b-ok2.org/book/2827288/badea5</p>		<p>is a plea for women’s emancipation and the abolition of the caste system.</p>		

115/250	SUBMITTED TEXT	38 WORDS	91% MATCHING TEXT	38 WORDS
<p>Ramu sees himself as an instrument of social change that breaks down the barriers of caste. Talking to Javni, he experiences a kind of revelation in which he sees her as a divine being, a great soul</p> <p>W https://it.b-ok2.org/book/2827288/badea5</p>		<p>Ramu sees himself as an instrument of social change that breaks down the barriers of caste. Talking to Javni, Ramu experiences a kind of epiphany in which he sees her as a divine being, a great soul.</p>		

116/250	SUBMITTED TEXT	75 WORDS	97% MATCHING TEXT	75 WORDS
<p>accepts the distinction of caste between them as the family moves away two years later. He accepts the fact that Javni is but a servant who must be left behind. He universalizes her and sees has as one with the sky and the river. His mental act is in keeping with Indian metaphysics: man is seen to be one with nature, his apparent separateness being nothing but an illusion. Ramu’s</p> <p>W https://it.b-ok2.org/book/2827288/badea5</p>		<p>accepts the distinctions of caste between them as the family moves away two years later. He accepts the fact that Javni is but a servant who must be left behind. He universalizes her and sees her as one with the sky and the river. His mental act is in keeping with Indian metaphysics: man is seen to be one with nature, his apparent separateness being nothing but an illusion. Ramu’s</p>		

117/250	SUBMITTED TEXT	15 WORDS	100% MATCHING TEXT	15 WORDS
	is replaced by admiration and later by acceptance of the social demands of caste.		is replaced by admiration and later by acceptance of the social demands of caste.	
	<p>W https://it.b-ok2.org/book/2827288/badea5</p>			

118/250	SUBMITTED TEXT	12 WORDS	95% MATCHING TEXT	12 WORDS
	irreligious. Ramu sees putting Javni with the cows as inhuman. Sita		irreligious, while Ramu sees putting Javni with the cows as inhuman. Sita	
	<p>W https://it.b-ok2.org/book/2827288/badea5</p>			

119/250	SUBMITTED TEXT	95 WORDS	98% MATCHING TEXT	95 WORDS
	Time and again I had quarrelled with my sister about it all. But she would not argue with me. 'They are of lower class, and you cannot ask them to sit and eat with you, she would say .(Time and again I had quarrelled with my sister about it all. But she would not argue with me. 'They are of the lower class, and you cannot ask them to sit and eat with you,' she would say.19	
	<p>W https://it.b-ok2.org/book/2827288/badea5</p>			

120/250	SUBMITTED TEXT	112 WORDS	100% MATCHING TEXT	112 WORDS
<p>Throughout the story, Javni is identified with the cow; for example, 'Javni, she is good like a cow'. Later, the identification between Javni and the cow is complete when we are told that Javni sat in the dark, swallowing mouthfuls of rice that sounded like a cow chewing the cud.' In her cow - like way, Javni accepts the teaching of the dominant caste and learns to live with the discomfort imposed by caste distinction. Ramu recognises in her the greatness that knows no caste and yet accepts the caste system. The cow functions as an expanding symbol that points to India's survival as a civilization.</p>		<p>Throughout the story, Javni is identified with the cow; for example, 'Javni, she is good like a cow' (1978: 86). Later, the identification between Javni and the cow is complete when we are told that 'Javni sat in the dark, swallowing mouthfuls of rice that sounded like a cow chewing the cud' (1978: 88). In her cow-like way, Javni accepts the teaching of the dominant caste and learns to live with the discomfort imposed by caste distinctions. Ramu recognizes in her the greatness that knows no caste and yet accepts the caste system. The cow functions as an expanding symbol that points to India's survival as a civilization,</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

121/250	SUBMITTED TEXT	24 WORDS	86% MATCHING TEXT	24 WORDS
<p>Ramu's awareness at the metaphysical level that there is no caste co-exists with his social acceptance that such distinctions exist. 'No, Javni. In</p>		<p>Ramu's awareness at the metaphysical level that there is no caste &nbsp;&nbsp; coexists with his social acceptance that such distinctions do exist. 'No, Javni. In</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

122/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>contact with a heart like yours, who will not bloom into a god?'(142)</p>		<p>contact with a heart like yours, who will not bloom into a god?' (1978: 96).</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

123/250	SUBMITTED TEXT	12 WORDS	95% MATCHING TEXT	12 WORDS
<p>mouthfuls of rice sounded like a cow chewing the cud. In</p>		<p>mouthfuls of rice that sounded like a cow chewing the cud' (1978: 88). In</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

124/250	SUBMITTED TEXT	20 WORDS	89% MATCHING TEXT	20 WORDS
<p>The master came and said: 'No barricades in the name of Mahatma, for much blood will be spilt but</p>		<p>The master came and said, "No barricades in the name of the Mahatma for much blood will be split", but</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

125/250	SUBMITTED TEXT	18 WORDS	96% MATCHING TEXT	18 WORDS
<p>It is not with "I love you, I love you", you can change the grinding heart of</p>		<p>It is not with, 'I love you, I love you,' that you can change the grinding heart of</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

126/250	SUBMITTED TEXT	10 WORDS	100% MATCHING TEXT	10 WORDS
<p>shouted out,Victory to the Mahatma! Mahatma Gandhi ki jai!</p>		<p>shouted out, ■Victory to the Mahatma! Mahatma Gandhi ki jai.'</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

131/250	SUBMITTED TEXT	23 WORDS	100% MATCHING TEXT	23 WORDS
<p>Our village I don't think you have ever heard about it. Kanthapura is its name and it is in the province of Kara."</p>		<p>Our village – I don't think you have ever heard about it – Kanthapura is its name and it is in the Province of Kara.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

132/250	SUBMITTED TEXT	11 WORDS	100% MATCHING TEXT	11 WORDS
<p>Gandhi is the invisible God, Moorthy is the visible Avatar.'</p>		<p>Gandhi is the invisible God, Moorthy is the visible Avatar.</p>		
<p>W https://patelkinjal1315.blogspot.com/2013/10/critical-analysis-of-kanthapura.html?m=1</p>				

133/250	SUBMITTED TEXT	19 WORDS	80% MATCHING TEXT	19 WORDS
<p>Orthodoxy is pitted against reform, exploitation against sufferance, the planter against the coolie, the corrupt officials against self-respecting villagers."</p>		<p>Orthodoxy is pitted against reform, exploitation against sufferance, the planter against the coolies, and the corrupt official against the self – respecting villagers.</p>		
<p>W https://patelkinjal1315.blogspot.com/2013/10/critical-analysis-of-kanthapura.html?m=1</p>				

134/250	SUBMITTED TEXT	22 WORDS	69% MATCHING TEXT	22 WORDS
<p>policeman before a Gandhi'sman? Tell me, does a bear standbefore a lion or jackal before an elephant?"(42)</p>		<p>policeman before a Gandhi's man? Tell me, does a boar stand before a lion or a jackal before an elephant?</p>		
<p>W https://patelkinjal1315.blogspot.com/2013/10/critical-analysis-of-kanthapura.html?m=1</p>				

135/250	SUBMITTED TEXT	21 WORDS	100% MATCHING TEXT	21 WORDS
<p>after shots ring out and man after man falls like an empty sack, and the women take up the lamentation."(181)</p>		<p>after shots ring out and man after man falls like an empty sack, and the women take up the lamentation. (183)</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

136/250	SUBMITTED TEXT	25 WORDS	63% MATCHING TEXT	25 WORDS
<p>necktie which had a "prater plus - parenthetical"(25) curve as if some deep philosophy had gone into its making.</p>		<p>necktie had such a prater-plus-parenthetical curve, as though much concrete philosophy had gone into its making,</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

137/250	SUBMITTED TEXT	51 WORDS	82% MATCHING TEXT	51 WORDS
<p>the doctrine of Communism. He got disillusioned with Theosophy when the idea of the misery of Indian peasants made him doubtful about its potentialities to eradicate poverty and starvation from India.The recollection of the sights of human degradation and awful humiliation of man in India turns him to Communism.</p>		<p>the outcome of Theosophy. However, he is soon disillusioned with Theosophy as the idea of the misery of Indian peasants makes him doubtful about its potentialities to eradicate poverty and starvation from India. The recollection of the sights of human degradation and awful humiliation of man in India turns him to Communism.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

138/250	SUBMITTED TEXT	18 WORDS	88% MATCHING TEXT	18 WORDS
<p>has been a persistent quest for truth and the ultimate realization that Indians will never betray their</p>		<p>has been a persistent quest for truth and the ultimate realization that the Indians will not betray their</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

143/250 **SUBMITTED TEXT** 11 WORDS **90% MATCHING TEXT** 11 WORDS

Srivastava, Narsingh, Mind and Art of Raja Rao. Prakash Book Depot.

Srivastava, Narsingh. The Mind and Art of Raja Rao. Bareilly: Prakash Book Depot, 1980.

J 05611e88-c39b-4042-953c-54674cf3f010

144/250 **SUBMITTED TEXT** 19 WORDS **61% MATCHING TEXT** 19 WORDS

most of the Indian English novelists have adopted the traditional nineteenth century western form of the novel in

Most of the Indo - Anglian novelists have written generally in the traditional nineteenth century form of the novel. In

W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt

145/250 **SUBMITTED TEXT** 23 WORDS **78% MATCHING TEXT** 23 WORDS

an epic breadth of vision, a metaphysical rigour and philosophical depth, a symbolic richness, a lyrical fervour and an essential Indianness of style.(

an epic breadth of vision, a metaphysical rigour and depth of thought, a symbolic richness, a lyrical fervor and an essential Indianness of style.

W [https://www.uok.ac.in/notifications/\(4\)%20Tanu%20Rajpal.pdf](https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf)

146/250 **SUBMITTED TEXT** 30 WORDS **70% MATCHING TEXT** 30 WORDS

Kanthapura is a remarkable rendering of India's struggle for independence which affected even the remotest villages in the country. The novelist elevates the Gandhian movement to a mythological plane.

Kanthapura is a wonderful rendering of India's struggle for independence which affected even the remotest villages in the country. The Gandhian movement is elevated to a mythological plane.

W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt

147/250	SUBMITTED TEXT	18 WORDS	97% MATCHING TEXT	18 WORDS
<p>myths and fables drawn from Indian culture. Mother India is the goddess of wisdom and well being</p>		<p>myths and fables drawn from Indian culture. Mother India "which the goddess of wisdom and well-being,"</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

148/250	SUBMITTED TEXT	40 WORDS	91% MATCHING TEXT	40 WORDS
<p>represents the enslaved daughter of Brahma and therefore, the gods must incarnate themselves on earth to work for her freedom. At Brahma's command, Siva incarnates as Gandhi to liberate India from her enslaved slavery.</p>		<p>represents the enslaved daughter of Brahma and, therefore, the gods must incarnate themselves on earth to work for her freedom. At Brahma's command, Shiva incarnates as Gandhi to liberate India from her enforced slavery.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

149/250	SUBMITTED TEXT	21 WORDS	90% MATCHING TEXT	21 WORDS
<p>the mythical analogy of the battle between Rama and Ravana to describe the struggle between the Mahatma and British Government.</p>		<p>The mythical analogy of the battle between Rama and Ravana has been employed to describe the struggle between the Mahatma and the British Government.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

150/250	SUBMITTED TEXT	32 WORDS	88% MATCHING TEXT	32 WORDS
<p>In this novel, India is compared with Sita, the Mahatman is regarded as Rama and Jawaharlal is considered to be his brother Bharata. The narrator says "</p>		<p>In the novel India is compared with Sita, the Mahatma is regarded as Rama and Jawaharlal is considered to be his brother Bharata. The narrator says</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

154/250	SUBMITTED TEXT	44 WORDS	75% MATCHING TEXT	44 WORDS
	<p>he talks of Damayanthi, Shankunthla, and Yashodha he must say something about Swaraj. The subtlety of Gandhian thought and the complex political situation of the pre-independence era could be explained to the unlettered villagers only through the legends and religious stories of gods,</p>		<p>He talks of Damayanthi and Sakuntala and Yasodha and also about India and Swaraj. The subtlety of the Gandhian thought and the complex political situation of the pre-independence era could be explained to the unlettered villagers only through the legends and religious stories of Gods.</p>	
	<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>			

155/250	SUBMITTED TEXT	74 WORDS	92% MATCHING TEXT	74 WORDS
	<p>reading of a newspaper becomes as serious a discipline as the reverent reading of the Gita and hand spinning is elevated into a daily ritual like puja. The walls of orthodoxy are suddenly breached: revolution comes as a flood and carries all before it."(22) Moorthy initiates the idea of celebrating the Rama festival, the Krishna festival and the Ganesha festival and of having bhajans and harikathas every month. His "</p>		<p>reading of a newspaper becomes as serious a discipline as the reverent reading of the Gita, and hand-spinning is elevated to a daily ritual like pu/a. The walls of orthodoxy are suddenly breached : revolution comes as a flood and carries all before it."^ Moorthy initiates the idea of celebrating the Rama festival, the Krishna festival and the Ganesha festival and of having bhajans and harikathas every month. His</p>	
	<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>			

156/250	SUBMITTED TEXT	107 WORDS	92% MATCHING TEXT	107 WORDS
<p>the village often invoke the goddess Kenchamna for the success of the movement. It is the recitation of bhajans in the Kanthapureshwari temple that generates unity among the masses, for, as the dusk falls, the oil lamps of the sanctum are lighted, the bell is rung, the conch is blown and men join the gathering from every nook and cranny of the village.</p> <p>C.D. Narsimhaiah maintains that the novel displays the dynamic power of a living religious tradition, for there is a tremendous religious activity in the novel. He observes that "religion seems to sustain the spirits of the people of Kanthapura."</p>		<p>The villagers often invoke the Goddess Kenchamma for the success of the movement. It is the recitation of bhajans in the Kanthapurishwari temple that generates unity among the masses, for, as the dusk falls, the oil-lamps of the sanctum are lighted, the bell is rung, the conch is blown and men join the gathering from every nook and cranny of the vililage.</p> <p>C.D. Narasimhaiah maintains that the novel displays the dynamic power of a living religious tradition, for there is a tremendous religious activity in the novel. He observes that</p> <p>"religion seems to sustain the spirits of the people of Kanthapura."^</p> <p>1.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

157/250	SUBMITTED TEXT	54 WORDS	91% MATCHING TEXT	54 WORDS
<p>The villagers are enrolled as members of the Congress in the sanctuary and the oath taking ceremony is performed before the gods in the sanctum. Moorthappa invariably asks the recruits to stand before the god and vow they will never break the law and will spin the yarn, practice ahimsa (non-violence) and seek truth.</p>		<p>The villagers are enrolled as members of the Congress in the sanctuary and the oath-taking ceremony is performed before the Gods in the sanctum. Moorthappa invariably asks the recruits to stand before the God and vow they will never break the law. The members promise to spin the yarn, practice ahimsa (non-violence) and seek truth.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

162/250	SUBMITTED TEXT	55 WORDS	93% MATCHING TEXT	55 WORDS
	Oh, no, the Mahatma need not go as far as the sea, like Harishchandra before finished his vow, the gods will come down and dissolve his vow, and the Britishers will leave India, and we shall be free, and we shall pay less taxes, and there will be no policemen."(124)		Oh no, the Mahatma need not go as far as the sea. Like Harischandra before he finished his vow, the gods will come down and dissolve his vow, and the Britishers will leave India, and we shall be free and we shall pay less tax, and there will be no policemen"	
	<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>			

163/250	SUBMITTED TEXT	68 WORDS	77% MATCHING TEXT	68 WORDS
	There is no village in India, ...that has not a rich 'Sthala Purana or legendary history of its own. There Some god or god-like hero has passed by this village-Ram might have rested under this peepal tree, Sita might have dried her clothes, after her bath, on this yellow stone, or the Mahatma himself on one of his pilgrimages through the country, might have slept in this hut...(There is no village in India, however mean, that has not a rich sthala-purana, or legendary history, of its own. Some god or godlike hero has passed by village — Rama might have rested under this pipal tree, Sita might have dried her clothes after her bath, on this yellow stone, or the Mahatma himself, on one of his many pilgrimages through the country, might have slept in this hut	
	<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>			

164/250	SUBMITTED TEXT	15 WORDS	80% MATCHING TEXT	15 WORDS
	Kanthapura is an outstanding example of the combination of Puranic and folk-tale elements. The		Kanthapura is an outstanding example of the combination of Puranic and folklore elements. The	
	<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>			

165/250	SUBMITTED TEXT	20 WORDS	96% MATCHING TEXT	20 WORDS
<p>he will come back with Sita on his right in a chariot of air..."(189)</p>		<p>he will come back with Sita on his right in a chariot of the air,</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

166/250	SUBMITTED TEXT	16 WORDS	66% MATCHING TEXT	16 WORDS
<p>and their supporters on one side, and the Britishers and their supporters on the other.</p>		<p>and their supporters) on the one hand and the Satyagrahis (and their sympathizers) on the other.</p>		
<p>W https://patelkinjal1315.blogspot.com/2013/10/critical-analysis-of-kanthapura.html?m=1</p>				

167/250	SUBMITTED TEXT	22 WORDS	100% MATCHING TEXT	22 WORDS
<p>Our village- I don't think you have ever heard about-Kanthapura is its name and it is in the province of Kara"(1)</p>		<p>Our village – I don't think you have ever heard about – Kanthapura is its name and it is in the province of Kara"(</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

168/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>phrases like "traitor to his salt", "licker of your feet", "sparrow voice", "</p>		<p>phrases like – 'traitor to his salt', 'Licker of your feet', 'Sparrow voice', '</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

169/250	SUBMITTED TEXT	11 WORDS	100% MATCHING TEXT	11 WORDS
<p>a modern Indian Mahapurana both in content and form. It</p>		<p>a modern Indian Mahapurana, both in content and form. It</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

170/250	SUBMITTED TEXT	12 WORDS	100% MATCHING TEXT	12 WORDS
<p>Rao employs the narrative technique of 'I' as the protagonist- narrator.</p>		<p>Rao employs the narrative technique of 'I' as the protagonist narrator.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

171/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>understanding of Indian life through his self-revelatory letters and introspective diary entries.</p>		<p>understanding of Indian life through his self-revelatory letters and introspective diary entries.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

172/250	SUBMITTED TEXT	23 WORDS	96% MATCHING TEXT	23 WORDS
<p>known my Lord for a thousand lives, from Janam to Janam have I known my Krishna."(212) The</p>		<p>known my lord for a thousand lives, from janam to janam have I known my Krishna . . .' 'And the</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

173/250	SUBMITTED TEXT	20 WORDS	100% MATCHING TEXT	20 WORDS
<p>Now I think I know, but I must go. I must go to Travancore."(405)</p>		<p>Now, I think, I know, but I must go, I must go to Travancore.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

174/250	SUBMITTED TEXT	75 WORDS	98% MATCHING TEXT	75 WORDS
<p>mythical mould of his novels thus: The book that has filled my imagination and come to me for years at every crucial point of my life, to interpret and to help is Ramayan ... Buddhist texts have deeply stirred me, ...They did influence me at one time, with their poetry and rich humanity.... but there is something of Kshatriya in me and I always go back to the Ramayana and</p>		<p>mythical mould of his novels thus, "The book that has filled, my imagination and come to me for years at every crucial point of my life to interpret and to help is the Ramayan . . . Buddhist texts have deeply stirred me, . . . They did influence me at one time, with their poetry and rich humanity . . . but there is something of the Kshatriya in me and &nbsp;always go back to the Ramayana and</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

175/250	SUBMITTED TEXT	32 WORDS	69% MATCHING TEXT	32 WORDS
<p>a "metaphysical comedy." Raja Rao invites the reader "to weep at every page, not for what he sees he sees." He says "for me it is like a book of prayer."</p>		<p>a metaphysical comedy, and all I would the reader to do is to weep at every page, not for what he sees, but for what he sees he sees. For me it is like a book of prayer.^</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

176/250	SUBMITTED TEXT	15 WORDS	100% MATCHING TEXT	15 WORDS
<p>teasing fable the brevity of which is pregnant with both profanity and glimpses of</p>		<p>teasing fable the brevity of which is pregnant with both profanity and glimpses of</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

177/250	SUBMITTED TEXT	28 WORDS	100% MATCHING TEXT	28 WORDS
<p>wanted to become a rich man, for then my wife would be so happy that I could do what I liked. If my plans went well –</p>		<p>wanted to become a rich man, for then my wife would be so happy that I could do what I liked. If my plans went well</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

182/250	SUBMITTED TEXT	100 WORDS	93% MATCHING TEXT	100 WORDS
<p>was born Brahmin – that is devoted to Truth and all that... But how many of my ancestors since the excellent Yagnyavalkya, my legendary and Upanishadic ancestor, have really known the Truth – excepting the sage Madhava, who founded an empire or, rather, helped to build an empire, and wrote some of the most profound of Vedantic texts since Sri Sankara? There were others, so I'm told, who left hearth and riverside fields, and wandered to mountains distant and hermitages "to see God face to face." And some of them did see God face to face and built temples.</p>		<p>was born a Brahmin – that is, devoted to Truth and all that, 'Brahmin is he who knows Brahman etc. etc. ... But how many of my ancestors since the excellent Yagnyavalkya, my legendary and upanishadic ancestor have really known the Truth excepting the sage Madhava, who founded an empire or, rather, helped to build an empire, and wrote some of the most profound of Vedāntic texts since Sri Sankara? There were others, so I'm told, who left hearth and riverside fields and wandered to mountains distant and hermitages to see God face to face', And some of them did see God face to face and built temples . . .</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

183/250	SUBMITTED TEXT	17 WORDS	100% MATCHING TEXT	17 WORDS
<p>The river Rhone flows like the Ganges, she flows does mother Rhone into the seven seas,</p>		<p>The river Rhone flows like the Ganges, she flows, does Mother Rhone, into the seven seas ...</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

184/250	SUBMITTED TEXT	25 WORDS	100% MATCHING TEXT	25 WORDS
<p>India is where so ever you see, hear, touch, taste, smell. India is where you dip into yourself, and the eighteen aggregates are dissolved.....</p>		<p>India is where so ever you see, hear, touch, taste, smell. India is where you dip into yourself and the eighteen aggregates are dissolved" (</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

185/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>The plot does not follow a chronological sequence of time and place,</p>		<p>The plot does not follow a chronological sequence of time and place.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

186/250	SUBMITTED TEXT	13 WORDS	95% MATCHING TEXT	13 WORDS
<p>a prater plus – parenthetical curve, as though much philosophy had gone</p>		<p>a prater-plus-parenthetical curve, as though much concrete philosophy had gone</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

187/250	SUBMITTED TEXT	15 WORDS	96% MATCHING TEXT	15 WORDS
<p>kicked the flowers and fruits and the jewels and the meats into the ocean.</p>		<p>kicked the flowers and the fruits and the jewels and the meats into the ocean.</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

188/250	SUBMITTED TEXT	14 WORDS	90% MATCHING TEXT	14 WORDS
<p>Raja Rao. A Study of His Themes and Technique. Sarup & Sons, 2005,</p>		<p>Raja Rao: A Study of His Themes and Technique. New Delhi: Sarup & Sons, 2005.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

189/250	SUBMITTED TEXT	13 WORDS	95% MATCHING TEXT	13 WORDS
<p>Raizada, Harish. Indian English Novelists, Some Points of View. K.K. Publications, 1996,</p>		<p>Raizada, Harish. Indian English Novelists, Some Points of View. Delhi: K.K. Publications, 1966.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

202/250	SUBMITTED TEXT	15 WORDS	86% MATCHING TEXT	15 WORDS
<p>The cow is an expanding symbol that points to India's survival as a civilization.</p>		<p>The cow functions as an expanding symbol that points to India's survival as a civilization,</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

203/250	SUBMITTED TEXT	41 WORDS	79% MATCHING TEXT	41 WORDS
<p>Nimka's interest in India began with her interest in the narrator. It expanded to include Tolstoy's admiration of Gandhi and stories from the epics, the Mahabharata and the Ramayana; the story of Nal and Damayanti and the exile of the</p>		<p>Nimka's interest in India begins with her interest in the narrator. It expands thereafter to include Tolstoy's admiration of Gandhi, and stories from the epics, the Mahabharata and the Ramayana, especially the story of Nala and Damayanti from 'The Book of the</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

204/250	SUBMITTED TEXT	25 WORDS	86% MATCHING TEXT	25 WORDS
<p>milk from water i.e. the good from the bad. I knew her to be good, she recognized me a swan.</p>		<p>milk from water—&nbsp;&nbsp; the good from the bad, and as I knew her to be good, she recognized me a swan.</p>		
<p>W https://it.b-ok2.org/book/2827288/badea5</p>				

205/250	SUBMITTED TEXT	13 WORDS	100% MATCHING TEXT	13 WORDS
<p>was born a Brahmin – that is, devoted to Truth and all that.”(</p>		<p>was born a Brahmin – that is, devoted to Truth and all that, '</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

206/250	SUBMITTED TEXT	17 WORDS	100% MATCHING TEXT	17 WORDS
<p>known my Lord for a thousand lives, from Janam to Janam have I known my Krishna."(212)</p>		<p>known my lord for a thousand lives, from janam to janam have I known my Krishna . . . '</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

207/250	SUBMITTED TEXT	20 WORDS	71% MATCHING TEXT	20 WORDS
<p>between him and his wife. Madeleine questions: "What is it separated us, Rama?" "India."(331)</p>		<p>between him and his wife. When Madeliene asked him, "What is it separated us, Rama? 'India.'</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

208/250	SUBMITTED TEXT	22 WORDS	89% MATCHING TEXT	22 WORDS
<p>have no Benares now, no Ganga, no Jamuna; Travancore my name. Lord accept me vouch that I be where I should.....</p>		<p>have no Benares now, no Ganga, no Jamuna; Travancore is my country, Travancore my name. Lord accept me, vouch that I be where I should" (</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

209/250

SUBMITTED TEXT

84 WORDS

95% MATCHING TEXT

84 WORDS

One of the most innovative novelists of twentieth century, Rao departed boldly from the European tradition of the novel, which he indigenized in the process of assimilating material from the Indian literary tradition. He put the novel to uses to which it had not perhaps been put before, by exploring the metaphysical basis of writing itself- of, in fact, the word. In the Indian tradition, literature is a way of realizing the absolute (Brahma) through the meditation of language.

One of the most innovative novelists of the twentieth century, Rao departed boldly from the European tradition of the novel, which he indigenized in the process of assimilating material from the Indian literary tradition. He put the novel to uses to which it had not perhaps been put before, by exploring the metaphysical basis of writing itself— of, in fact, the word. In the Indian tradition, literature is a way of realizing the Absolute (Brahman) through the mediation of language.

W <https://it.b-ok2.org/book/2827288/badea5>

210/250

SUBMITTED TEXT

20 WORDS

100% MATCHING TEXT

20 WORDS

lyer. He can no more understand Truth than the buffalo can see a straight line.”(42)

lyer. “He can no more understand truth than the buffalo can see a straight line”. [2

W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt

211/250

SUBMITTED TEXT

28 WORDS

96% MATCHING TEXT

28 WORDS

Visishta Advaita ('qualified monism'), Vedanta of Ramanuja (eleventh-twelfth century) that informs the novel. Ramanuja emphasizes the way of devotion (bhakti-marga) in which the seeker surrenders himself to

Visishta Advaita ('qualified monism') Vedanta of Ramanuja (eleventh-twelfth century) that informs the novel. Ramanuja emphasizes the way of devotion (bhakti-marga) to

God in which the seeker surrenders himself to

W <https://it.b-ok2.org/book/2827288/badea5>

212/250

SUBMITTED TEXT

85 WORDS

99% MATCHING TEXT

85 WORDS

grace to achieve salvation. This is seen in two schools, that developed after Ramanuja: the 'Northern School' (Vadagalai) and the 'Southern School' (Tengalai). According to the first, salvation is achieved by following the 'analogy of the monkey' (markata-nyaya). Just as the young one of a monkey feels safe when it holds on to its mother's body, so does God save those who make an effort to reach Him. According to the second, salvation is achieved by following the 'analogy of the cat' (marjara-nyaya)

grace to achieve salvation. This is seen in the two schools that developed after Ramanuja: the 'Northern School' (Vadagalai) and the 'Southern School' (Tengalai). According to the first, salvation is achieved by following the 'analogy of the monkey' (markata-nyaya). Just as the young one of a monkey feels safe when it holds on to its mother's body, so does God save those who make an effort to reach Him. According to the second, salvation is achieved by following the 'analogy of the cat' (marjara-nyaya).

W <https://it.b-ok2.org/book/2827288/badea5>

213/250

SUBMITTED TEXT

33 WORDS

85% MATCHING TEXT

33 WORDS

The Cat and Shakespeare. Here just as a kitten is carried by a cat in its teeth, so does god save those who do not even make an effort to reach Him

the cat' (marjara-nyaya). Just as a kitten is carried by a cat in its teeth, so does God save those who do not even make an effort to reach Him.

W <https://it.b-ok2.org/book/2827288/badea5>

214/250

SUBMITTED TEXT

13 WORDS

87% MATCHING TEXT

13 WORDS

always talks of a mother cat which carries the kitten by the

always talks of a mother-cat. It carries the kitten by the

W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt

215/250	SUBMITTED TEXT	20 WORDS	100% MATCHING TEXT	20 WORDS
<p>He says, "Learn the way of the kitten. Then you're saved. Allow the mother cat, sir, to carry you."..... "</p>		<p>He says, 'Learn the way of the kitten. Then you're saved. Allow the mother-cat, Sir, to carry you."</p> <p>(</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

216/250	SUBMITTED TEXT	25 WORDS	100% MATCHING TEXT	25 WORDS
<p>The kitten is the safest thing in the world, the kitten held in the mouth of the mother cat." (12)</p>		<p>the kitten is the safest thing in the world, the kitten held in the mouth of the mother</p> <p>[136]</p> <p>cat...</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

217/250	SUBMITTED TEXT	16 WORDS	96% MATCHING TEXT	16 WORDS
<p>a prater plus – parenthetical curve, as though much philosophy had gone into its making."</p>		<p>a prater-plus-parenthetical curve, as though much concrete philosophy had gone into its making,</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

218/250	SUBMITTED TEXT	22 WORDS	95% MATCHING TEXT	22 WORDS
<p>He was so like a child,... when it came to simple things..... he loved India with a noble delicate un-reasoned love."(86)</p>		<p>He was so like a child, was Kirillov, when it came to simple things; he loved India with a noble, delicate un-reasoned love" (</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

219/250	SUBMITTED TEXT	19 WORDS	88% MATCHING TEXT	19 WORDS
<p>has been a persistent quest for truth and the ultimate realization that Indians will never betray their land.</p>		<p>has been a persistent quest for truth and the ultimate realization that the Indians will not betray their land.</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

220/250	SUBMITTED TEXT	22 WORDS	92% MATCHING TEXT	22 WORDS
<p>journey of Comrade Kirillov from India to California and then to London, followed in the end to Moscow and Peking, we</p>		<p>journey of Comrade Kirillov (formerly Padmanabha Iyer) from India to California and then to London, followed in the end to Moscow and Peking, we</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

221/250	SUBMITTED TEXT	20 WORDS	89% MATCHING TEXT	20 WORDS
<p>a hungry soul who sets himself in search of reality in his country and other countries of the world</p>		<p>a hungry soul who sets himself in search of reality in his country and then moves towards the other countries of the world...</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

222/250	SUBMITTED TEXT	9 WORDS	100% MATCHING TEXT	9 WORDS
<p>glass casket" carrying Irene's and her daughter's ashes</p>		<p>glass casket" carrying Irene's and her daughter's ashes</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>				

223/250	SUBMITTED TEXT	59 WORDS	85% MATCHING TEXT	59 WORDS
	<p>followed by his pilgrimage to Kanyakumari to discover India. 'R's description of the tale of Siva and Parvati is meant to revive the love of India in Kamal, and Kamal's collection of the diamonds and rubies of Parvati's "wedding – shells in blue" to be sent to his father, Kirillov in Beijing. All these</p>		<p>followed by his pilgrimage to Kanyakumarii to discover India, Rama's description of the tale of Shiva and Parvati in a bid to revive the love of India in Kamal, and Kamal's collection of the diamonds and rubies of Parvati's "wedding-shells in blue" to be sent to his father, Kirillov, in Peking – all these</p>	
	<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>			

224/250	SUBMITTED TEXT	22 WORDS	100% MATCHING TEXT	22 WORDS
	<p>As long as Lord Siva is in Kailash and the holy Ganga flows from his hair, Indians will not betray their land." (</p>		<p>As long as Lord Siva is in Kailash and the holy Ganga flows from his hair, Indians will not betray their land."^</p>	
	<p>W https://archive.org/stream/in.ernet.dli.2015.14416/2015.14416.India-Govt-Of-Oudh-Returned_djvu.txt</p>			

225/250	SUBMITTED TEXT	12 WORDS	100% MATCHING TEXT	12 WORDS
	<p>India is not a country (desa), it is a perspective (darsana)." (</p>		<p>India is not a country (desa), it is a perspective (darsana);</p>	
	<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>			

226/250	SUBMITTED TEXT	22 WORDS	75% MATCHING TEXT	22 WORDS
	<p>Raja Rao, The Serpent and the Rope, Delhi, Orient Paperbacks, 1995. 5. Raja Rao, The Cat and Shakespeare,</p>		<p>Raja Rao. The Serpent and the Rope. Delhi: Hind Pocket Books, 1968 Raja Rao. Comrade Kirillov. Delhi: Orient paperbacks, 1976 Raja Rao. The Cat and Shakespeare.</p>	
	<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>			

231/250	SUBMITTED TEXT	18 WORDS	100% MATCHING TEXT	18 WORDS
<p>Print. 8. Gandhi M.K., An Autobiography or The Story of my Experiments with Truth,</p>		<p>Print. Gandhi, M. K. An Autobiography or The Story of My Experiments with Truth. 1927.</p>		
<p>J 47727a2f-721d-41b5-b1df-3cc85a61fcb8</p>				

232/250	SUBMITTED TEXT	22 WORDS	100% MATCHING TEXT	22 WORDS
<p>A Critical Study of Novels of Arun Joshi, Raja Rao and Sudhin Ghose, New Delhi: Atlantic Publishers 1998. 10.</p>		<p>A Critical Study of Novels of Arun Joshi, Raja Rao and Sudhin Ghose. New Delhi: Atlantic Publishers, 1999. 68-85.</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

233/250	SUBMITTED TEXT	12 WORDS	100% MATCHING TEXT	12 WORDS
<p>Agnihotri, G.N. Indian Life and Problems in the Novels of Mulk</p>		<p>Agnihotri, G.N. Indian life and Problems in the novels of Mulk</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

234/250	SUBMITTED TEXT	20 WORDS	90% MATCHING TEXT	20 WORDS
<p>Bhattacharya, P.C. Indo-Anglian Literature and the Works of Raja Rao. Delhi: Atam Ram & Sons, 1983. 12.</p>		<p>Bhattacharya, P.C. Indo-Anglian Literature and the Works of Raja Rao. Delhi: Atma Sons, 1983.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

239/250	SUBMITTED TEXT	22 WORDS	81% MATCHING TEXT	22 WORDS
<p>New Delhi : Sterling Publications, 1987. 22. Naik, M.K., A History of Indian English Literature, New Delhi : Sahitya</p>		<p>New Delhi: Sterling Publishers Pvt. Ltd., 1994. 98-105. Naik, M.K. A History of Indian English Literature. 1982. New Delhi: Sahitya</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

240/250	SUBMITTED TEXT	29 WORDS	59% MATCHING TEXT	29 WORDS
<p>K.R., Indian Writing in English, 2nd edn., New Delhi : Asia Publishing House, 1973. 26. Bhattacharya, P.C., Indo-Anglian Literature and the Works of Raja Rao, Delhi:</p>		<p>K.R.S. Iyengar, Indian Writing in English (New Delhi : Sterling, 1933), p.397 in P.C. Bhattachaiya, Indo Anglian Literature and the Works of Raja Rao (Delhi :</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

241/250	SUBMITTED TEXT	33 WORDS	73% MATCHING TEXT	33 WORDS
<p>New Delhi (India) 31. Rao,A.Sudhakar.Socio-culturalAspects of Life in the Selected Novels of Raja Rao 32. New Delhi:Atlantic Publishers</p>		<p>New Delhi: Atlantic Publishers, 1998. Sudhakar. Socio-Cultural Aspects of Life in the Selected Novels of Raja Rao. Delhi: Atlantic Publishers, 1999.</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

242/250	SUBMITTED TEXT	17 WORDS	100% MATCHING TEXT	17 WORDS
<p>Bhalla, Brij M. "Quest for Identity in Raja Rao's The Serpent and the Rope." Ariel 4:4 (1973):59-105.</p>		<p>Bhalla, Brij M. "Quest for Identity in Raja Rao's The Serpent and the Rope." Ariel 4.4(</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

243/250	SUBMITTED TEXT	18 WORDS	80% MATCHING TEXT	18 WORDS
<p>The Serpent and the Rope." Journal of Indian Writing in English 1.1 (1973): 19-28. Jha, Rama. "Raja Rao:</p>		<p>The Serpent and the Rope." Journal of Indian Writing in English 13.1 (Jan. 1985): 64-8. Print. ---. Raja Rao:</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

244/250	SUBMITTED TEXT	22 WORDS	71% MATCHING TEXT	22 WORDS
<p>Kaul, R.K. "The Serpent and the Rope as a philosophical Novel." Literary Criterion 15.2 (1980): 32-63 Kumar, Sudhir, "Reading Raja Rao's The</p>		<p>Kaul, R.K. "The Serpent and the Rope as a Philosophical Novel." Literary Criterion 15.2 (July 1980): 32-43. Print. Kelly, Jennifer. "Reading the Ethical Dilemma in Raja Rao's The</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

245/250	SUBMITTED TEXT	19 WORDS	83% MATCHING TEXT	19 WORDS
<p>Raizada, Harish. "Literature as Sadhana: The Progress of Raja Rao from Kanthapura to The Serpent and the Rope."</p>		<p>Raizada, "Literature as Sadhana: The Progress of Raja Rao from Kaiithapra to The Serpent and The Rope ".</p>		
<p>W https://archive.org/stream/in.ernet.dli.2015.270207/2015.270207.Raja-Raos_djvu.txt</p>				

246/250	SUBMITTED TEXT	15 WORDS	100% MATCHING TEXT	15 WORDS
<p>The Frontiers of Fiction : A Study of Raja Rao's The Cat and Shakespeare.",</p>		<p>The Frontiers of Fiction: A Study of Raja Rao's The Cat an Shakespeare."</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

247/250	SUBMITTED TEXT	16 WORDS	100% MATCHING TEXT	16 WORDS
<p>Raja Rao's The Cat and Shakespeare : A Western View."Journal of Indian Writing in English 26.2.1998 :1-9</p>		<p>Raja Rao's The Cat and Shakespeare: A Western View." Journal of Indian Writing in English 26.2 (</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

248/250	SUBMITTED TEXT	15 WORDS	80% MATCHING TEXT	15 WORDS
<p>Mani,K.Ratna Shiela. "The Use of Myth in Raja Rao's The Serpant and the Rope".Triveni 60.3(1991) 9-17</p>		<p>Mani, Ratna K. Shiela. "The Use of Myth in Raja Rao"s The Serpent and the Rope." Triveni 60.3 (1991): 9-17.</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				

249/250	SUBMITTED TEXT	14 WORDS	100% MATCHING TEXT	14 WORDS
<p>R. "The Chessmaster and His Moves : The Novel as Metaphysics." World Literature Today 62.4(1988):561-566</p>		<p>R. "The Chessmaster and His Moves: The Novel as Metaphysics."World Literature Today,</p>		
<p>W https://www.uok.ac.in/notifications/(4)%20Tanu%20Rajpal.pdf</p>				

250/250	SUBMITTED TEXT	54 WORDS	100% MATCHING TEXT	54 WORDS
<p>Tradition and Experimnt in The Cat and Shakespeare". Kakatiya Journal of English Studies 11(1991) 119-124</p>		<p>Tradition and Experiment in The Cat and Shakespeare." Kakatiya Journal of English Studies 11(1991): 119-24.</p>		
<p>J 05611e88-c39b-4042-953c-54674cf3f010</p>				