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Idealization of Nation-State in Raja Rao's *Kanthapura*

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Sita Gurung

Exam Roll No: 1626

T.U. Registration No: 6-1-32-75-99

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Letter of Approval

The dissertation entitled by “Idealization of Nation-State in Raja Rao’s *Kanthapura*” by Sita Gurung submitted to the Central Department of English, Tribhuvan University has been accepted and approved by the undersigned members of the research committee.

Members of the Research Committee

.....:

Dr. Komal Prasad Phuyal

External Examiner

.....

Dr. Shiva Rijal

Supervisor

.....

Prof. Dr. Dhurba Bahadur Karki

Head of Department

July 2024

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## Abstract

This dissertation through postcolonial approach has analyzed Raja Rao's *Kanthapura* to investigate into endeavors for Indian independence by the residents of Kanthapura that represents India. The research has been an investigation for cultural and social barriers to the success of Indian Struggle against colonizers who divided people of India in terms of caste, class and religion that impaired the fair mission of Gandhi for Swaraj through non-violence. The study has employed the postcolonial theory to look into the problems in the contemporary Indian society that needed unification for victory against British colonial rule. Moorthy, a revolutionary leader of Indian Independence Movement as depicted in the novel strives to unite people from different sociological categories by boycotting the established rules of traditional Indian society that believes in caste differences strictly. However, the dual state of minds of many characters as portrayed to represent different faiths and castes of Kanthapura becomes an obstacle to making India great and united.

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## Chapter One

### Depiction of Indian Independence Movement

This dissertation explores the endeavors of Indian commoners in protesting for an ideal state as portrayed in Raja Rao's *Kanthapura*. The novel embodies the expression of the Indian sensibility laden with postcolonial elements. The study analyses the novel from the postcolonial perspective regarding the idealization of India as an independent nation from British Rule. The novel deals with village of Kanthapura encompassing the socio-political, cultural and religious situations of the pre-independence period. Rao in the novel endeavors to awaken the Indian public about their social, cultural, economic, religious, and educational diversity and status of India for releasing them from the colonial rule. The novel demonstrates deep passion for India's struggle for independence and spiritualism. My study underlines the nationalistic and patriotic characters who seek for an ideal state as imagined by Mahtma Gandhi. V. Subha asserts, "Kanthapura, known as an epic of freedom struggle is elaborately mirrors the Indian nationalism and spirituality. The novelist has spiritualized the socio-politics in India" (234). The critic has focused on the spiritual aspect of the novel. It reveals the religious and cultural set-up of India. Rao was influenced by Mahtma Gandhi. This influence pervades in the novel. Rao advocates truth and non-violence as means to make India independent as the Freedom Movement launched by Mahtma Gandhi in the 1920s was to liberate India from the imperialistic hegemony of the British. For Swaraj, India's struggle for independence is the crux of the study.

The novel begins by describing village, Kanthapura situated on the Western Ghats in the province of Kara. Although the land is rich in coffee, cardamom and sugarcane, the villagers are poor because the plantations are controlled and owned by

foreigners and rich Indian business houses. They exploit the inhabitants by dividing them into different groups such as Brahmins, weavers, potters, and sudras and accordingly their quarters are also made different and separate. Moorthy, an educated person who comes to the village gives up his studies under the influence of Gandhi's philosophy unites the village boys to build a temple there. My dissertation explores the grounds for the success of Indian Independence Movement launched by Mahatama Gandhi. Poverty of the villagers who represent Indians caused by the Britishers has been the foundation of the unity among the people regardless of caste, religion and language. Accordingly, their unarmed Satyagrah movement for an ideal state becomes successful.

The study investigates into the Indian identity as reflected in the symbolic representation in the novel. Kanthapura, the remote village is the identity of India that forms the microcosm of the entire South Asian region portrayed in the novel to come for the movement for national independence in the 1920s and 30s. The village is situated in the province of Kara on the Ghats and the steep mountains facing the Arabian Sea. The struggle depicted in the novel is against colonial control over India. The novel delineates the village and the rich historical tradition represented by the major character, Moorthy who is known as little Gandhi of Kanthapura. He believes that the flood and poverty in the village are caused by British Rule. He initiates the nationalist movement by awakening minorities to participate in the freedom struggle so that the dream of Gandhi of a Swaraj can be translated into reality.

The novelist uses some religious elements to unite the people by influencing them with nationalistic enthusiasm. The references to myths, legends, Venantic texts and Puranas strengthen the relationship between an individual and society. The novelist demonstrates the Gandhian philosophy that politics and religion are

intertwined as reflected in Kanthapura. This village becomes a laboratory for implementing the Gandhian thoughts and theory. Even the writer's personal ideals and knowledge on India and its tradition are depicted in the novel. In this regard, Subha states, "Rao's spiritual and philosophical ideals, knowledge of ancient India and its traditional impact on the emotional and psychological make-up of the inhabitants of this South Indian Village during the period of independence movement under the leadership of Gandhi flashes through the novel" (235). The writer's subjectivity can be perceived in the main plot of the novel. His observations on the psychological and emotional aspects of Indians are the bases of the narration. After all, the efforts to create an ideal state releasing India from the grip of British colonizers can be observed in the novel.

Rao illustrates the birth of modern thoughts in ancient India. The reasons against change, which within the Gandhian sense could be a alter of soul and not only a caste or social perspective are immovably put forward by reactionaries who point to the chaos, debasement, and numbness of the pre-British run the show. Rao criticizes the talk of colonialism that centers on colonizing destitute and defenseless Indians. The novel appears the issue with the idea of innovation that tends to free Indian society. The creator restricts the components that awfully influenced the Indian Freedom Development driven by Gandhi. The town community transitions from an autonomous character to a national character as depicted within the novel that chronicles the advancement of national character in a provincial town.

The study has investigated Moorthy as the lead character who takes after the demonstration of the nation-state. Beneath his administration, the villagers began utilizing Hindi as a dialect to challenge against English rulers who forced English on them. For unification among the Indians, the villagers talk Hindi rather than their

neighborhood dialect, Kannada. In the mean time, Moorthy wears a kurta and night wear which are side effects of patriotism. He raises nationhood among the individuals so that they can battle against British Run the show. The novel appears that Indian patriotism has gotten to be more significant due to the prevailing nearness of colonial rule in India.

To set up uniformity among Indians in any case of caste and religion, Moorthy radicalizes his sociality by going by the untouchable rooms. Due to the strife between Brahmins and untouchables (the so-called lower people in India), India isn't coordinates. This shortcoming has gotten to be an opportunity for the colonizers to proceed their run the show in India, after realizing this truth as portrayed within the novel; Moorthy endeavors to stir individuals by taking progressive steps. He stops changing his sacrosanct string as a revolt against Brahminism. He visits the untouchables, the untouchables when getting to bring water to the Ganga. After all, his witticism is to acclimatize the lower castes into the patriot development. Besides, he takes after the demonstration of the nation-state. Sankaru epitomizes this model by demanding on speaking Hindi indeed to his mother rather than the neighborhood dialect Kannada. Additionally, the Hindi teacher isn't from any Hindi talking locale but a Malayali. Hence, the exceptionally conception of 'Nation' undermines the 'Swadeshi' soul of patriotism. Those who do not tolerate by the frame of nationhood guided by colonialism become the anti-nationalists.

The study presents Moorthy as a dedicated personality to Gandhi as he internalized Gandhian philosophy and kept him busy spreading among the Indians. He listens to Mahtma Gandhi and his inspiring words in silence, “There is one force in life and that is Truth, and there is but one love in life and that is the love of mankind, there is but one God in life and that is the God of all” (*Kanthapura* 52-3). Gandhi’s

noble words moved Moorthy to take action to establish Swaraj by fighting against the colonizers. The path of Truth as suggested by Mahtma is the hallmark of Moorthy's life which is to discard foreign clothes and British education. On a similar note, another significant character in the novel, Sankar who is senior to Moorthy is an advocate of Gandhian philosophy. His attitude to the profession is alike to that of Gandhi in terms of practicing law in South Africa. His dedication for ensuring justice and fighting for fairness shows that he is a true nationalist whose participation in the Independence Movement is crucial. The study shows these characters as the lead figures for implementing the Gandhi philosophy and uniting Indians against colonial rule. He delivers a speech that moves the public to stand by him for Independence. The narrative goes:

The road to the City of Love is hard, brother,

It's hard,

Take care, take care, as you walk along it.

Singing this his exaltation grows and grows, and tears come to his eyes. And

when he opens them to look round, a great blue radiance seems to fill the

whole earth, and dazzled, he rises up and falls prostrate before the God,

chanting Sankara's ' Sivoham, Sivoham. I am Siva. I am Siva. Siva am I.' (92)

Sankar believes that only love can bring Indians together to fight against British Rule although it is a tricky thing. He inspires people by chanting 'I am Shiva' as the slogan has the power to let Indians unite religiously. He is sure until the Indians regardless of caste, religion and region get united, and Independence Movement as launched by Gandhi will not be successful. Furthermore, Sankar as portrayed in the novel refuses to attend social functions including marriage ceremonies if the participants are not wearing khadi dresses. He does not allow Indians to spend money on foreign

products. The intent is to make India independent by focusing on home production. This kind of campaigning helps him to awaken the public. The khadi movement as depicted in the novel plays a vital role in making India Swaraj. Overall, the representation of Sankar suggests that India could not become independent if the followers of Gandhi including Moorthy and Sankar did not launch the swadeshi movement i.e. khadi movement. Shri Vadirajacharya M. Inamadar states:

*Kanthapura* is a great work of art, presenting realistically, impartially and artistically the impact of the Gandhi movement on the masses of India. It is not a propaganda piece or a thesis novel but a work of art characterized by the necessary artistic detachment and impartiality. It is a great classic of India's freedom struggle; it gives us more essential truth about the Gandhian era than any official records or books of history. (271)

Inamadar's observation of the novel strengthens my thesis as it discloses the social and political realities depicted in Rao's artistic work. The novel portrays how Indians under the leadership of Mahatma Gandhi fought for independence. Rao weaves a legendary framework through which the current changes in the Indian political and social scenario can be observed. The novel embodies the scene of movement of 1930, a period when Indians were under British Rule. In this way, for Lakshmi G. in his "Kanthapura: An Analysis on the Conceptual Background of Raja Rao's Novel, Mahatma Gandhi is an image of both "godliness and actuality. He is the incarnation of Krishna (Mohandas truly signifying 'servant of Krishna') and might thus battle the evil presences and free the Indians from the yoke of the British standard" (2). Gandhi is portrayed as a statesman and his standards explore place in socio-economic setting of India. Gandhi's lectures clarify that he wanted the cash of Indian productions to be

distributed among poor Indians. The mythologizing of Gandhi as Rama and Krishna in Kanthapura projects him as a modern saint for Indians.

The research analyzes the novel from the postcolonial viewpoint. The novel uncovers that India's battle for freedom depends on the social and financial fronts. Social reformers like Moorthy and Sankar as depicted within the novel work for transformation by annihilating social disasters such as child marriage, Sati, untouchability, and the cloak framework. Fiendish honours have debilitated the establishment of Indian patriotism. The villagers recognize Moorthy completely forthright and candid within the picture of Gandhi who carries on the Gandhian reasoning. His representation infers that the Gandhian development has three strands: the political, the devout, and the financial. Hence, Kanthapura encapsulates all three viewpoints: political, devout and financial of the Indian society. For Swaraj, the change needs bringing in all of these layers of India. In fact, Mahatma Gandhi isn't obvious within the novel. In any case, his nearness is realized all over. The characters within the content speak to diverse angles of Gandhi and his standards for India.

Achakka, a female character, is an inventive and imaginative identity. She includes a sharp sense of perception and is an encapsulation of bravery. Her characterization suggests the need of the boldness of Indians within the battle against the British rulers. The novel appears that the Indian Freedom Development propelled by Mahatma Gandhi has unfastened the Indians of diverse strolls of life. In truth, the novel talks primarily approximately the town of South India with the outline of the Gandhian beliefs through the characters. It is the portrayal of the Indian Opportunity Battle amid British Run the show. The study undermines the part of Gandhi within the Freedom Development and focuses on how the resistance of the Indians notwithstanding of caste, ethnicity, religion, sex, and locale worked to bring

autonomy by driving absent the colonizers from India. The solidarity of individuals conceivable beneath the charismatic administration of Mahatma Gandhi is depicted within the novel. The writer stirs the individuals to the beliefs and morals of Gandhi who was the weapon that made the development effective. The song that united Indians is:

Give us the spark of God-eternal,  
 That friend to friend and friend to fpc,  
 One shall we stand before HIM.  
 And the flame of Jatin,  
 And the fire of Bhagath,  
 And the love of the Mahtma in all,  
 O, lift the flag high,  
 Lift the flag high.

This is the flag of the Revolution. (*Kanthapura*, 248)

The novel presents the social aspects of India. The people divided in terms of caste, religion, gender, and class are moved by the revolutionary song so that they can fight against the British rulers jointly. The caste system, a social barrier to the collective revolution during the Indian Independence Struggle discouraged Indians from coming together. However, the song as presented in the novel unified the Indians under an umbrella of nationhood and Indianness. This sense of nationality revolutionized people to fight for freedom. The Gandhi Movement focused on the Swaraj as highlighted by V. Bhuvanewari in her article “Portrayal of Gandhi in Raja Rao’s *Kanthapura*”. Bhuvanewari states, “Gandhi was a divine and selfless person that he worked for the poor and downtrodden of the society and tried to be one among them” (107). Rao views that everybody had better lead an exemplary life that can be

followed by others. Of course, Gandhi is portrayed as a great and unique personality whose consistent efforts concluded the Indian Independence Movement with positive results. After all, patriotism was the driving force behind the Indians who forgot their differences to establish swaraj (self-rule) by discarding the colonizers.

As Anwesha Gogoi asserts, “The novel even celebrates the triumph of the human spirit—the shedding of narrow prejudices and of uniting in the common cause of the non-violent resistance to the British Raj” (226). By eradicating biases prevalent in Indian society, Gandhi as a leader of the Independence Movement could unite the Indians against the British regime in India. India was a colony of the British Empire for about 200 years from 1757 to 1947. English as a language was the means for the colonizers to continue their rule in India. The British rulers required a group of people who could speak both their native language and English well so that they could work for the colonizers. Nevertheless, Rao decolonized the English language by using Indian flavored abuses in the novel. Venkama abuses her sister-in-law in a typical Indian pattern, “If her parents are poor, let them set fire to their dhoti and sari and die. Oh, if only I could have had the courage to put lizard-poison into their food” (*Kanthapura* 10). Hence, the novelist promotes the national uniform, kurta and pyjamas by discarding the dhoti and sari for unification among Indians from all groups in society.

Since the publication of *Kanthapura*, critics and scholars have responded to it in multiple ways. *Kanthapura* is a classic of the Gandhian movement, a work in which the Gandhian struggle for independence and its impact on the Indian masses finds its best and fullest expression. It is a great village novel with the various facets of village life, with its socioeconomic divisions, superstitions, religious and caste-prejudices, blind faith in Gods and Goddesses, poverty, jealousies, dirty lanes, shady

gardens, snake-infested forests, dirty pools, hills, rivers and changing seasons. Iyengar comments on the novel:

The use of the Eliotian mythical-technique enables the novelist to exalt Gandhi as Rama, to see Bharat Mata as Sita and the Redman as Ratan. This mingling of Gods and men, of myth and legend with contemporary reality, is true to the Indian tradition of story-telling. This makes *Kanthapura* a Gandhian epic, a veritable Grammar of the Gandhi myth-the myth that is but a translation of reality. It will always have a central place in Gandhian Literature. (7)

The mythic characters that represent the historical people of India beautify the poetic aspect of the novel. The Gandhian philosophy as imparted through these characters heightens the status of Indian literature in the world around as well. The religious sentiments of the rural folk were fully exploited by B.G. Tilak, by introducing the Ganapati festival in Maharashtra and instilling in them courage, patriotism, discipline and unity. Students were also persuaded to take part in these celebrations. The festival was used as a suitable instrument for educating the masses and making them politically conscious. Tilak also started the Shivaji festival in 1895 to encourage the Marathas to follow their beloved leader. A new longing for liberty and a firm resolution for a united national Government were fostered by festivals like these. Athletic performances, patriotic and religious songs, Kathas and ballads were recited on a large scale, resulting in a sense of pride in the glorious and worthy past of India. It may be mentioned that religion is used in this very way in the novel.

Priyamvada Gopal argues that the Anglophone Indian novel has been closely engaged with the idea of India, giving rise to two literary challenges, “writing prose and writing national history” (13). According to Gopal, these two challenges have

their roots in the desire to prove that India has its own history and can produce its own works of prose against the imperialist claims about India's lack of intellectual and cultural achievements (19). This approach highlights the foreignness of the novel genre to the Indian literary tradition, illuminating the challenging task of writing national history in prose. The difficulty presents itself in representing national cultural history and the nation in a literary form that needs to be nationalized as well. John McLeod, in his discussion of two critical challenges for the postcolonial writer, echoes Rao's concern with creating a language capable of expressing the Indian spirit, "[T]he first concerned subject matter and content – the task of putting into words the environments, languages, social codes, issues and struggles of colonized people [and] the second challenge revolved around style: how to find a mode of writing that would give the realities of these places and experiences proper expression" (450). The second challenge is almost a direct reference to Rao's situation as stated in the foreword. McLeod further states that, "In seeking to articulate local experiences using nonlocal models and conventions, postcolonial writers have had to contend with, to resculpt and refashion, a sense of what constitutes the literary: its genres, languages, themes" (450). Rao's appropriation of the novel genre through implementing an Indian storytelling form exemplifies what McLeod says about the use of non-local models and conventions to represent local experiences. Rao utilizes the technique of Purana which is described by M. K. Nair as such, "The Puranas are a blend of narration and description, philosophical reflection, and religious teaching. The style is usually simple, flowing, and digressive, and exaggeration is the keynote of most accounts of happenings and miracles" (63). His employment of the Purana form in the novel strives to create a mode of expression that can bring together the intellectual and emotional "make-up" in the English language while revisiting the Indian literary

past as part of his project of recovering Indian cultural heritage in order to describe the Indian national consciousness.

Chatterjee argues that “the women’s question” is a “problem of Indian tradition,” in which women have been defined by their role in ensuring the preservation and continuity of national culture, which denies subjectivity to women and turns them into a sign for the nation (119-121). In Achakka’s tale, Rangamma and Ratna emerge as role models and leaders due to their active participation in the nationalist movement. The narrative, however, allows active participation in the public domain only as long as women fulfill their duties in the private domain.

Bhatta and the Swami do not represent the Hinduism that the novel, and also Gandhian ideology, aims to promote. Both characters are in a complicit relationship with the colonial government and use religious values to protect their own interests. Swami’s assertion that “governments are sent by the Divine Will and we may not question it” (Rao 95) legitimizes the colonial rule vis-à-vis religious authority (Mondal 110). The existing literature shows that the novel has widely been studied through different perspectives including mythological, political and social. The caste and linguistic variations prevalent in Indian society as portrayed in the novel are more emphasized. However, none of the critics have attempted to look at the novel through the idealization of a nation-state.

The study employs postcolonialism as a theoretical framework to analyze the text. The basic concept of the postcolonial is as follows: “Postcolonial as we define it does not mean post-independence or ‘after colonialism’ for this would be to falsely ascribes an end to the colonial process. Post-colonialism, rather, begins from the very first moment of the colonial contact. It is the discourse of oppositionality which colonization brings into being” (Ashcroft et al.117). Postcolonialism is the theoretical

framework of postcoloniality. Postcolonialism refers to a mode of reading, political analysis and cultural resistance that deals with the history of colonialism and present neo-colonial structures. It pays attention to the differences among the native peoples. The straightforward concept of postcolonial theory can be seen in the extract below:

Increasingly, post-colonial theory has been found useful in examining a variety of colonial relationship beyond the classic colonizing activities of the British Empire. The concept of boundaries and borders has been crucial in the imperial occupation and domination of indigenous space. And the question of borders and borderlands has now become a pressing issue in an age of increasingly hysterical border protection. Cultural borders are becoming recognized as a critical region of colonial and neo-colonial domination, of cultural erosion, and of class and economic marginalization. (Ashcroft et al.viii)

The effect of one culture over others causes the hybridization of Indian society as portrayed in the novel. This study discloses the differences between Indians and colonizers as portrayed in *Kanthapura*. Postcolonialism inquires into oppression, resistance and adaptation that took place during the British Rule in India. The study from a postcolonial perspective incorporates the domination of native languages by English, the hybridization of languages through literature and translation. The novel is a postcolonial text as the novelist deconstructs the myths created by the British rulers. Resistance led by Moorthy as a weapon is used during the Indian Independence Movement. *Kanthapura* depicts two different cultures: Indian and English traditions. The novelist establishes the former culture a unifying ground for all Indians regardless of caste and region. Gogoi mentions, “Kanthapura even portrays the scenario of rural Indian whereby the commoners were oppressed and considered marginalize. Mahtma

Gandhi even mobilized them to realize their strength and instigated them to fight for freedom of the country. The post colonial text also focuses as to how two different cultures intertwine and mingle to form their own identity” (228). Moorthy as depicted in the text resists against the foreign rule in India. He leads the villagers to participate in Gandhi’s non-violent movement for independence. He understands religion that has kept people intact with a particular mindset. He wants to instill Gandhian ideals of non-violence and satyagraha. Through harikatha that dramatizes Mahtma’s birth as reincarnation of Krishna, Moorthy implants Gandhian ideology among the people of different castes in Kanthapura. He speaks, “You remember how Krishna, when he was but a babe of four, had begun to fight against demons and had killed the serpent Kali. So too our Mohandas began to fight against the enemies of the country” (12). Gandhi is described as Rama who is worshipped in the Indian sub-continent countries. The narrator remarks, “They say the Mahtma will go to the Red man’s country and he will get us Swaraj. He will bring us Swaraj, the Mahtma. And we shall be happy. And Rama will come back from exile” (189). Moorthy’s revolutionary steps and relations with untouchables anger the Brahmins of the village. However, he does not worry. Instead, he continues to work for the unity among the people so that Swaraj can be achieved.

The study explores the dynamics of Indian Independence Movement preceded by the Gandhian philosophy that focuses on truth and non-violence in the pre-postcolonial stage as depicted in the novel. The solidarity among the people of all castes as sought after by the protagonist Moorthy is the foundation of making nationalist movement stronger. The study sees the philosophical and spiritual independence as sought after by Moorthy.

The dissertation is divided into three different chapters. The first chapter incorporates the introduction that elaborates thesis statement and presents reviews on the novel from different perspectives. Besides, the chapter introduces postcolonialism used as a theoretical perspective to analyze the text. The research gap is part of the chapter along with the organization of the chapters. The second chapter analyzes the novel from the perspective of postcolonialism. The chapter discusses the main argument with the supports from the critics and the novel. After all, the chapter is a discussion of the primary and secondary data to justify the argument. The final chapter is a conclusion that includes findings, recommendations and future direction of the study.

## Chapter Two

This chapter analyzes Rao Kanthapura to examine the sacrifices of Mahatma Gandhi's followers for Swaraj during British rule in India as described by Moorthy and Sankar. The novel begins with a description of Kanthapura, a village located in the Western Ghats of the Kara province. Villagers depend on agriculture. However, plantations are owned by foreigners and wealthy Indians. The social framework of the village is caste based. Caste segregation is practiced in the countries of the Indian subcontinent. Therefore, the inhabitants are divided. Moorthy and Sankar encouraged people to unite for the Indian independence movement so that they could stand together against the colonizers. Gandhi's dream of an ideal state seeks the unity of Indians to have an independent state free from outside interference and control. The narrator announces:

We have been told that he is one of those Gandhian men who say there is no caste, no clan, no family, but they pray like us and live like us. Only they also say that early marriage should not be allowed, widows should get husbands and a Brahmin can marry a pariah and a pariah with a Brahmin. Well, well, let them say, how does it affect us? We will die before the world is polluted. We closed our eyes. (*Kanthapura* 19)

Moorthy embodies the personality of a social reformer who follows the path shown by Gandhi. Launched on Gandhian principles, the movement focuses on Indianness regardless of caste, clan and class. In addition, the campaign for intercaste marriages emphasizes the need for unity and the need for all Indians to immediately unite for the success of the independence movement. Although the Hindu social system does not allow widows to marry, Gandhi's followers tried to reform society by changing the rigid and discriminatory system. In terms of bringing people together, the movement

seems legitimate and fair. Moorthy completes his studies under the influence of Gandhi. He starts guiding the village boys to organize various festivals, harikatas and bhajans in the temple. Gandhi is a deeply religious person who believes in love for all regardless of enemies and friends. He practices non-violence as presented in the novel. Moorthy is a staunch follower of Gandhi and has adopted Gandhi's philosophy. Based on this, he tries to bring about changes in his village. He gives a long speech to move the villagers by associating Gandhi with Krishna, one of the Hindus. The novel reads:

Do you remember how Krishna, when he was only four years old, started fighting demons and killed the snake Kali. Similarly, our Mohandas started fighting against the enemies of the country. And when he grew up, and when he was properly shaved for the hair ceremony, he began to go into the villages and gather the people and speak to them, and his voice was so pure, his forehead so bright with wisdom, that the men followed. he was followed by more and more men like Krishna the flutist; and thus he goes from village to village to kill the serpent of the foreign power. Fight, he says, but do not harm the soul. He says I love all Hindus, Mahomedans, Christians or Pariahs because all are equal before God. He says don't be attached to wealth because wealth creates passion and passion creates attachment and attachment hides the face of Truth. (22)

The description presents legendary figures whose dedication to the well-being of humanity continues to be important in the framework of Hindu society. Krishna and Kali, who fought for equality without harming anyone, are laudably remembered endlessly as defined so far. The description emphasizes that loving all people is, in any case, the pious opposites that people raise in the eyes of God. Truth is

incomparable and should not be dismissed in any search. Moorthy's efforts show the motivation of the villagers to stand together under one figure, the Indians. He generally approves of the expulsion of the colonialists from India. Non-violence is cultivated in Satyagrahi. They don't raise their heads. When Bade Khan defeats Moorthy, the husbands of the hawk meet him. Anyway, Moorthy asks them to release him. As the soldiers stop at the unarmed Satyagrahis and decapitate the women with gunshots, Ratna exclaims, "There is no malice in the name of Mahtma" (Kanthapura 67). The villagers gave up their quest for untouchability and later the Brahmins and untouchables fight against the British rulers. For financial freedom, urban people take charka (spinner) for dressing. By boycotting the foreigners, they accept that their non-cooperation, led by Gandhi, offers help in the leadership of the colonists. In fact, the arrangement was usually Gandhi. Otherwise, the villagers' determination to ban foreign goods is manifested in their refusal to pay due to their physical discipline. After capturing Moorthy, their development progresses under the authority of Ratna, a youthful young woman known as their pioneer. He seems to be under the control of the women, turning the masses against the British soldiers.

Kanthapura figures can be grouped into: Pro-Gandhians and Anti-Gandhians. The former includes Moorthy, Run, Rangamma, Ratna and many other devotees and the latter includes Skeffington Bhatta, Bade Khan, Swami and Venkamma. Gandhians respond to Moorthy's call or goal, i.e. freedom, while anti-Gandhians do not. Or they create gaps and problems in the development of autonomy. The descriptions reveal both gaps and challenges in applying Gandhi's logic. Gopal Sinha describes the characters in Kanthapura:

Pro-Gandhi faces anti-Gandhi. Individually, they have contrasting qualities and visions. The violence and malice of Venkamma contrasts with the high

ideals of Rangamma of mercy, capitulation to the enemy, and direct service to society. Fifteen-year-old Ratna has qualities that withstand the harshness of his tongue and puts her against Venkemma. Lawyer Sankar's devotion to Gandhianism is in stark contrast to lawyer Seenappa's loose life. Bhatta does not match the brahmanical qualities of the old Ramkrishanya. (365)

Moorthy is inspired by and committed to the ideals of Mahtma Gandhi, including truth, non-violence, social harmony, untouchability and non-attachment to wealth. Everything that hinders movement, he does tactfully. After all, he is determined to liberate people through the unity of differences. He rejects the worldly greed and flattery that drove Bhatta. These two characters represent good Indians and bad Indians. Sinha analyzes Kanthapura from a Gandhian perspective and argues as follows:

Raja Rao tries to promote Kanthapura's universal ideals of harmony, unity, unity and devotion. A village is a microcosm of the larger macrocosm of India, rich in cultural traditions and the unwavering unity that permeates the fabric of our society. His vision of unity moves the story of Kanthapura through the characters, be it the bad Bade Khan or the gentle visionary Moorthy. (365)

From the descriptions of the villagers of Kanthapura, it is clear that the author has beautifully presented India through a village where people of different castes, creeds and interests live. The characters are typical and lack individual personality. They represent certain groups of people. By enrolling them in this way, Rao wants to reinforce the need for national solidarity among Indians. The village itself is the main character that represents India fulfilling the writer's wish. The novel contains many mythological stories that can be a source of inspiration for the followers of Gandhi.

They can learn the courage to fight against the colonists from the mythical gods and goddesses. The story goes:

Kenchamma is our Goddess. He is great and generous. He killed a demon centuries ago, a demon that came to eat our young sons and ask our maidens for wives. Kenchainma came from heaven—it was the sage Tripura who did penance to bring him down—and he fought such a battle and fought so many nights that the blood seeped and seeped into the earth, and therefore the mountain Kenchamma is everything. (8)

Kenchamma, the mythical goddess of Kanthapura, killed monsters for the welfare of mankind. Therefore, the writer compares Kenchamma with Mahtma Gandhi, who is determined to destroy the evil of India. The British soldiers are evil and demons that can be defeated. The novel portrays people who support Gandhi as divine personalities who could eliminate the colonizers to make India an ideal state.

Mahtma's desire can be realized by sacrificing personal and communal ego and interests in the name of national interest or Swaraj. Thus, the aspirations to a state burdened by that idealistic political independence seem to be valid in the negotiations between the differences. In the name of independence, Gandhi launches the first nationwide non-cooperation movement in 1920, which awakens nationalism in all Indians and keeps them inspired and motivated to fight against the British soldiers. He also starts a civil disobedience movement in 1930 to break the Salt Law, which had a terrible effect on the world. The last movement launched by Gandhi is the Satyagraha campaign in 1940, which plays a central role in eradicating political evils in 1947 with the achievement of independence (Raval 30). This historical development of the Swaraj movement is well represented in the novel. Moorthy's life belongs to the service of the country. He is dedicated to awakening people to freedom. Thus, his

change movement also attracts the attention of the authorities. He is sentenced to three months in prison. However, his mission is derailed. Range Gowda and Rangamma deal with the situation in his absence.

Research shows that Gandhi was in favor of non-payment of land revenue and villagers declared that they would stop paying taxes. The penalty they have to pay is violent assault. The government puts the villagers' fields up for auction. Besides, their village was also burning. This terrible punishment for freedom does not deter the revolutionaries. Despite this, Moorthy changes his mind after being released from prison. He was dissatisfied with the idea of Swaraj in Gandhi's movement. He speaks:

And yet what is the purpose? Independence? Swaraj? Is there no Swaraj in our states, is there no misery, corruption and cruelty? Oh no, Ratna, the master's way is wrong. And I slowly began to realize in prison that as long as there are iron gates and barbed wire around Skeffington Coffee Estate and town cars and petrol lights and hawk cars around Bebbur Hill, there will always be pariahness and poverty. Ratna things have to change. (256)

Moorthy changes his ways and follows the path of Jawaharlal Nehru. He goes to Bombay to participate in the Youth League Development Program run by Nehru. Be that as it may, despite social and communal opposition, he did not stop spreading the Gandhian values of non-violence, renunciation of untouchability and worship of all. On the other hand, the British officers are brutal and primitive in the sense that they rule the roost. Rawal's study of the novel shows that Rao focused the action of the novel around Gandhi's Dandi Walk and concludes with Gandhi's approach to the British ambassador of India (32). The novel does not fully describe Gandhi's struggle for flexibility.

Unlike Moorthy, Bhatta, the anti-Gandhi person participates in disasters so that they can make money. He bills the British soldiers for the interface he receives. Later he gets rich. The account explores, "Bhatta must be getting richer and richer. He seems to be borrowing more money. And at that time he was not an ecclesiastical Brahmin. He was a landowner. To top it all off, the young woman became full after two months, and the house shone as before" (38). He has an arrival package. He could be the ancestral master of the villagers. "Bhatta claimed at that time that 37 parts of wet land and 90 parts of dry land would come to all the cities - Kanthapura and Santur and Puttur and Honnal. And there was no untouchable or Brahmin who did not owe him anything. . But no one would say anything against him" (40). He has all types and qualities. No one dares to contradict them on the basis of their property. His administration seems to have both poor and rich Indians. The former are abused and the latter are corrupted by rich men like Bhatta who conquered many cities. The influence of English on people is so great that they consider it the dialect of intellectuals. However, it needs a passionate bond because it cannot keep them together and in power. In this regard, the story goes like this:

I use the word 'alien', but English is certainly not a foreign language to us. It is the language of our intellectual makeup—like Sanskrit or ancient Persian—but not the language of our emotional makeup. We are all instinctively bilingual, many of us write in our own language and in English. We cannot write like the English. We shouldn't. We cannot write only as Indians. (Foreword)

The novel emphasizes the decolonization of the English language, because it can be interpreted from a postcolonial perspective. The text presents English as the language of the intelligentsia along with other classical languages like Sanskrit and Persian. That is why the author focuses on Indian English because Indians should not follow

the trend set by the British. Rather, they may have their own unique methods. In the interview P. Author Bayapa Reddy replies, "I really feel that an Indian Englishman has achieved such a distinction. When I read some Indian magazines, I feel that they have overcome their Victorian English. They were good Englishmen" (272) is full of Rao's writing style Indian sensibility. He opposes the tendency to write English using Indian English as a dialect. Thus, according to the novel, he contributes to the development of English in India. Rao's decolonization of English can be illustrated in a conversation between Venkama and his sister: "If his parents are poor, let their dhotis and saris be set on fire and die. Oh, I wish I had the courage to put poison in their food" (Kanthapura 11). These typically Indian abuses are an example of the decolonization of the English language. The use of myths in the text shows that he illuminates his story with otherness as it conveys an Indian sensibility. The novel draws a comparison between the Ramayana and India's freedom struggle. Sita is represented as Swaraj and Mahatma Rama and Nehru as Bharatha. This juxtaposition of political and mythical figures reinforces Indian sensibilities and traditions. Ishfaq Hussain Bhat states, "The method of narration used by Raja Rao in *Kanthapura* is typically Indian. The story is told by an old woman, Achakka, who tells the story years later to a newcomer" (375). Achka's imagination allows Rao to impregnate God with men who mirror the Indian.

Moorthy changes his ways and follows the path of Jawaharlal Nehru. He goes to Bombay to participate in the Youth League Development Program run by Nehru. However, he did not stop spreading Gandhian values of non-violence, renunciation of untouchability and support in all social and communal antagonisms. On the other hand, British soldiers are crude and primitive in the sense that they are warriors beyond chance. An examination of Rawal's novel shows that Rao focused the action

of the novel on Gandhi's Dandi walk and ends with Gandhi's arrest with the British ambassador from India (32). The novel does not fully describe Gandhi's struggle for flexibility.

Unlike Moorthy, Bhatta, the anti-Gandhi person participates in disasters so that he can make money. He invites British soldiers to his interface. That's how he gets rich. The account explores, "Bhatta must be getting richer and richer. He can borrow more cash. And at that time he was not an ecclesiastical Brahmin. He was a landowner. To top it all off, the young woman became full after two months, and the house shone as before" (38). He owns part of the arrival. He may be the ancestral master of the villagers. "Bhatta claimed at that time that 37 parts of wet land and 90 parts of dry land would come to all the cities - Kanthapura and Santur and Puttur and Honnali. And there was not an outcast or a Brahmin who owed him anything. But no one would say anything to he" (40). No one dares to contradict them on the basis of their property. Coming under his rule, Indians seem to be poor as well as rich. The former are treated badly and the latter are filthy rich like Bhatta who conquered many cities. The influence of English on the masses is so great that they regard it as the dialect of intellectuals. However, it needs a passionate bond because it cannot keep them together and in power. He believes in equality and freedom for all irrespective of caste and community. The Swami supports the slavery system during the British rule in India. The narrator presents a scene where white people are worshipped:

Antonio? and Antonio said something to the sahib in the Christian language, and the sahib said: "Go, all of you, and stand in your cabins—and be ready for work to-morrow at five o'clock! And they all fell down to kiss the feet of the Sahib, and the Sahib brought more mint, and the children ran to him, and the women ran after them, and the men timidly put their hands between the hands

of the women, and at this the master became so angry again that he struck them on the back and drove them to the huts at the foot of the hill. (71)

The extent of the oppression and exploitation of the poor Indians during the British rule increases that initiated by Gandhi the importance of the independence movement. The relationship between workers and sahibs—exploiters and colonizers, be they Europeans or rich and educated Indians—paints a poor picture of colonial India. People are treated like animals. This harsh treatment by the colonists is intolerable and perhaps that is why Indians of all communities and castes united under the umbrella of one nation, Indianness. The villagers fight tirelessly for independence. In addition, they perform Satyanarayana Puja to please the god so that they are emotionally charged to continue the movement. The battle continues under Moorthy. The song says:

'Gandhi Mahtma ki jai ! ' — f Jai Mahtma! \ and as it broke against Moorthy, the fan climbed faster and faster over Mahtma's head, and sweat streamed down Moorthy's forehead. Then a dull silence came over his blood and he said to himself. Let me listen," and he listened, and as he listened he heard: "There is but one power in life, and that is the Truth. (52-3)

The truth is the driving force of the participants in the independence movement. Moorthy encourages people by shouting Mahthama Gandhi ki jai to stop people from continuing their struggle. Their belief in the divine power of Mahthama Gandhi becomes the guiding principle. Even at the cost of sacrifices, they tried to expel the colonizers from India for independence. Although there are many challenges and obstacles, people keep shouting "Mahatma Gandhi ki jai, Inquilab Zindabad" and the police spray them to stop the procession. But they won't stop. They continue to print the tricolor flag of the papal tree and sing:

Raise the flag high, Oh, Raise the flag high, brothers, sisters, friends and mothers. It's the flag of the revolution and the police come to him and he slides here and he slides out there and the boys took the flag and the flag waves and jumps from hand to hand and the song goes with it. Applauded. (238)

"Raise the flag high" inspires people and eventually they become more patriotic. Their true national feelings emerge and make them fight for freedom. Even when the police rush to the person holding the flag, the movement does not stop. Even when people get hurt, they move on. Both men and women fight the soldiers and succeed.

Shuchi Agrawal says, "Raja Roy uses the mythological story of Siva and Parvati to illustrate the parallel kinship and relationship between Hindu deities and 'Swaraj'. Like Siva, Swaraj is also the three-eyed self-purifier, Hindu-Muslim unity and khaddar. Kanthapurans believe that Gandhi was born to kill the stranger with the power of the snake" (14). Villagers stop wearing foreign clothes. They wear khadi instead. In addition, they began to distribute free runs so that they could depend on their production. The movement brings the pariahs closer to the Kanthapura Brahmins. Moorthy's efforts also reduced the gap between the poor and the rich. Although Bade Khan opposed Moorthy's entry into the estate, Gandhi's followers did not allow him to do so. When people start beating Bade Khan, Moorthy does not allow anyone to do so because he believes in non-violence. He espouses an ethic of nonviolence:

Do not hit, sisters. No beating, in the name of Mahtma. But the women are fierce and tear the beard from Bade Khan's face. Gangadhar and Vasudev go to the gate pillars and shout, "Calm down!" Calm!' Bade Khan spits and beats and says he will arrest them all, and as the foreman whips the tracks up the

Estate lane, Vasudev takes Moorthy down to Kanthapura and spends the night there. (*Kanthapura* 88)

Like Gandhi, Moorthy observes a three-day fast. This fast keeps him motivated and strong to fight against the colonists. He calms people who are prone to violence. He is dedicated to the welfare of the people by opposing the British rule. He is a free thinker who does not mind eating with people even if they are so called lower caste people. He follows the path paved by Gandhi. He preaches religious tolerance posing as a true 'Satyagrah'. For him, the soul is immortal because it never dies. This is a deeply rooted belief in Indian philosophy. In general, satyagrahis do not fear physical death because they assume that their souls are eternal.

Moorthy manages various social programs like Harijan Upliftment, Women Emancipation and Eradication of illiteracy. He treats Indians equally regardless of their caste and religious differences. He believes that they all belong to the same god, one nation and one country. Thus, his mission to bring drastic change in society turns out to be very successful. He is the reincarnation of Mahtma Gandhi who paved the way for Truth and injustice is not compromised. So he and his successors move forward in their mission of change. Moorthy is ready to act in all possible roles for the betterment of the society. The story reads:

If you think I should be a congressman, let me be a congressman. If you want me to be your slave, I will be your slave. All I know is that what you told me about Mahtma is very good and Mahtma is a holy man and if Mahtma says what you say, let Mahtma's word be God's word. (*Kanthapura* 103)

Moorthy gives the villagers the freedom to let him play any role. He is willing to work as a slave. If the situation demands, he will also become a congressman. He reminds people of Gandhi's philosophy which served people in many ways because he

was a saint. He compares the Mahatma with God in words. He sees a divine figure in this historical figure. The villagers consider Moorthy their Gandhi as he embodies almost all the qualities of Mahatma Gandhi. People are not happy with the Maharaja of Mysore, a man working under the colonialists. The novel reads:

He is our Gandhi. There is a maharaja in the state of Mysore, but this maharaja has another maharaja who is in London and another in heaven, so each has his Mahtma and this Moorthy who remains to play on our laps. The child is now big and big and has wisdom in him and will be our Mahtma' and everyone said: That's how he is! And Moorthy felt such a quiet joy rising in his throat that a tear rolled down his cheek. (*Kanthapura* 109)

Undoubtedly, the sacrifice and selfless service of the people of Kanthapura raised the profile of Moorthy and he is regarded as the Gandhi of the villagers. They express their dissatisfaction with the King of Mysore working under the British king. So they explain that there are two maharajas, one in Mysore and one in London.

It reveals the revolutionary mind of the villagers who are not ready to accept the supremacy and oppression imposed by any authority. In the name of freedom, they continued to fight against the British rule in India. Moorthy is a person who can trust a great cause, i.e. freedom. Out of patriotism, the villagers begin to question the importation of clothes and other essentials from abroad. They seek independence in financial transactions. They can achieve freedom if they trust their products. Otherwise, their money will go abroad. The devotee of Gandhi Moorthy instilled this wisdom in people. That is why the story shows the critical attitude of people about bringing in foreign cloth:

Because millions and millions of yards of foreign cloth come into this country, and everything else impoverishes us and makes us dirty. Using cloth spun and

woven by God's own hands is sacred, says Mahtma. And it gives work to the unemployed and work to the idle. And if you don't need a cloth, sister, you can say, "Give it to the poor," and we'll give it to the poor. Our country "foreigners are dying. We must protect our mother. (29)

Imports are the cause of India's poverty. The Mahatma understood the fact that Indians could be economically strong if they reduced foreign imports. Money flows from India to other countries to buy cloth. Gandhi's followers conclude that the main cause of their poverty is the movement of money from India to foreign countries. This realization led them to adopt the Swadesh Production System pioneered by Mahtma Gandhi. They have to do it for the sake of the people. Otherwise, they will lose their homeland. The feeling of nationalism grows stronger and people become more committed to the Gandhian ideology of self-reliance and self-rule (Swaraj). Finally, Gandhians throw off their foreign clothes and commit themselves to the principle of Gandhian philosophy of life. Despite the great separation between Brahmins and non-Brahmins in *Kanthapura*, they decided to work together for the independence of Gandhi's followers. Gandhi's words and ideals influenced people so much that they are committed to the freedom struggle. According to Jawaharlal Nehru, Gandhi was "like a strong current of fresh air ... like a ray of light that pierces the darkness and removes the scales from our eyes; like a storm that disturbs many things, but above all the human mind" (Discovery of India 358). Observation and judgment is exemplified by the influence represented in *Kanthapura* on his followers. Gandhi enlightened the villagers and finally they start walking this path wisely and rationally. People become more patriotic under Gandhi's philosophy, as Moorthy reiterates in the novel. Moorthy preaches brotherhood, equality and casteism and removal of untouchability from Indian society which is divided by caste, class, religion and more. *Kanthapura* is

a predominantly Hindu village, stratified in the usual caste hierarchy. People are classified as Brahmins and non-Brahmins. This difference separated people from each other. Therefore, Moorthy tries to fill the gaps so that they can stand together for a common goal i.e. Independence from British rule. He returns to his village with a message:

We were told that he is one of those Gandhian men who say there is no caste, no clan, no family, but they pray like us and live like us. Only they also say that early marriage should not be allowed, widows should get husbands and a Brahmin can marry a pariah and a pariah with a Brahmin. Well, well, let them say, how does it affect us? We will die before the world is polluted. We closed our eyes. (19)

To remove untouchability from the village, Moorthy launched a campaign to promote inter-caste marriages. Meanwhile, even widows can marry according to their choice. These social reforms raised the status of Gandhi and Moorthy and Gandhi's supporters. The caste system is the basis of the Hindu social structure which Gandhi tried to abolish for the sake of Indian unity. Based on their vested interests, some villagers like Bhatt oppose Gandhi's bhajans and other social programmes. The reason is that in the colonial system, Bhatt thinks he can make a lot of money by annexing the land of the poor if they don't pay the loans he gives. Therefore, he confuses the ignorant villagers who resist Gandhi's ideals, "doing nothing but weaving coarse hand-made cloth that does not fit the map and shouting bhajans and bhajans and mixing with the pariahs" (Kanthapura 42). After all, Bhatt is an obstacle to the Swaraj program launched by Gandhi. Instead of encouraging the villagers, Bhatt prevents people from using the spinning wheel to make cloth. Contrary to his personality, Moorthy wants to bring unity, equality and dignity by freeing people from foreign

products and dependence. For the unity, he plans to build a temple with a thousand columns to accommodate both the couple and the priest. The narrative goes:

Whether Brahmin or Bangle-seller, Pariah or priest, we are all one, one as the mustard seed in a sack of mustard seeds, equal in shape and hue and all . . .  
We are yoked to the same plough. Moorthy calls them to be silent: and the Brahmin heart and the weaver heart and pariah seemed to beat the one beat of Siva dancing. After the arrest of the Mahtma and when the conch is blown, people come . . . (78)

The concept of unity is an integral part of Gandhi's philosophy. Putting people of all castes, classes and religions on the same level, Moorthy invites them to unite for freedom. He persuades them to rise above caste differences in the serious pace of history. In connection with the arrest of Mahtma, people gathered to protest against the British rule. This is the point where all couples and pastors realize that they are one and together for the most important thing. Moorthy influences every member of the movement. He has a noble heart and genuine demeanor. His devotion to the cause and social concerns of people make people act as his followers. Paresh K. Shah points out, "Moorthy gains spiritual strength immediately after his first meeting with Gandhi, who guides him mainly in his political ideology. . . Inspired and influenced by the ideology of Gandhiji, Moorthy begins to preach the Gandhian philosophy of non-violence" [5]. Like Moorthy's character, the Gandhi-influenced Jayaramchar appreciates Gandhi's ideology:

According to him, fight but do not harm the soul. He says I love all Hindus, Mahomedans, Christians or Pariahs because all are equal before God. He says don't be attached to wealth because wealth creates passion and passion creates attachment and attachment hides the face of Truth. He says you have to tell the

truth because the truth is God and really, that's the only God I know. And he also says, turn every day. Spin and weave every day, for our mother is a ragged weed, and a poor mother needs clothes to cover her wounds. If you spin, he says, the money that goes to the redhead remains on your land, and the mother can feed the unfed and milkless and clothed. He is a saint, Mahtma, a wise and gentle man and a saint. You know how he fasts and prays. And even his enemies fall at his feet. (22-3)

Jayaramchar preaches peace and non-violence. Although he supports the struggle against the British rulers, he does not want anyone, whether Muslim, Hindu or Christian, to be physically harmed. In his opinion, all people are equal before God and therefore should not be treated according to their social and cultural categories. The truth must prevail everywhere. The battle must be fought for justice and fairness. At the same time he supports domestic production instead of foreign products. He is quite sure that economic dependence impoverishes Indians. Therefore, the first thing the villagers do is to start making clothes under the guidance of the Mahatma, who is a saint. His wisdom can help them achieve freedom. Jayaramachari's strong faith in Gandhi influences people and makes them follow Gandhi's philosophy.

Gandhiji believes that India's independence is based on the sacrifices and enlightenment of both men and women. For this, women must be free from the social vices and customs prevailing in the Indian society. Only equal status, regardless of gender differences, can help women participate in the independence movement. Remarriage and intercaste marriage can empower both women and untouchables. The novel reads:

Dharmawar Sari in peacock blue and Venkamma feels so much respect around him that he says to himself: Ah, widows, you do not lick the leaves left in the

dustbin, soiled widows. . . .' But when the wedding day approaches, he sends his eldest daughter to every house, saying: Tell them not to light the kitchen fire for a whole week, and ten days if they like. (116)

Dharmawar and Venkamma oppose remarriage because they believe that widows are not allowed to attend public ceremonies. Widows miss trips and parties. The Hindu social system does not allow them to seek life partners. It is a crime against women if they remarry. In addition, they have to go through various tests. Their lives become hell. So, to free women from such evils, Mahatma Gandhi recommends remarriage of widows because it is a privilege. Without the empowerment of each individual, there is no way to break free from British rule. There is no woman member in the Karwar Congress Committee. Moorthy supports the participation of women in the committee. Finally, Rachanna Pariah is chosen as the representative. The process of sexual introduction is not tolerable for Bhatti, a fanatical Brahmin. In addition, Moorthy campaigns against the evils of drinking. Women are more attracted to his social reform activities. The novel has a motivational song for women:

At least a Toddy pot, sister,  
 At least a Toddy leaf, sister,  
 Let's go to Boranna's Toddy Grove,  
 Let's go to Boranna Toddy's growth,  
 And walk back at least one leaf, sister. (182)

The song inspires women to move towards freedom. They follow the procession and are motivated to fight, which allows them to enjoy independence. As Moorthy stands for equality and casteism, both women and couples are enthusiastic about the procession. Hindu-Muslim unity is now necessary for Swaraj.

Accordingly, the leaders of the village like Moorthy and Sankar work and inspire people of all castes, and faiths. Coolies are human beings and they should be behaved humanely. The novel reads, “Coolies are men, Police Sahib. And according to the laws of your own Government and that of Mr Skeffington no man can own another. I have every right to go in. They have every right to speak to me” (87). Moorthy advocates for humanity and regardless of any caste, gender, or social positions, they should behave. He warns the British government to stop enslaving the Indians of all classes and castes. Coolies are human beings. He believes in an ideal economy based on simplicity, non-violence, dignity and sanctity of labor and human values. The colonizers impose on economic and racial exploitation. The dehumanizing working conditions of the poor and their wages and the attitude of the Britishers are problematic. Naresh Kumar Yadav and Uma Shankar Yadav state:

There are three strands of experience in this novel: political, religious and the social; and all the three are woven in extricably into the one complex story of Kanthapura. Apparently a novel of political resurgence, it is intrinsically one of the spiritual integration which raises the individual above the self and turns him into a true servant of the downtrodden and the enslaved. Mahtma’s word is accepted as a word of God and the spiritual ideal of dedication to truth and Ahimsa is adopted as a means to achieve the political end of freedom as much as a means of self purification. (526)

From the perspective of those critics, the novel raises social, political and religious subjects that underlie the social framework of Indian society. Kanthapura is a representative Indian village that embodies the burning issues of India. The novel describes the challenges faced by the leaders of the independence movement. In addition, Rao focuses on nonviolence as a way to achieve freedom.

Rao challenges the Western representation of India and the Indian population by presenting the brutality of the colonialists and the exploitation of Indian civilians and natural resources. He emphasizes Indian identity against the Western culture that suppressed and even undermined it. He uses the revival of Indian culture and traditions using mythological and religious episodes and characters related to Indian culture. "Siva is three-eyed/ he says, "and Swaraj is also three-eyed: self-purification, Hindu-Muslim unity, Khaddar, and then he talks about Damayant and Sakunthala and Yasodha, and everywhere there is something of our country. "and something about Swaraj" (20) Highlighting mythological characters like Siva, Damayanthi Sakunthala and Yasodha, the author focuses on how India can be restored to unity and Indian culture can be revived. Despite being educated in the West, his Indianness is his primary concern for Indian issues, problems and struggles. His deep love for Indian philosophy can be seen in Kanthapura performances. The novel reads:

I say dharma and I mean it. For did not the Lord say in the Gita: Whenever there is ignorance and corruption, I come, because I, says Krishna, am the protector of dharma, and the British came to protect our dharma. And the great Queen Victoria said so when she crowned our holy land and became our beloved sovereign. (128)

To raise the morale of those involved in the Indian resistance movement, the author refers to the motivational preaching of Krishna, a historical figure in Hinduism, emphasizing dharma. Therefore, dharma refers to the duty of a fighter on the battlefield. Rao deals with the subject of Indian resistance, focusing on Indian national movements closely associated with Gandhi and his non-cooperation/non-violent movements. The novel reflects the influence and thoughts of Gandhi even on the most remote Indian village, Kanthapura. By suppressing the religious beliefs and traditions

of the Indian people, Gandhi's followers managed to bring to the consciousness of the Indian people the political issues and thoughts and beliefs of Gandhi and the need to fight against the terrible attitude and exploitation of the British. . . the colonists. In addition, the novel describes the original responses of the villagers of Kanthapura to Gandhi's philosophy, which is not only political but also social. There are supporters and opponents of Gandhi and his ideals.

Similarly, the novel emphasizes a commitment to Indian roots represented by the revival of mythical and religious heritage. The exploitation of the past is constantly emphasized as a mechanism of resistance to colonialism, and Kanthapura becomes a celebration of Gandhi's non-violent movement and the spirit of old India; different but not worse than the British Empire. The Turan chapter of the novel highlights Rao's presentation of a national identity that centers on the village of Kanthapura, he believes in using ancient Indian culture and traditional characteristics to create a common history and strengthen the sense of unity among Indians against the British. the rule . As a result, the villagers explore their common cultural and traditional values so that their unity becomes stronger to defeat the colonial power for a better India (353). Therefore, the sense of nationhood described in the novel appears among all Indians. Benedict Anderson's definition of nation as an "imagined political community" (Anderson 6) provides a starting point for imagining the different ways in which a nation can be imagined and mapped in *Kanthapura*, illustrating the importance of community and belonging. "The nation has always been understood as a deep, horizontal comrade. Ultimately, it is this brotherhood that allows so many millions of people in the last two centuries not so much to kill but to die willingly because of such a limited imagination" (Anderson 7). The excerpt reveals that people internalize a common sense of belonging so deeply that they can deliberately lose

their lives for an imagined nation. The characters representing the freedom fighters of Kanthapura are so attached to their people that they are ready to sacrifice anything to protect their country from the colonizers. Anderson examines the cultural roots of nationalism to suggest possible sources for the realization of such a strong sense of belonging. His observations about the cultural history of nations are important for the analysis of the novel. Assuming that the nation-states are generally considered both new and historical, the adjacent peoples not only "rise from the eternal past", but also more visibly "slide into the limitless future" (11-12). In the same way, both the past and the future are present and unite the nation. If a nation depends on its common history, it also sees a common tomorrow that guarantees its duration. Anderson argues that a better nationalism is probably connecting nationalism to "the great cultural systems that preceded it, both from it and against it" (12). In this perspective, national identity and consciousness are realized through a multifaceted process involving the mediation of historical culture and its norms and values to ensure their compatibility with an assumed perfect future society.

Partha Chatterjee's critique of Anderson's model lays the groundwork for evaluating anti-colonial nationalism and its interaction with cultural systems before it becomes a political movement. From Chatterjee's point of view, the problem with Anderson's theory is that it does not empty itself into postcolonial notions of nation, because his theory is based on the fact that "the historical experience of nationalism in Western Europe, America and Russia produced all subsequent ones. Nationalisms with a set of modular forms, among which Asian and African nationalism the elite chose what it wanted" (4-5). However, Chatterjee advocates an anti-colonial nationalism based on the distribution of emphasized modular forms. At the same time, anti-colonial nationalism works by dividing the "world of social institutions and

practices" [6], while the material sphere represents the realm of economy and state power, science and technology, with Western superiority, the spiritual realm is. The "internal" with the "essential" signs of cultural identity" (Chatterjee 6). This differentiation shows the spiritual sphere as a manifestation of cultural differences arising from the colonizer, in which the colonized can assert its interests. The area of national culture, with its elements of language, religion and personal and family life, appears as an area of sovereignty for the colonized and should be kept free from colonial rule to preserve cultural uniqueness (Chatterjee 26). Cultural systems play a central role in the construction of anti-colonial nationalism, emphasizing not only the importance of the continuity of cultural history, but also its primary position in the self-image of a nation against colonialist discourse.

The spiritual realm is impermanent. Nationalism, preserving the uniqueness of national culture, seeks to create a "modern" national culture that is nevertheless non-Western (Chatterjee 6). Although Chatterjee's model has been criticized for creating yet another universalist view against Anderson's modular model, his focus on the continuity and transformation of cultural elements directs our attention to the means by which the idea of a nation is created. If "a nation, or a nationalist, must have a past", the cultural systems derived from that common past are most important in the formation of a nation (Chatterjee 73). A dualistic perspective on past cultural systems emphasizes rather than challenges the larger cultural structures from which nationalism emerges. In his opinion, the struggle against colonial power deploys and revives such factors as creating a sense of national consciousness both old and new, rooted in the past as well as contemporary needs.

The novel presents Kanthapura as a village as a microcosm of India, where past cultural systems evoked by Gandhian ideology are used to create a sense of

national belonging and a collective future as the basis of the struggle for independence. In the story, the village grandmother Achakka tells "the sad story of her village" (VI). Heavily informed by India's tradition of oral storytelling, Achaka's story represents the development of a nationalist movement in a village led by Moorthy, one of the young villagers who grew up as a Gandhian and who is dedicated to promoting Gandhi's ideology in Kanthapura. . Moorthy's nationalist campaign in the village largely emphasizes the revival of cultural festivals and celebrations to unite the villagers and foster a sense of collective belonging through a shared cultural past. The success of his campaign later attracts the attention of the authorities, which leads to an aggressive intervention and forces the villagers to leave the town.

In the story, Achakka escapes to the neighboring village of Kashipura, where he talks about his village and its inhabitants. In the context of Indian literature, Rumina Sethi argues that "considering historical fiction as the literary dimension of nationalist history" seems to be an important method to understand how national ideology appears in culture [ 1 ]. He continues to talk about the problems caused by the use of past cultural models in the birth of modern national culture. Although the past is used to create a nationalist mood, its compatibility with the current project of modernization remains uncertain. Sethi argues that "indigenous history writing saw two opposing paths: a configuration in an Orientalist constellation emphasizing the ancient past, and a desire to break free from that past" (17). Kanthapura shows the conflict as it unfolds in the narrative's emphasis on cultural traditions to create a national consciousness within Gandhi's ideology of both sovereignty and conversion of Indian society, especially the caste system. Achakka plays an important role in revealing the tension between the past as a reference for national identity and the past

as an obstacle to social change. He begins a nationalist campaign while maintaining to some extent his views on the caste system.

Achakka is the first person narrator of *Kanthapura*. She is the widow of an old Brahmin. This description shows her position in relation to two main elements of the novel, which are nevertheless decisive, namely gender and caste. As a narrator, she is heavily influenced by the sociological categories of caste and gender. She holds both a marginalized and a privileged position that structures her narrative (Mohan 101). From a gender perspective, she is marginalized as a woman and a widow. However, her caste - Brahmin - gives her a respectable position in a society governed by the caste system. As a grandmother figure, she continues the oral tradition of storytelling, while her authority as a narrator is shaped by her own social status. At the beginning Achakka speaks:

So far I have spoken only of the Brahmin quarter. Our village also had Pariah block, Porters block, Weavers block and Sudra block. How many cabins did we have there? I don't know. It might have been ninety or a hundred—though a hundred might be the right number. Of course I wouldn't expect to go to the Pariah quarter, but I saw Beadle Timmayya's cabin on the street corner.

(*Kanthapura* 5)

Achakka not only describes the social classification of the village, but also notes her own social position and assumes it by fulfilling the social expectations of her caste, i.e. without stepping into the realm of pariah or lower caste. Achakka's insertion into the caste system and its effect on the narration are examined through her narrative voice as a representative of the village and its related issues.

The author's use of features of India's oral storytelling tradition in written form results in a language that is both familiar and unfamiliar to the reader. Achakka's

narrative voice is characterized by stylistic features emerging from Indian culture that revived the Indian narrative tradition in response to the hegemony of colonialist cultural structure discourse. In *The Postcolonial Unconscious*, Neil Lazarus notes how literary representations of anti-colonial nationalism seek to create new nations, “They [writers] "create these nations, so to speak, into the world, defining them through grammars, dictionaries, registers, and customs that are supposed to fought and fought against a colonial definition of colonial understanding, colonial discursivity and conceptualization” (65). The narrative voice of the novel, which takes the Indian literary and cultural tradition as its point of reference, comes alive with Lazarus. ' the idea of resisting the clutches of colonial discourse and transforming the nation. Portraying the story of Kanthapura as part of a larger Indian history links it to ancient times, when the focus is on the glory of Indian culture rather than colonial rule.

The novel offers a multifaceted picture where anti-colonial nationalism appears as unifying and exclusionary as the first-person narrator influences the narrative. On the one hand, it highlights the growing sense of community in the village and the enthusiastic contribution of the people to the national movement. On the other hand, Achaka's voice highlights certain limitations, mainly due to the tension of past religious and cultural traditions, regarding the richness of nation building. In the novel, "I" is often replaced by "we", making Achakka a representative of the village. According to Moorthy, Achakka reflects "the feelings, prejudices, joys and values of the community" (113). Moorthy presents:

Corner House Moorthy, who lived life as a noble cow, quiet, generous, quiet, respectful and brahmanical, very princely, I tell you. We loved him of course... He is Seenu's age and he and Seenu were like our Rama and our brother Lakshama. They just needed Sita to finish it. In fact, as everyone knew, the

coffee farmer Ramayya had come that day to propose his daughter to Moorthy. But the horoscopes disagreed. And we were all so pleased.

*(Kanthapura 5)*

Using the first person plural point of view, the narrator emphasizes that not only he, but the whole village has a high opinion of Moorthy. Following Moorthy's example, Tabish Khair describes Akakka as a "generalized and social narrator" who almost acts as a speaker for his society (216). However, he differs from Moorthy in pointing out the disadvantages of this implicit role. He reasons that Achaka's narrative voice tends to romanticize certain characters and shortchange others according to Rao's "philosophical Hindu/Indian ethos based primarily on Brahmanism (Khair 213). It begs the question: How can Achakka, a Brahmin widow, represent those outside her caste—and literally outside her—in society?

The Indian colonial novel is postcolonial for several reasons. Gandhi's glorification is part of the process of decolonization of the Indian mind. Harikata as a subtle subversion of India's freedom parable is moderately interesting. All of these are microcosmic arrangements of macrocosmic reality, but are imagined to represent traditional Indian society in search of its roots. Identity crisis is one factor in postcolonial literature. But in Kanathapura, post-colonial tendencies are quite visible, mainly in the efforts of people to create national myths to decolonize the mind of Kanthapura, a smaller equivalent of India itself. Simple events, including the struggle against British colonialism, give a clear picture of the decolonization process. It questions this time, adopts an unknown language to use it to present a national myth. What starts as old wives tale soon turns into a political tale? He makes extensive use of oral narrative discourse that depends heavily on social mood.

Language plays an important role in colonizing people. As a foreign language, English is not what Rao calls our "emotional makeup." Regardless, it took up mental space. It is almost inevitable that the writing will be in English. Equally important, the novel is written differently and is designed to carry the weight of the separate languages for colonial writers. Rao manages to transform the English language according to his needs by using the grammatical resources of the Indian language and making it distinctive and colorful.

Achakka captures every nuance and detail of natural language as a figure of a grandmother in the novel. The style is as compelling, powerful, memorable and unique as the use of words is the mastery. The sounds, colors, light and movement of Kanthapura and its inhabitants can be visualized. Rao exposed the religious side of the Indian psyche not only for the good, honest and pious characters who use religious myths, but also for the corrupt, greedy, selfish and hypocritical characters like Batta, Swami and his agents who use the Rama- Sita myths– Ravana-Krishna, on the contrary because of their dishonest intentions. The author exploits the credulity of the villagers by instilling ethical feelings and human values in the readers through myths and mythological characters. Such myths form the guidelines for people's behavior. Its main goal is to describe human weaknesses and to create models of human behavior for the community.

The rest of Kanthapura is realistic. That's why Moorthy tells Ratna, "Jawaharlal is changing it...he is also for non-violence and he is also a satyagrahi, but he says, 'There are no rich or poor in Swaraj.' And he calls himself an "equal companion," and I am with him and his men (133). It is contextually significant because it depicts the established mood of contemporary Indian communities. Rao applies the limitless power of his imagination to mythology and fantasy, from the

routine to the spiritual, and weaves a stunningly beautiful fabric that combines past and present designs and patterns that are original. The combination of the vernacular, which can be sly and broad, humorous and direct, with the dynamic tradition of Indian storytelling, stretching back two thousand years to the Ramayana in all its meaning and complexity, allows Rao flexibility and diversity in his delivery, people of Kanthapura.

The particularities of the fairy tale capture and preserve an insightful philosophical view. This musical feature employs many literary and philosophical allusions and suggestions, analogies, understated quotations and distant associations that echo and resonate throughout. The Indian novel *Kanthapura* represents the life of the native people. Rao's ideas are similar to Gandhi's ideas of truth and non-violence, which strengthen the inner self. He has a deep sense of the past, metaphysical, poetic and traditional richness and ingenuity. However, the study reveals that both the British and the Indians could not interact and communicate on a human level due to the obstacles created by the colonial mission.

I used Homi K. Bhabha's postcolonial stance to answer the novel. Therefore, Bhabha directly challenges the position of the colonizer and the colonized. All the oppressed classes of the world have lost their identity. That is why they expose the colonial discourse of exploitation and cultural attacks. Their efforts paved the way for protest literature in Africa, India and many other formerly colonized countries. The reinterpretation of colonial texts from a deconstructive perspective demonstrates the physical and psychological enslavement of the colonized by the colonizers. Close contact between colonizers colonized or master/slave binaries destroys the so-called necessary differences between them (qtd. in Najar 188). It strengthens the identity of the colonized, their self-respect and their power to claim human status. That is why

many efforts have been made to emphasize human rights in today's world. However, there are still various communities, such as the Kanthapura society, which are threatened by some dictatorships. The bad practices of powerful people are transferred from the colonial masters to another revolution. In sovereign states, different social strata live under the cruel clutches of politicians, bureaucrats and other upper class people (Mudasir et al. 188-9). Similarly, Ashcroft et al discuss and quote Foucault in this context:

To talk about postcolonial discourse in the sense of Foucault or Said is to think about certain ways of thinking about language, truth, power and authority of the relationship between all three. Truth is what is considered true in the rule system of a given discourse; power is that which unites, determines and confirms the truth. Truth is never out of power or without power, the production of truth is a function of power, and as Foucault says, "we cannot exercise power except by creating truth. (165)

Liberation of the colonized from the colonizers enriches them with a sense of independence. However, the colonized fall into another trap, neo-imperialism. There is no doubt that they are taking some steps towards independence, a means of decolonization, but their institutions, including law, politics and the dominant religion, still lack British policy. The colonial policy of "divide and rule" is about maintaining the borders that existed during colonial times. This resulted in ethnic and regional competition. After liberation of the settlers, inhumane and unjust practices continued, mostly against the Indian minorities as depicted in Rao Kanthapura. J. C. Young argues that the continuity of colonialism exists even in free and independent countries like India. He argues:

The central concern of postcolonialism is the politics of the "Fourth World", which is still a colony in many officially decolonized countries. . . . The problem is compounded by the fact that after independence, power often passed into the hands of an indigenous bourgeois elite born under colonialism who adopted many Western assumptions; for example, the idea of the nation state itself. (59)

The use of power by the original capitalists led to the dilemma of postcolonialism. Postcolonial dilemmas of identity and ethnic values arise. Each individual first has a personal identity and this identity is completely formed by the generation of social values, morals and taboos operating in society. Leaving the three worlds, there is another section of people who live in poverty, minorities and unsafe places in post-colonial countries. Under conditions of inflexible conflicts and unjust social hierarchies, this section remains subordinated and their voices are deliberately ignored and not heard. Therefore, the binary (colonized) was extended to include all individuals and bodies that unjustifiably exercise power against their subjects either during or after the colonial period (Najar 191-2). Najar's observation agrees with the situation described in *Kanthapura*. The novel is considered a living symbol of postcolonialism in its original style and presentation. Critics like Menakshi Mukherji call *Kanthapura* "sthala purana" i.e. pure legendary story. The novel has a mythical background and tells the story of India's freedom struggle in the small, hard-to-reach village of *Kanthapura*. In this style, the author takes readers to the past struggle for India's independence from colonialists and the revival of ethnic and political identity. In addition, Rao writes in his preface that the style must have the essence of Indian life experiences, or thinking and languishing. Therefore, *Kanthapura* is decorated with colloquial language and its characters are chatty, which is reflected in long breathless

sentences and fictional translations of Indian words, for example, Moorthy is "like a noble cow", "Gandhi's man", etc. This novel is Indian in its sensibility, thematic themes and characterization. Overall, *Kanthapura* is a minor classic of English postcolonial writing in India (Najar 199). Postcolonial writers in general, and Rao in particular, deconstruct non-Western colonial and Western structures, being faithful to the representation and representation of colonial and postcolonial situations. Rao's way of telling the story of the past in *Kanthapura* gives space to once withheld micro-narratives, admits variations, gives room for interpretations and does not limit itself to closed, generalized, constructed conclusions. However, the question arises how far the representation offered by Rao can express what is represented. In their critique of Western feminists' non-Western women, postcolonial critics such as Spivak and Mohanty conclude that they create analogous constructions of women as "carriers of meanings/experiences" (Gandhi 8). *Kanthapura* has often been praised for his idealistic representation of Indian society, inspired by the Gandhian ideals of anti-colonial protests. However, Moorthy's efforts not to include all groups of people confirming the Gandhian ideals of fraternity and equality, which cannot banish casteism from the minds of the participants. When they promised to follow Gandhi's ideals in the temple:

One there and one went to the front of the shrine, rang the bell and said:

"Master, I spin a hundred yards of yarn every day and practice ahimsa and I seek truth. ," and they fell down and prayed to Mahtma and the gods blessing and got up and crawled back to their seats, but when it comes to couples,

Ranchanna says, "We stand here and make our vows," and here. Moorthy is so confused that he doesn't know what to do. (*Kanthapura* 110)

Moorthy, an advocate of equality, cannot shake off these caste prejudices. During his first visit to even blocks or whole blocks, his mind is occupied with thoughts born of even blocks. His reaction is disgusting:

He looks around and thinks there's a corpse in the back yard and it must have been skinned and he smells skins and pickled pigs and the roof is shining. trembles, and all the gods and all the crests of heaven seem to cry out against him, and his hands mechanically seize the sacred thread, and as he holds it, he seems to say: "HariOm, Hari-Om. (*Kanthapura* 105)

Moorthy is unable to shake off such binary prejudices of caste even after his return. Rangamma just says, "At least I will give you Ganga water and you will take a spoonful of it every time you touch them, won't you?" So Moorthy says, "As you wish," and as he takes the water of the Ganges, feeling that a fresher breath flows from him, and that no one should inquire about his new adventure, after dinner he goes to sit on the bank of the river, to think and pray. . After all, a Brahmin is a Brahmin, sister! (*Kanthapura* 107). Nationalist anti-colonial meetings become more religious meetings, with Gandhi taking the place of Krishna or Shiva. The Kanthapura community turned out not to be multi-religious but exclusively Hindu, tending to drive out other religions. T. J Abraham states, "One may wonder where the non-Hindus would be if it were in Kanthapura, because temples are forbidden ground for non-Hindus. Can he even hope to integrate himself into the center of the anti-colonial struggle with such a plan? "(3). Despite possible post-colonial subversions at Kanthapura, the existence of such twin formations cannot be denied. Such demonstrations tend to offer colonial notions of the non-West, here India, as "primitive", "superstitious" and "religious", etc. Describing India's situation in binaries ultimately reinforces binaries created by the West.

## Chapter Three

### Idealizing Nation-State in *Kanthapura*

The study has analyzed Rao's *Kanthapura* that represents Swaraj's Indian sensibility through struggles against European colonizers. The novel's treatment and theme is both Indian. In order to emphasize the imagination of an ideal state as portrayed in the novel, the study has adopted a postcolonial reading. The investigation reveals that Mahatma Gandhi influenced Rao, as reflected in *Kanthapura*. The novelist advocates for truth in order to achieve India's independence. The novel depicts the Freedom Movement, which Mahatma Gandhi started in the 1920s to free India from the British Empire's imperialist hegemony. The novel's foundation has been established by the impact of India's independence struggle on Indian sensibility.

Rao has demonstrated the birth of new ideas in old India. The reasons against reform, which in the Gandhian sense is a change of soul and not merely a caste or social class, are firmly put forward by reactionaries who point to the chaos, corruption, and ignorance of the pre-British rule. Rao criticizes the discourse of colonialism that focuses on colonizing poor and helpless Indians. The research has explored the problem with the notion of modernity that tends to liberate Indian society. Besides, the novelist has condemned the factors that affected the Indian Independence Movement led by Gandhi. The villagers of *Kanthapura* have shifted from an independent identity to a national identity.

My research has presented nationalism in conflict with Brahminism. Moorthy's politics in the village have mobilized people of all castes to fight against the settlers. In so doing, Moorthy has radicalized his sociality by visiting the untouchable rooms and offering milk to one of them. Consequently, he has been so troubled by his behavior that he has had to bathe. Besides, when he has failed to

change his sacred thread, he feels obliged to take some Ganga water when visiting the pariahs. Although Moorthy's agenda sought to assimilate the lower castes into the nationalist movement, he was in a dilemma regarding his behaviors. In addition, he has followed the model of the nation-state. Sankaru epitomizes this model by insisting on speaking Hindi even to his mother instead of the local language, Kannada. The narrator visualizes Moorthy to be wearing a kurta pajama instead of the dhoti. The Hindi teacher is not from any Hindi-speaking region but is a Malavali. Thus, the conception of 'Nation' undermines the 'Swadeshi' spirit of nationalism. Those who do not abide by the form of nationhood guided by colonialism become the anti-nationalists. The study has answered the questions including how the novel is affected by the concept of Ramarajya (ideal state), what the social and political challenges that Gandhi's followers had to face and how the novelist demonstrated the ways Gandhi's followers had to face and how Rao has advocated the Gandhian philosophy and imagination for the ideal state.

The study's objective was to analyze Rao's *Kanthapura* to investigate literary independence and political freedom as sought by the Indian Independence Movement. The other objectives of the research were to analyze the novel in the light of spiritual and political movements in India, to investigate how impactful the Indian Independence Movement was against colonization as depicted in *Kanthapura*, to justify the quest for independence by nationalists. The study explored the dynamics of the Indian Independence Movement, which was preceded by the Gandhian philosophy focusing on truth and non-violence in the pre-postcolonial stage, as depicted in the novel. The solidarity among the people of all castes, as sought after by the protagonist Moorthy, was the foundation of making the nationalist movement stronger.

The study has found that the people of Kanthapura kept fighting against each other because of caste and religious differences. Their intraconflicting situation allowed the European colonizers to continue their rule in India. However, the Gandhian ideology practiced by Moorthy in the novel worked to unite Indians regardless of caste and creed differences to make the nationalist movement successful. Despite a few differences, the people of India, especially the villagers of Kanthapura, a mini village of India, stood up together for the greater cause, i.e. Swaraj, for which thousands of innocent Indians had sacrificed their lives. The study directs future researchers to investigate the postcolonial literature to explore the caste and class conflicts in India's colonial and postcolonial phases.

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