



CRITIQUE: RAJA RAO AS A MODERN INDIAN FICTION WRITER

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ABSTRACT

This research paper explores the literary qualities and talents of the skilled writer Raja Rao, who is quick to present modern Indian folk sentiments, expressing the living Indian sensibilities in his fictional realm. This dissertation deals with the artistic cult of Raja Rao, who has skilfully applied his physical knowledge and esoteric insights to the interpretation of the realities of life in his art. Among the Indian writers in English, Raja Rao is one of the most Indian writers who has unmistakably nurtured a passionate image of India, including its symbols, cultural ideology, traditions, and code of conduct. Fiction In this way, the dissertation discusses the fact that Raja Rao's fictional world is full of Indianness and has become the true voice of Indian sensibility.

Key words: *Metaphysical, mystical, realities, symbols, ideologies, ethics, Indianness, Indian sensibility, authentic, voice.*

INTRODUCTION

Renowned writers like RC Dutt, Bankimchandra Chatterjee, and Rabindranath Tagore have enriched the Indo-Anglican imagination, KRSlinger has called Bankim Babu the 'glorious promise of spring' and Rabindranath Tagore the 'confused richness of friction in autumn'. In his literature and authorship in India. Bankimchandra Chatterjee has a wonderful blend of

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romanticism between Sir Walter Scott and Bengali nationalism. Pvt. In the words of Priya Ranjan, “He awakened the country to the outside world and connected the two. East and West met in it. It is said that the literary renaissance was due to his novels. The Poison is a story of Hindu life in Bengal. The translation of his novels further enriched Indo-Anglican fiction, no doubt.

In the last decade of the nineteenth century and early twentieth century, there were few attempts in the field of Indo-Anglican literature, such as Sarta and Hingana, written by Kshetrapal Chakraborty (1895), Vasudev Shastri, the Hindu wife of Rajalakshmi Devi (1876). Raja Ram Iyer (1905), Madhavaya (1912), The Love of Kusmache Balkrishna (1910), Cornelia Sorabjee (1910), and Sun Babies (1910). Then came the stage of Indo-Indian fiction in a new field. Literary scenes by Mulkraj Anand, Arkenarayan, Raja Rao, and D.F Karka brought this issue to the fore.

“contemporary novels are the mirror of the age, but a very special kind of mirror, a mirror that reflects not merely the external features of the age but also its inner face, its nervous system, coursing of its blood and the unconscious promptings and conflicts which sway it” (Allen 19).

Thus, apart from romance or historical subjects, it was certain that great social, political, or moral movements would be reflected in the literature of the Indian War of Independence. The Indian War of Independence was an epic struggle spanning almost half a century. The unarmed, superstitious, and impoverished Indian nation has had to walk on the path of progress for centuries, shaking off laziness, forgetting its issues, sub-castes, and temporary differences. This miracle was performed by the Indian National Congress and Mahatma Gandhi. The freedom struggle for independent thought and social vision not only captured the imagination of the whole nation but also inspired Indo-Anglican writers. The battle that India was fighting was fought on many fronts.

On the political stage, success seemed to lie beyond the horizon. But on the social front, the battle was crowned with victory at several stages. Social consciousness was awakened, orthodoxy and superstition were dispelled, widow remarriage became more and more common; The caste system was shaken from the very beginning; Untouchability was slowly being eradicated and social injustice was about to disappear. Among these stories, Kanthapura describes the glorious struggle of the village. The flight of the people of the village, their civil disobedience, their tolerance against batons are all described in very poetic and captivating language.



For the weight of intelligence and oppression in the field of art, there is hardly anyone like Raja Rao in the whole range of Indo-Anglian imagination. One of the great Indo-Anglian novelists, Raja Rao is a genius who can speak of Shankara's Nirvana-Astakam, the Dakshinamurti hymn; The civilization of Pascal, Albigensian, and Cathars, and Advaita, Buddhism, and Christianity in one breath.

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He has gathered in him "the traditional wisdom of Indian Rishis (Holy Seers) and has combined it with his intimate knowledge of the Western religion and philosophy" (Srivastava 2).

Further, his unparalleled erudition is embellished by the speed of intellect and analysis. He has a broad vision of human civilization which has enabled him to focus artificially on the values of different cultures of the world. Mulk raj Anand has written with credit to those who have been insulted and injured by white lords, landlords, moneylenders, and traders. It contains the lives of cleaners, farmers, and planters. Workers, city medicine, soldiers' and others. RK Narayan has created a regional novel in India with an interesting migration to Malgudi.

He is capable of high romance and conveys it sarcastically through narration. But neither Anand nor Narayan is capable of throwing into the orbit of a larger planet like a life with mental and earthly expansion - spiritual, worldly, mental, intellectual, low and high soul, sexual, formal, and whatnot. And "as an artist, Raja Rao transforms into a new creation -

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things of ordinary, medium, strange and pure existence... he seems to be moving from idealism to characteristic human reality, a feat that only a few people are able to show. "God 14).

Raja Rao was born on November 5, 1908, in a Sanatani family of Brahmins in Mysore. After matriculating from Hyderabad, he studied French literature at Aligarh University. At the age of twenty, he began to research, first at the University of Montpellier and Prof. At Sorbonne under the leadership of Kazarian. He returned to India in 1940 during the war. He is married to an American actress named Katherine Rao. Among them was a young boy. He became a philosopher-writer because of his interest in philosophy. He was convinced that the avant-garde was concerned with young Americans and primarily the search for philosophical truth. Santha Rau commented on Raja Rao in the following words: "Perhaps the brightest and certainly the most interesting in modern India" (p. 15).

King Rao is a "great 'Triumvirate' - a great admirer of Ralph Waldo Emerson, Henry David Thoreau and Walt Whitman" (Deva 16).

It is because of this fact that he was greatly influenced by the philosophy of India. Raja Rao's outlook on life is very high and there is no doubt that there is some sublimity in thought. As a true lover, he has more holders in his life than any other writer, even Tagore. He is credited with publishing novels like these-

1. Kanthapura (1938)
2. The Cow of the Barricades (1947),
3. The Cat and Shakespeare (1965),
4. The Snake and the Rope (1960) and
5. Comrade Kirilov (1976).

Hence for proper understanding of the totality of Raja Rao's vision of India, one has to take into account both the aspects of external realities and the inner meanings. It is also to be borne in mind that while his pictures of the social, political and cultural life of India owe to his keen interest in the present, his obsession with the metaphysical meanings emanates from his interest in the evocation and revitalization of the past. Though the interest in the past is a historian's quest of roots, it is in relation to the present a search of continuity of the Indian tradition. Equipped with the mental endowments of a philosopher and a realist, Raja Rao has been able to apply his metaphysical erudition and mystical insights to the interpretation of the reality of life in his art. Narsingh Srivastava writes:

"The blend of metaphysical vision and the realistic view of life has enabled him to depict the rope and the serpent together and also to juxtapose the realm



*of the cat and the realm of Shakespeare for a greater understanding of the
either at a level at which they interact” (P 14).*

He is a curious type who can commend at every moment of his creative thinking a firm hold of the concrete reality and the philosophical abstractions. In this respect, he can well be placed in the company of the great literary minds of world literature like Valmiki, Vyas, Homer, Dante, Shakespeare and Steinbeck with whom he shares the power of creating revelatory utterances of universal truth and combining the descriptive and interpretative with the intuitive vision of things. Raja Rao is the most Indian of the Indians Writing in English. Even while he started writing his stories, sitting thousands of miles away from his land, he could visualise the Indian scenes and Indian thought processes objectively. He carried his India wherever he went for early in life, he had a thorough grounding in Indian religion and philosophy and observed Indian life rather minutely.

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