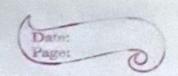
## T. D. C - Part III English Stonows Dato: Pages



Kanthabura'

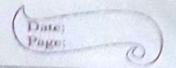
An authentic Indian flavour in

(Kanthabura' 08 Indianner of Kanthabura'

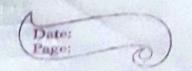
- A Survey of Raya Rap's WOYK Seveals a continuous strain of experiment and deep Knowledge of Indian tradition. His short stories and his fixst movel, "Kanthapura" which pertain o 1930s, are completely Indian Their setting atmosphere, the legends myths and beliefs that influence the Isfe of the Characters are sooted in the Indian tradition. They are both a parrage to India and a parrage in India is as much as they depict the various aspects of Indian life and culture on the one hand and upholds the highest truths of life which enliven the culture on the other In 'Kanthapure' Raja Rao introduces the philosophy of selflers action. Indian struggle for freedom is rightly chosen Is a repeat performance of the great was of the Mahabharata and 'Kaulhapura' becomes

a veritable kurukshetya where the

'battle royal' between the forces of good



and evil is waged. It is a war between The forces of freedom and slavery.
Tore and hatred, truth and untruth and thus it is fought both in the inner world of the spirit and in the outer world between the British Daj and the nationalists. It is a novel of action though the action is not an Individualistic interests 9+ is an action of selflers mind inspired by the spiritual ideal of Satyagraha, a typical Indian way or experiment to wage crusade against the British Rule The narrative technique of Kanthapure is like that of the employs the narrative technique of the Puranas where one episode is followed by another in quick succession and the story wills on with help of various extraneous material Raja Rao employs a curious, fragmentes and breathless style deliberately adapted from the traditional Indian practice of story-telling.



As he says in his Foreward to Kantlapura the novel is a stholopurong: There is no village in India, however mean, that has not a rich sthalapurana or legendary history of its own some god or godlike hero has passed by the Village - ... and the gods mingle with men to make the repertory That is why Raja Rao makes a grandmother tell the story. The style is suzted to both Indian Sthalpurana Indian atmosphere and habits are evoked by constant seferences to Indian social customs, such as the shaven herd of a widow, the sari fringe pulled on the face adornment of threshold and wouship of con ete In his Foreword to 'Kanthapura' Raja Rao discusses the question as to why English is his Chosen medium ... It is the language of our intellectual make-up-like Sanskyst or Persian was before - but not of our emotional make up. Raja Rao in his expost to develop Indian English ( to be continued .... )