PART ONE

PRELIMINARIES
CHAPTER ONE

RAJA RAO: A NOVELIST

1. Raja Rao: India's Most Significant Novelist

Raja Rao, India's most significant novelist writing in the English language, happens to be one of the greatest interpreters of Indian thought and culture. The revelation of the very essence of Indian life and character was the chief concern of Raja Rao as a novelist. Though quite small in number, his work is totally atypical and has a definite edge over the other Indian-English novels which also deal with the same theme. His two collections of short stories, 'The Cow of the Barricades' (1947) and 'The Policeman and the Rose (1978) and four novels - (1) Kanthapura (1938), (2) The Serpent and the Rope (1960), (3) The Cat and Shakespeare (1965) and (4) Comrade Kirillov (1976) make up in their qualitative and stylistic interest. Despite this small corpus of literary output and his extremely complex creative genius he is acknowledged as a great writer of short stories and novels. For various reasons he stands distinctly apart from the rest of the Indian-English novelists like R.K. Narayan, Mulk Raj Anand and others. It is for his triumphant handling of so far unhandled themes and for the symbolic, poetic, and metaphysical
nature of his short stories and novels that he shines
more brightly in the galaxy of the Indian novelists in
English. From the point of view of his experiments in the
fields of language and style and the highly metaphysical
nature of his novels he comes out several steps ahead
of the other two in the remarkable triad.


It is quite in the fitness of things that we should
realize the importance and worth of these three great
sons of mother India, who have so greatly enriched the
field of Indian-English novel by their meritorious works.
Pointing out Raja Rao's greatness as a novelist Prof.
Srinivasa Iyengar (1984: 386) remarks:

Roughly contemporary with Mulk Raj Anand
and R.K. Narayan, Raja Rao makes with them
a remarkable triad, affiliated with them in
time and sometimes in the choice of themes
but not in his art as a novelist or in his
enchanting prose style.

Raja Rao has used his short stories and novels, though
closely related to time and place at the narrative level,
as a medium for the expression of experience that goes
beyond the limits of temporal time and place and establishes
the truth of life. He acts out his belief in the primacy
of truth in his art. In this connection Elizabeth Hol(1973: 37) quotes Raja Rao:

I am interested in discussing the problems of the truth seeker. I publish what I enjoy. I believe one should seek truth whatever it is, and pay the price for it.

What he considers important for India and for himself is his conviction that man can achieve happiness if he but sticks to the search for the truth. Our study of Raja Rao's novels reveals that the justification for an apparent formlessness in his novels is that it is more natural to his Indian mind for it alone can express the complex thought processes truly. In this connection Ruth Prawer Jhabvalla (1966: 94) rightly says that the as yet unwritten ideal Indian novel.

... would be bits of prose, poetry, anecdotes, lots of philosophizing and musing, and oblique kinds of wit, and an ultimate self-surrender, a sinking back into formlessness, into eternity ...

It will be interesting to see how this Trinity of the Indian-English Pantheon represents three important aspects of India. Mulk Raj Anand is primarily concerned with twentieth century India's struggle and anguish
against the oppressive social system that has kept half of her children in darkness for two thousand years. Neither Raja Rao nor R.K. Narayan thinks in terms of class conflict or interest conflict as Mulk Raj Anand portrays in his novels, Untouchable (1935), Coolie (1936), Two Leaves and a Bud (1937), The Village (1939), and The Big Heart (1945). He seems to be intellectually and emotionally nurtured in the socialistic and communist doctrines and the Western political philosophies.

In opposition to Mulk Raj Anand, R.K. Narayan, a forthright and committed writer, entertains us with the pure mirth of the lower middle class comedy in contemporary South Indian life. His easy and spontaneously comic expression lures the readers into an acceptance of the status quo in social life. His characters like the financial expert Margayya and Mr. Sampath or Vasu, the demon of a man, or temple dancers like Rangi and more ambitious women like Rosie mostly hail from the middle class and the upper-middle class and represent the people and their life belonging to these classes anywhere in India in the form of their joys and sorrows.

Unlike these two, Raja Rao has certainly startled many Western educated Indian literary critics by creating
fiction out of the Indian epic-Upanishadic mould with Proustean and Gidean ornaments. Nobody can debate on his privileged position as timeless India's timeless spokesman. He has opted for his philosophic and artistic visions and articulations of the true, abstract, Catholic, assimilative and eternal India that is often neglected under her heavy and complex social outfit. A comparison of Raja Rao's characters like Ramaswamy, Savithri, Govindan Nair, Saroja and the Little Mother with those of R.K. Narayan's and Mulk Raj Anand's shows how his characters are distinct and how they occupy a significant place as representatives of the Indian religion, culture in the Indian-English novel. R.K. Narayan's characters are neither extremists like those of Mulk Raj Anand's nor are they as extraordinary as the characters of Raja Rao. They move in their limited orbit of life only. We strongly feel that Raja Rao's intense concern for the world beyond India and the world has given him a more significant and enduring place than to these two in the rank of the Indian novelists writing in English. Raja Rao's place as the most 'Indian' novelist in English is a unique one.

Of course, it is needless to say that all the three great novelists have worthily and significantly enriched the field of the Indian-English novel during the last
fifty years and thereby have brightened its future also. From the point of view of the over-all artistic achievement Raja Rao is the most conspicuous of these writers and hence his works deserve a detailed thematic and stylistic evaluation.

A close study of the short stories and novels of Raja Rao reveals the fact that though may be in output yet clear in their content and vision, they have a built-in complexity which arises from manifold influences. His literary genius has been shaped by social, cultural, philosophical and political influences, some of which are inestimable to the correct understanding of his works. His life is closely and obviously connected with his works.

3. Social, Cultural, Philosophical and Political Influences

There is a reference to Raja Rao's grandfather, Ramakrishna, a remarkable man and a Vedantin out and out, in the Preface to his 'The Policeman and the Rose'. He taught him the Upanishads and Amara at the age of five and had the most important formative influence on him. His grandfather appears as Grandfather Kittanna in The Serpent and the Rope and as the saintly Ramakrishnaiah in Kanthapura. This appears to have a
special reference when we consider the philosophical and
metaphysical aspects of his short stories and novels.
Raja Rao's close knowledge and understanding of the life
and mind of the villagers as revealed in his short
stories 'Javni' and 'Akkayya', and in Kanthapura can
be seen as a result of spending the early years of his
life at Harinall. In this connection Prof. K.R. Srinivasa
Iyengar (1984: 396) remarks:

Raja Rao hails from the Mysore State,
and though the action of one of his novels
strays far a field—as far, indeed, as
France and England—his heart is effectively
tethered to his immutable ancient moorings
with the strong invisible strings of his
traditional Hindu culture.

Raja Rao is very nationalistic and is all the time
aware of the rich culture and heritage of India. In
this connection Elizabeth Wohl (1973: 37) quotes Raja
Rao:

I believe India is the direction of
essential human culture. The Indian has
sensibilities and refinements the world
has never surpassed. In many ways one
can say India is culture.

Though Raja Rao is very nationalistic, France and
French people have had their impact on him. During his school days he happened to meet Eric Dickinson, who taught English at Aligarh, and formed his literary sensibilities in the formative period of his career as a writer. For example, the theme of non-dualism and spiritual quest and its relation to Paul Valery's "Le Cimetière Marin" and the subject matter of the French Cathars are the two significant parts of the theme of his *The Serpent and the Rope*. The French influence on him is clearly perceptible in his handling of the East-West confrontation, the quest of truth and renunciation of the world and its pleasures as opposed to Paul Valery's maxim of materialism in the above quoted poem. The description of South France and Paris, the living French characters like Madeleine, Oncle Charles, Tante Zoubie and Catherine, contributes to our interest in the study of the novel from the French point of view. It is, therefore, necessary to take into account the influence of Valery, Gide and Malraux in our study of this novel. Raja Rao (1978: 15) admits the French influence on his novel:

A South Indian Brahmin, nineteen, spoon-fed on English with just enough Sanskrit to know I knew so little, with an indiscrete education in Kannada, my mother tongue, the French literary scene overpowered me.
Raja Rao's novel, **Comrade Kirillov** is the story of an Indian intellectual who turns communist. It also suggests that he had close relations with the socialist movement in Paris. M.K. Naik (1982: 4) points out that Raja Rao had told him that at one time he was associated with French Trade Union leaders and Trotskyites. In an interview taken by Shiva Niranjan (1978: 22) Raja Rao makes a reference to this novel: "The Cat and Shakespeare is the conclusion of The Serpent and the Rope. **Comrade Kirillov** is an earlier thing. It was first written in English, but was first published in French by sheer accident. It is to show that a communist can be very sincere, but that his sincerity is confused. There is intellectual confusion. I actually met a man like Comrade Kirillov in England'.

Similar is the case with England and the English people. In his **The Serpent and the Rope** we see that in the description of the coronation of Queen Elizabeth II Raja Rao makes the coronation of the Queen an occasion and a symbol at the same time which both the British and the Indians could enjoy. In this connection C.D. Narasimhaiah (1973: 98) points out that in the presentation of Cambridge Raja Rao's resources are seen at their best, especially in the authenticity of its evocation.
He captures the essential nerve-centres of Cambridge life to make it alive for us, those that have shaped the great university through the centuries.

It is, at the same time, interesting and relevant for our study of the works of Raja Rao to remember that though he visited France and other countries frequently and virtually settled down in France, he never lost his contacts with his motherland. Ramaswamy in *The Serpent and the Rope* is not different from Raja Rao himself. In his young days also, when he was at the University of Mont Pellier and then Sorbonne, he was keenly interested in India's problems which made it difficult for him to devote his time and energy to purely academic work. His frequent visits to different ashrams respectively of Sri Aurobindo at Pondichery, Raman Maharishi at Tiruvannamalai, Narayan Maharaja at Kedgaon, and of Mahatma Gandhi at Sevagram are indicative of his quest for the traditional values of his motherland. It is observed from our close reading of his short stories and the novels that he seems to have continued his efforts to depict the image of India through these literary works. It is the India identified with the philosophy of Advaita, non-dualism, of Yagnyavalkya and Maitreyi, of Sri Sankara and
Ramanuja, of Lord Buddha, of Mahatma Gandhi, and of Rabindranath Tagore, that he has attempted to depict in his novels. He is perhaps the first Indian novelist in English to converge on this India in his novels in English.

Raja Rao's visit to Trivandrum in 1943 and his meeting Sri Krishna Menon, the Sage Atmananda Guru, can be one of the points in our study of the various influences on his life which seem to have their influence on his writings also. His close relationship with and submission to his Guru Sri Atmananda seem to have contributed greatly to his philosophic vision which finds its best manifestation in his *The Serpent and the Rope* and *The Cat and Shakespeare*. The epigraphs for these two novels are also taken from the works of Sri Atmananda Guru. It is at Trivandrum that he found answers to all his questions and his quest seemed to be over. This can be substantiated by the words of Raja Rao himself. Upon being asked by Shiva Niranjan (1978: 21) in an interview with him about the philosophical aspect of *The Serpent and the Rope* Raja Rao answered:

The philosophical aspect is that the world is not full of misery the moment one finds his Guru. I was wavering. I had many questions to ask. I met my Guru. The Guru answered my questions.
Ramaswamy's spiritual experiences in this novel bear a close resemblance with those of Raja Rao's himself. It is essentially a spiritual autobiography of Ramaswamy or an expression of Raja Rao's own spiritual quest in so far as there is close similarity between the hero and the novelist. Like Raja Rao, after intense introspection for some time and through the grace of Guru, Ramaswamy's spiritual crisis is over. He, like the novelist, remembers his Guru at Travancore and feels very relieved to see the 'Sun of Truth'. For Ramaswamy says:

'My real home is in Travancore. Benares is there, and there you have no crocodiles nor pyres' (p. 406).

It is significant that Raja Rao is also often at Trivandrum at the ashram of his Guru. It may be added that Ramaswamy's story seems to be the story of Raja Rao's own life.

Again, it will be quite relevant in this connection to know about the nature of the novel from the novelist himself. Upon being asked by Shiva Miranjan (1978: 25) about the autobiographical nature of the novel, Raja Rao answered:
Well, Ramaswamy is myself; Rama Moorthy is myself; Ramakrishna Pai is myself. The authors, some authors I would say, write autobiographically. So each one is an aspect of myself. I don't think, you can say - this is me, this is not me.

Raja Rao's *The Cat and Shakespeare* also greatly exhibits the deep influences of the Advaitic philosophy and the grace of Atmananda Guru on Raja Rao's life, which ultimately forced him to come back to India and fall at the feet of his Guru to find out solution to his spiritual crisis. K.R. Srinivasa Iyengar (1984: 408) comments:

Raja Rao is caricaturing himself; a perfect mouse-trap; who can say what's happening and what's not happening? The novel does tease the reader's understanding to test whether he is capable of beyonding mere intellectual comprehension and losing himself in the silences between Govindan Nair's speeches. Raja Rao is said to have remarked that *The Cat and Shakespeare* is substantially based on certain events in real life", and that the novel is a sequel to *The Serpent and the Rope*.

In Raja Rao's works one finds a curious and unique amalgamation of the Eastern and the Western thoughts and
of ancient Indian tradition and modern Western postures. One also finds a unique blending of the modern Western fiction techniques and age-old Indian methods of literary expression. This has been the result of his close knowledge of these two worlds. In this connection Meenakshi Mukherjee (1971: 136) remarks:

It is not until the 'fifties that we find any significant use of myth in the Indo-Anglian novel, and even then it is only in writers as exceptional as Sudhin Bose or Raja Rao whose encyclopaedic knowledge and eclectic interests traverse with equal ease Indian folklore and Sanskrit classics as well as the history and culture of Europe.

Raja Rao has been influenced by the best in both the Eastern and the Western literatures. One can see the influence of the Indian writing on him and his writings from the frequent references to the characters of Bhishma, Rama, Sri Krishna, Seeta, Draupadi and others from the two great Indian epics the Ramayana and the Mahabharata.

Frequent Sanskrit quotations in the form of verses from the Brihatstotraratnakaram in The Serpent and the Rope is again another example of the literary influence
on the works of Raja Rao. We have such quotations in The Cat and Shakespeare and Comrade Kirillov also.

For the influence of his mothertongue Kannada on his writings, Raja Rao, is greatly indebted to the Vachankaras and Kanakadas and Purandharadasa. About the influence of Kannada on Raja Rao's writings G.S. Amur (1966) points out that it is true that his range both in point of experience and linguistic resources goes far beyond Karnataka and the Kannada language. Yet it is these which form his earliest background and their importance can never be exaggerated. Kanthapura is perhaps the fullest expression of his Kannada phase. C.B. Patil (1969) also discusses the problem of the medium of expression in Kanthapura and points out that it is the product of a mind which thinks and feels both in English and Kannada. Though it is an 'English' novel, it owes its characteristic flavour partly to the situation of the story and partly to the professed objective of the novelist to evolve a distinctive and colourful Indian style for English. G.S. Amur (1966) refers to Raja Rao's four early pieces under the titles 'A Pilgrimage to Europe', 'Europe and Ourselves', 'Expiation' and 'Romain Rolland, the Great Sage', written in Kannada and appeared in the journal Jaya Karnataka, published
from Dharwar, between 1931 and 1933 and says that these have a biographical as well as literary value for the readers. Raja Rao seems to have continued the East-West theme in 'A Pilgrimage to Europe' and 'Europe and Ourselves' in his novel 'The Serpent and the Rope' also. They are an attempt to understand the relationship between the Indians and the Westerners and teach us the importance of self-knowledge and of the union of those which can lead us to world peace. As regards style and technique used by Raja Rao in these pieces we find so many parallels in his *Kanthapura* and *The Serpent and the Rope* exhibiting his maturity as a novelist in them. These four pieces are suggestive of Raja Rao's style, his experiments in the English language, his poetic and imaginative faculty and his ability to use artistic and suggestive myths and symbols. All these aspects of these four literary pieces definitely characterize his mature technique as used in his four novels under study.

Among the Western authors who have influenced Raja Rao's works most is William Shakespeare. Our study of *The Cat and Shakespeare* shows how he has been greatly influenced by *Hamlet*, *King Lear* and *The Tempest*. C.D. Narasimhaiah (1973) discusses Shakespeare's influence on Raja Rao's novel and in his discussion points out
that as in *The Tempest* so in *The cat and Shakespeare*, Govindan Nair contemplates the world in leisurely detachment. Govindan Nair's withdrawal from the bustle of life helps him in contemplation as it did to Prospero in *The Tempest*. He is compared to King Lear, Hamlet, and Prospero and is shown unlike the first two, who are torn inside, and like Prospero, who put his faith in 'Providence divine' and believed in 'the rarer action'. In his character, Raja Rao brings Shakespearean acceptance of the facts of life and a rare compassion. He also points out that John's kissing the cat, and kneeling before it has a parallel to Leonte's kissing the statue of Hermione in *The Winter's Tale*. As regards the symbols of the 'cat' and 'Shakespeare' in the novel K.R. Rao (1980; 104) points out that it is through these symbols that the meaning of the novel gets revealed. Govindan Nair's enacting the role of Hamlet in a dramatic scene in the office is suggestive of the spirit of Shakespearean tragedy and gives a multiplicity of meaning to the novel.

As Raja Rao's use of various stories from Indian mythology such as Radha and Krishna, Yajnavalkya and Maitreyi, Buddha and his wife serves the purpose of showing his close acquaintance with this type of literature and philosophy contained in it, so does
his use of the European myths of Tristan and Iseult, Fioise and Abelard and many others.

Regarding the influence of the Italian writer Ignazio Silone's *Fontamara* on *Kanthapura* Narsingh Srivastava (1980: 47) points out that though both the novels have the economic exploitation of the poor as their theme, there is a remarkable difference in the spirit of these two novels. While *Fontamara* ends with the final despair of the people, *Kanthapura* ends with the spiritual resurgence of the people of Kanthapura. M.K. Naik (1982: 73) also notes the fundamental difference between the two and points out that *Fontamara* is a story of the exploitation of the poor by the rich as seen through the eyes of an anti-Fascist and socialist of the 1930's. Its message is purely political and social. *Kanthapura*, on the other hand, is an account of the Renaissance of the Indian spiritual life under the impact of the independence Movement. Its message is essentially spiritual and cultural.

The other two French writers who have influenced the writings of Raja Rao are Paul Valery and Andre Gide. Paul valery seems to have influenced Raja Rao by his highly critical essays and his short novel, *Monsieur Teste*. Andre Gide's *Porte Eroite* is 'a sad and uneven chronicle' of the life of the protagonist and has its
many parallels to be found in *The Serpent and the Rope*. The love story of Ramaswamy and Savithri and the tone and temper of the dialogues between them and the narrative technique followed by the hero of the novel have parallels in Andre Gide's *Porte Eroite*.

Raja Rao's *Comrade Kirillov* has many thematic similarities to be found in Dostoevsky's *The Possessed*. The protagonist's name, Comrade Kirillov, and the epigraph to the novel are drawn from it. Like Dostoevsky, Raja Rao also handles communism and its depredations in its relation to India and the Indian personality in the present novel. Again, like Shatov, Comrade Kirillov also believes in communism in Russia and strongly feels that this 'new advent' will soon take place in India. Both the novels have the 'I' narrators who can be identified with their authors. A reference to Raja Rao as the narrator in the footnote on page 116 will provide a proof for it.

Thus, our brief survey of the various domestic, literary, social, political and philosophical influences on Raja Rao's life and simultaneously on his literary works - short stories and novels - brings home to us a fact that his life is most closely and most obviously connected with his works. Our survey at the same time enables us to witness the progress in the journey of our
author's career as a great creative artist. These influences have made him what he is today.

M.K. Naik (1982: 22) says:

Heir to both the intellectual worlds of the East and the West, he has not, as some of his compatriots have done; lost the East to gain the West.

4 Raja Rao: A Dedicated Writer

Raja Rao is a dedicated writer with a high notion of the writer's art. For him, writing is a rite. Both through his life and works he has rightly discharged the mission of a cultural ambassador of India to the West. He has also proved himself to be a philosophical interpreter of Indian tradition and thought in an 'alien' language which he has naturalized to convey them through his works. Raja Rao (1964: 44-45) himself has explained his view of literature:

For me literature is Sadhana (spiritual discipline) - not a profession but a vocation... Literature as sadhana is the best life for a writer. The Indian tradition which links the word with the Absolute (sabdabrahman) has clearly shown the various ways by which one can approach literature, without the confusions that arise in the mind of the Western writer viewing life as an intellectual
adventure. Basically, the Indian outlook follows a deeply satisfying, richly rewarding and profoundly metaphysical path.

To Raja Rao, the writer is essentially a man striving to have a metaphysical entity. He attains this state of higher being by soliciting the guidance of a Guru and by living lonely in silence. Once he gets the spiritual realization he feels compelled to express it through appropriate words. He tries to arrange words in respect of their meaning. Raja Rao believes in the perfect harmony between idea and language and seems to have been influenced by the definition of 'Kavya' (poetry) in Sanskrit poetics. We shall discuss in chapter four how in his two novels, The Serpent and the Rope and The Cat and Shakespeare Raja Rao tries to infuse the rhythm of Sanskrit language in the English language. The impact of the rich cultural heritage of India, the Sanskrit language and the Vedic philosophy is clearly visible in these novels. One finds that his language seems to spring from the Indian scene, the Indian manner of gesture and speech and yet it suffers no distortion. His language seems to have shaken off all signs of foreign acquisition and asserts its position as an independent idiom. In this connection M.K. Naik
(1982: 161) points out that Raja Rao does not hesitate to employ some of the methods used by R.K. Narayan and Mulk Raj Anand such as Narayan's simplicity and Anand's devices to secure local colour. In addition to these, he suffuses his English with Indian rhythms and intonations, similes smelling of the soil.

Raja Rao, the most Indian of all the Indian-English writers, projects the essential India in her wholeness through his short stories and novels. The traditional conventions of Indian life are vividly depicted in most of his stories. Ramaswamy's words in The Serpent and the Rope, "My India I carried wheresoever I went" (p. 376) and "India is the Guru of the world, or She is not India" (p. 332) suggest Raja Rao's attitude towards India.

The ancient Indian philosophy forms the nucleus of Raja Rao's fictional works which are basically related to some religio-philosophical doctrine. He deals with almost all schools of philosophy - Indian as well as Western. As our critical analysis of Raja Rao's first three novels will show, they form a philosophical trilogy comprising respectively the themes of selfless action, self-knowledge, and self-surrender depicted as the three ways of liberation from the bondage of life. Raja Rao's
search for meaning and his vision of life, as reflected in *The Serpent and the Rope* and *The Cat and Shakespeare*, are based on the philosophical doctrines of Vedanta as summed up in the Bhagavad Gita. He occupies a distinct position in the rank of all the Indian novelists in English for his role as a grand interpreter between the East and the West.

J.P. Sharma (1980: 19-30) observes that Raja Rao's world is grounded in the central Vedantic realisation that existence is the dynamic play of the Brahman, further fortified with tantra in the sense that body, mind and spirit are transubstantiated through their being grasped in the inextricable unity. His writing is essentially the articulation of Truth which he has known or lived. His writings, therefore, exercise a powerful impact on the mind of the reader. It is more so because he has effectively made use of the metaphysical, philosophical and literary wisdom of India in his writings.

Raja Rao shows himself as a perfect literary artist as far as the novels, more particularly, the metaphysical-religious novels are concerned. While writing, he has taken due care in selecting such aspects of Indian life as suited to his point of view in his novel. The point of view is circumscribed by the subject matter
of that particular novel. The personality of the narrator in each of his novels, as well as his or her mental outlook, emotional or religious, on life is in keeping with the kind of effect and atmosphere that Raja Rao aimed at creating in his novels. For example, his *The Serpent and the Rope* and *The Cat and Shakespeare* are characterized by his religious obsessions and philosophical overload. He appears to be more of a religious philosopher than a literary artist.

About the metaphysical expositions in *The Serpent and the Rope* C.D. Narasimhaiah (1973: 75-121) observes that in this novel the considerable chunks of metaphysical disquisition are scattered throughout the work, which fortunately are such that one can cut them out without injuring the organic structure of the work. Raja Rao's firm faith in the metaphysical view of life is well expressed through a well known verse of the Upanishads, 'Charaiveti, Charaiveti, march on, march on, O Ye traveller' uttered by Ramaswamy in this novel. The metaphysical expositions are dictated often by the central pre-occupation of India and his awareness of the Indianess.

G.N. Agnihotri (1984: 71-75) also observes that in this novel the East-West theme assumes a depth and validity not achieved before in any other Indian-English
novel. India here represents the quintessence of Advaita philosophy. India stands for certain values and certain ideas. Ramaswamy, the protagonist, declares that "Jnanam is India" (377). Here, by India Raja Rao means the metaphysics of Śrī Śankara's Advaita, pure non-dualism. Such a Vedanta-based view of Indian life and India is sought to be conveyed through Ramaswamy. Raja Rao has discovered this India after his several years' stay on the continent of materialistic Europe.

We observe that an intense, impassioned exposition of the inwardness of the Indian self-hood is the essence of Raja Rao's art as a writer of Indian fiction in English. He depends on the metaphysical heritage of the mother-land. The karma philosophy, which is the common place of Indian thought and finds its most lucid and authentic expression in the Bhagvad Gita, occupies a significant place in Kanthapura. His The Serpent and the Rope is mainly a metaphysical contemplation on life as experienced by a sensitive, intellectual Ramaswamy, and expressed in the Advaitic terms of the serpent and the rope which symbolically stand for illusion and reality. His The Cat and Shakespeare is also replete with metaphysical talks to the extent that the whole novel becomes difficult to understand to the common reader.

R.K. Kaul (1980: 32) also talks about the metaphysical
aspect of Raja Rao's novels and points out that the views of the protagonists are Raja Rao's own views. It is possible that Raja Rao, in his private life, holds some of the views expressed by them.

Like the first three novels, Raja Rao's Comrade Kirillov also comprehensively treats the theme in its manifold aspects: religious, philosophical, spiritual, political and intellectual. In this novel he emphasizes the superiority of Vedantism, which recognizes the basic reality, over Marxism, which is concerned with the ephemeral and the changing. Like The Serpent and the Rope it also deals with the theme of the clash between the East and the West. In this connection K.K. Sharma (1980: xiv-xvii) observes that the clash is best portrayed in the character of the protagonist as well as in the attitudes and ideas of the narrator of the story. In Comrade Kirillov's personality we find a synthesis of Indian philosophy and Marxism. The novel is an improvement upon The Serpent and the Rope so far as Raja Rao's treatment of the East-West theme in these two novels is concerned.

Thus, our discussion of Raja Rao's views of literature, of his treatment of the ancient Indian philosophy and the metaphysical exposition in his novels brings home
to us a fact that he is a dedicated writer with a high notion of the writer's art. Both through his life and works he seems to have rightly discharged the mission of a philosophical interpreter of Indian tradition and thought in an 'alien' language and of a cultural ambassador of India to the West. This is the greatest contribution of Raja Rao to the Indian-English novel and therein lies his greatness as one of the most significant Indian English writers.
CHAPTER TWO

RAJA RAO'S NOVELS: THEMES, CHARACTERS, NARRATIVE TECHNIQUES AND LANGUAGE

1 Introductory

The present chapter deals with thematic analyses and critical appraisals of Raja Rao's four novels. We shall briefly discuss the themes, characterization, narrative technique and language in these novels. We shall also look at different critical appraisals by well-known critics praising Raja Rao's contribution to the Indian fiction in English. These studies definitely help Raja Rao's readers to rightly appreciate his novels in a proper perspective.

Raja Rao's first three novels - *Kanthapura*, *The Serpent and the Rope*, and *The Cat and Shakespeare*, form a thematic trilogy. Being the 'most Indian' at heart and a great lover of his motherland and of whatever is Indian, he has concentrated his attention on the handling of the themes closely related to Indian religion, culture, philosophy and ways of life. These three novels are thematically interrelated with one another. The principles of selfless action, self-realization and self-surrender, as propounded in the Bhagwad Gita as 'कर्मयोग', 'ज्ञानयोग' and 'भक्तियोग', are well reflected in these novels. There is a gradual development of these three principles through these novels culminating
in one's 'self surrender' to the Almighty. In his last novel, *Comrade Kirillov*, he tries to show the prominence of Indian tradition and culture in the protagonist's life.

2. Kanthapura

*Whensoever there is misery and ignorance, I come.*

-Gita

2.1. Theme

*Kanthapura* can be regarded as a chronicle of the socio-political climate at the time of the Civil Disobedience Movement. It also shows Raja Rao's intense preoccupation with Indian religiousness—how religion permeated through society at all levels. The religious elements and the social and political issues are artistically brought together. The aim of getting independence and the religious means such as harikatha, bhajans, fasts, prayers and non-violent resistance adopted for achieving it are transformed into one entity in the novel. The novel also deals with the appalling social conditions of villages in India as represented by the village of Kanthapura in South India. Thus, the three different strands of experience—the political, the religious and the social—
are harmoniously fused together into one complex story of Kanthapura.

With the three different strands of experience, the novel has also the puranic strain of philosophy. It can also be viewed as a practical application of the teachings of Lord Krishna in the Bhagwad Gita. The graph on the coverpage of the novel is highly suggestive in connection with the description of the birth of Mahatma Gandhi. The Harikatha-man Jayaramchaoor describes the modern incarnation (Avatar) of the Mahatma in the traditional Puranic manner. We have an exposition and a glorification of the Mahatma and his philosophy through his staunch followers Moorthy, Rangamma and Ratna. The novel describes the influence of the philosophy and the leadership of Mahatma Gandhi. The teaching of the selfless action, of the 'Nishkama Karmayoga' of the Gita, based on the principles of non-violence and love of the Mahatma, is the main theme of the novel. Moorthy and his followers follow these principles and intensify the spirit of the movement by asking the coolies to join it and protest against the British Government. The fight between the two proves an unequal fight and the leaders, villagers and other Satyagrahis are mercilessly put down and all ends in a great tragedy of the village. The whole of Kanthapura is reduced to mere shambles. Yet
their valiant struggle achieves the dimensions of a heroic myth. Though the village is totally destroyed it is not defeated. The outward failure is not failure at all. The novel ends with a renaissance of the spiritual life of the villagers of Kanthapura. The novel has immortalized a historic moment in Indian life.

The novel is to be studied as a documentary of Indian village life and of what happened in India under the influence of Mahatma Gandhi during the period of the Civil Disobedience Movement. Kanthapura is India in microcosm and what had happened there was happening everywhere in India during the days of the Movement.

K.R. Srinivasa Iyengar (1984: 390-396) describes the theme of Kanthapura as 'Gandhi and Our Village'. He comments that it is the fusion of poetry and politics, the perennial with the present that makes Kanthapura a distinctive novel, almost a new species of fiction. He remarks that the novel is 'a veritable Grammar of the Gandhian Myth - the Myth that is but a poetic translation of the reality'.

M.K. Naik (1982: 61-75) discusses the three different strands in the novel and remarks that the novel is unique in Indo-Anglian Fiction as perhaps the only successful attempt to show how the Indian freedom-struggle intensely
influenced the people of Kanthapura. He compares Kanthapura to Ignazio Silone's Fontamara and points out how the complete Indianness of Kanthapura in spirit and sensibility and form and style becomes manifest in the comparison. He praises the novel as 'a memorable work', 'a finished product'.

Moonakshi Mukherjee (1971: 42-62) discusses Gandhi's deep influence on Raja Rao and points out how he prefers to deal with Gandhi through Moorthy, a local figure, who appears to be his representative. Raja Rao's strength lies in the strength of his conviction. He aims at rendering his conviction about Gandhian ideology into art. In Kanthapura we find Gandhi's god-like presence operating behind and above the thoughts and deeds of characters like Moorthy, Rangamma and Ratna.

C.D. Narasimhaiah (1973: 42-63) also discusses the three different strands of experience that go to make up the action of the novel. He remarks that it is through the character of Moorthy that Raja Rao makes an attempt to show how Gandhi tried to spiritualize politics in India. Kanthapura is India in microcosm: What happened there is what was happening everywhere in India during those terrible years of the fight for freedom.

P.C. Bhattacharya (1983: 2/9-280) remarks that the
novel is the story of the spiritual awakening. Like Gandhi Raja Rao also thinks that politics and religion are inseparable, for life and religion are inseparable. The novel is a justification of this faith of Raja Rao’s.

2.2. Characters

About Raja Rao’s art of characterization K.K. Sharma (1980: xxviii-xxxii) remarks that it is Raja Rao’s creation of great characters and not his exposition of Indian philosophy or his treatment of different themes, which marks him a great creative artist. Most of his characters are highly intellectual and ideal ones. At the same time they are highly complex and paradoxical having a number of contradictory traits in them. Their discussion on different topics such as philosophy, religion, politics, sex, shows their vast range of thinking, their high intellectual powers and religious instincts. His characters present contrast with one another. Ratna in Kanthapura differs from most of the women in the novel.

M.K. Naik (1982: 60) praises the characters like Moortny, Ratna, and Rangamma in Kanthapura for their exposition and glorification of the Gandhian philosophy through what they speak and act during the period of the movement.
C.D. Narasimhaiah (1970, 1974: 156-157, 40) also praised Raja Rao for his great gift for the creation of characters. He also points out how Raja Rao offers characters in a great contrast. He refers to the characters of Moorthy and Bhatta and shows how they present a great contrast through their different ways of life and ideologies. About Moorthy's character he remarks that Moorthy is idealized as a 'Gandhi man' and that Raja Rao's own-self is largely projected in the character of Moorthy.

Harish Raizada (1977: 162) remarks that Raja Rao is gifted with the power to create living characters. All the characters in Kanthapura are alive and realistic. They are distinguished from one another by a few masterly strokes of his pen. He refers to the characters of Old Ramakrishnayya, Waterfall Venkamma, who roars day and night filthy abuses against Rangamma, gentle Rangamma and young widowed daughter Ratna, whose name is linked with Moorthy, and shows how they are distinct.

2.3. Narrative Technique

Raja Rao's Kanthapura is a good example of his successful experimentation with the narrative technique. He has tried to combine the Western form of the novel with the Indian literary tradition. The elements of legend and Puramget blended together as to make the story a Sthala Purana. Raja Rao repeatedly stresses the stability and
continuity of Kanthapura by using the myths and legends from the *Ramayana*. This is indicative of the long continuity of spiritual as well as historical life that has sustained India through many centuries. The first person narrative resembles the Puranic form of narrative. His use of dialogues in the narration of the story is in the manner of the Puranic method of narration which is, in some ways, Upanishadic.

K.S. Ramamurthy (1970: 42-43), Atma Rama (1977: 196), Meenakshi Mukherjee (1971: 138-139), and G.N. Agnihotri (1984: 61-62) discuss the design of *Kanthapura* and point out how Raja Rao has deliberately adopted the oral tradition of story telling and has extensively used Puranic and localized myths and rites and rituals in the novel. They are used with a view to glorifying the characters in the novel and illuminating the historical situation of the 1930s and giving an insight into the uneducated minds of the villagers of Kanthapura. The two roles of Achakka, of a narrator and of an interpreter, add to the dramatic quality of the narrative of the story. It has enabled the novelist to impart an epical character to the novel.

C.D. Narasimhaiah (1973: 61-65) remarks that it is for the first time in modern times in India that Raja Rao has used the novel form as a sophisticated
medium of enlarging the boundaries of human consciousness. The novel is a breathless tale from the beginning to the end and attractively told.

Narsingh Srivastava (1980: 108-109) draws our attention to the repeated use of coordinate and subordinate conjunctions for joining several clauses into one long sentence which adds sweeping force to the narrative of the story.

M.K. Naik (1982: 61-68) also refers to the Puranic method of narration and observes that both the spirit and the narrative technique of the novel are primarily those of the Indian Purana. Simple style and flowing and digressive narration of Kanthapura are in the manner of the Puranas. Its form and narrative technique belong to a living Indian tradition.

2.4. Language

About Raja Rao's successful handling of the English language in Kanthapura C.B. Patil (1969) remarks that the prose of the novel has got to be studied as a daring and interesting experiment in style and not as an achievement because an achievement is a matter of judgement pronounced by others. About the medium employed by Raja
Rao he remarks that it is not a conscious or an unconscious choice by the characters in the novel. It is exclusively the problem of the writer. The novel could as well be an English translation of a Kannada novel.

G.S. Amur (1966: 40-52) commenting on the style and language in *Kanthapura* remarks that in evolving a style of his own in English, a style that could successfully reproduce the authentic rhythm of Indian life and thought and also serve as an effective means of self-expression, Raja Rao has used the resources of Indian languages like Sanskrit and Kannada in a highly original manner. He succeeds in making his characters speak as they would speak if English were Kannada itself.

C.Paul Verghese (1971: 144) remarks that the style of *Kanthapura* is deliberately adapted from the traditional Indian practice of story telling. It is suited to both Indian grandmothers and Indian Sthala-Puranas.

V.Y. Kantak (1974: 157) observes that Raja Rao's language seems to spring from the Indian scene. The Indian manner of gesture and speech absorbs it and yet suffers no distortion. Word, phrase or sentence structure, the shifts and the modulations - all grow from that root.

K.R. Rao (1980: 56-61, 121) comments on Raja Rao's
employment of language to present the tragedy and glory of Indian life with compassion and understanding and remarks that it not only dramatizes the depth of passion and intensity of the involvement but also weaves the triviality of experience into a drama of significant events and emotions. Raja Rao's use of Indian imagery is necessarily absorbed in the context and is related to the objects of life which the novel intends to describe.

C.D. Narasimhaiah (1973: 65-68, 71-73) is appreciative of Raja Rao's use of Indian symbols and images which convey an immediate apprehension of all they stand for to the illiterate villagers; of the breath taking long sentences, of the literal translations of Indian words into English in Kanthapura and remarks that the one outstanding contribution of the novelist to Indian writing in English is to have struck new paths for a sensibility which is identifiably Indian.

3 The Serpent and the Rope

Waves are nothing but water.
So is the sea.

Sri Atmanandana Guru

3.1 Theme

Our analysis of the major themes of The Serpent and the Rope
reveals that the novel is highly complex in its nature. It is to be studied in terms of the Vedantic philosophy, in terms of the East-West confrontation, in terms of Ramaswamy's, the protagonist's, quest of the Feminine, in terms of his ideas about love and marriage.

It is a highly metaphysical novel. The Advaitic philosophy of Sri Sankara, as indicated in the epigraph to the novel - "Waves are nothing but water. So is the Sea" - forms the major theme of the novel. It is expressed in Advaitic terms of the serpent and the rope, which symbolize the concepts of illusion and reality.

M.K. Naik (1982: 76-86) analyses the major theme of the novel quoting the epigraph to the novel and notes that the novel is the story of Ramaswamy's quest to reach the 'Water' of self realization by following the 'direct path' of renunciation, once he realizes the futility of life.

C.D. Narasimhaiah (1973) praises the novel as an 'acknowledged classic of our times' (p.78) and a 'bright book of life' (p.81).

range and depth, its complexity and maturity as unmistakable he points out that in its handling of the cross-cultural theme, or in its projection of the philosophical image of India the novel reveals a profound earnestness and intensity.

Uma Parameshwaran (1976: 48-49) also discusses the metaphysical aspect of the novel. She considers the novel as a metaphysical contemplation on life as experienced by Ramaswamy, a sensitive intellectual, and expressed in Advaitic terms of the serpent and the rope, which stand for illusion and reality.

Raja Rao deals with the contrast and conflict between the two ways of life of the East and the West. He lays emphasis on the holiness of Benares, brahminism, feudalism, marriage, Sanskrit, Himalayas and the Ganges. On the other hand he also deals with the conditions of the West - the social mores, food, the ideas about India and also about Buddhism, etc. The two principal characters of Ramaswamy and Madeleine, who are deeply contemplative and philosophical by nature, fully reveal the essence of the East and the West with the presentation of two different cultures of the East and the West. The novel also shows how the two are complementary to each other which is necessary for the proper understanding of the one by the other.
M.K. Naik (1982: 76-86) refers to the successful handling of the East-West problem in the novel and points out that the novel is a memorable statement of the prime values of both the East and the West and a drama enacting their impact on each other.

Referring to the East-West theme Meenakshi Mukherjee (1971: 91-96) remarks that in the novel the East-West theme assumes a depth and validity not achieved before in Indo-Anglian fiction. East is India, Brahminical India, which represents the quintessence of the Advaita philosophy. India at all other levels is excluded.

P.P. Mehta (1968: 202-215) praises the novel for its manifold literary qualities. He discusses these qualities in greater details. About the fusion of the East and the West he points out that the full implications of the meeting of the East and the West are described on the most intimate plane by Ramaswamy, the hero of the novel.

P.C. Bhattacharya (1983: 313-314) talks about the vast range of the theme and the novelist's serious treatment of it. About the treatment of the East-West theme he notes that Raja Rao has gone to the very root of the problem and has shown that it is an encounter of two differing ideas about life itself. All that he has
successfully done is to show the strength of the Indian case.

The novel is autobiographical in its nature. It is a faithful record of Raja Rao's own spiritual quest as represented through that of the protagonist. It is the spiritual autobiography of Raja Rao himself. This is clearly hinted at in what Ramaswamy says - "... all books are autobiographies... They all represent a bit of oneself and for those who can read rightly, the whole of oneself" (p.16b).

M.K. Naik (1982: 76-85) talks about the complexity of the theme of the novel and considers it as a highly complex and many-sided work of art, being at once the tragic story of a marriage of minds which move apart. It is a spiritual autobiography of a learned, sensitive and imaginative modern Indian intellectual.

Love and sex also have been included in the novel. Raja Rao is quite vocal and deeply thoughtful on the subject of women. The Feminine Principle has been viewed from different angles by different characters in the novel.

3.2. Characters

Our study of the major characters in the novel shows that
Raja Rao's characters present a contrast in their attitudes, opinions and their behaviour with one another. These characters do not stand for their individuality in the novel. They represent certain attitudes, philosophies either of the East or of the West. They are always conscious of their heritage, history and culture which set them apart from one another. Madeleine's awareness of the values she represents in the novel drifts her away from Ramaswamy.

R. Shepherd (1974: 17) considers Ramaswamy's character as a distinctly Indian character, possessing a symbolic aura which brings to mind a whole culture and tradition. He possesses a more immediate and personal presence, a living rather than symbolic being.

Meenakshi Mukherjee (1971: 91-94) observes contrasts in the different characters in the novel. She observes this in Little Mother and Madeleine and points out that Little Mother is in every way the exact opposite of Madeleine. While Little Mother possesses the "Feminine Principle" in abundance, it is absent in Madeleine. Secondly, while Little Mother unquestioningly identifies herself with the ideals of Indian culture, Madeleine is fully aware of the values she stands for in the novel and this awareness ultimately compels her to take a divorce from Ramaswamy. Little Mother is again different from Savithri and Saroja and
yet they all possess some striking similarities as characters belonging to the East.

M.K. Naik (1982: 80-96) discusses the theme of East-West confrontation in greater details and shows how it is successfully represented through different contrasting characters in the novel. He considers the gap between the two cultural ethoses mainly responsible for the separation of Ramaswamy and Madeleine. He also notes this between the careers of Madeleine and Savithri. Similarly, the contrast between Ramaswamy and Lezo, based on two opposite attitudes to knowledge and learning, is also indicative of the contrast between the East and the West. Ramaswamy's and Little Mother's attitudes to death present a contrast to those of Oncle Charles and Madeleine on the other hand.

C.D. Narasimhaiah (1973: 104-111) also presents the same views on the two groups of characters in the novel, representing the two different cultural ethoses. He also considers the break-down of relationships between Rama and Madeleine as a result of the difference of attitudes resulting out of two different cultures.

S.C. Harrex (1977: 180-181) remarking about Ramaswamy's character notes that although he is essentially Raja Rao's autobiographicalised self, Ramaswamy's
presentation of himself is not absolutely identical with Raja Rao's presentation of Ramaswamy.

Ahmed Ali (1968: 20) considers Raja Rao's characters as unreal or illusory and points out that the novel being a reflective and a philosophical autobiography written in moments of deep contemplation, the characters are mere forms, tinsel for the better display of the brilliance of stone.

3.3 Narrative Technique

The novel being metaphysical in nature, Ramaswamy, the narrator, is shown keenly intellectual and thoroughly versed in the complexities of the upanishadas and Sri Sankara's Advaitavada. He is shown detached from the persons and the situations, if necessary, and poetic and greatly introspective by nature. The narrative is a skilful fusion of different elements such as extracts from diary, dialogues, descriptions, reports, and memory recitation with speculation. Although there are many digressions in the narration, yet the narrative seems to fit perfectly in the given situation of the novel.

M.K. Naik (1968: 234, 238-239) observes that the novel successfully blends the elements of the Indian and
the western forms of story telling and is in keeping with the theme of the East-West confrontation. He refers to Raja Rao's apt symbols used in the novel and remarks that it is a sustained piece of symbolism and a re-creation of an ancient Hindu myth.

C.D. Narasimhaiah (1963) refers to what Ramaswamy says about the nature of the narrative - "I am not telling a story here ... I am only a historian" and remarks that Rama's life is both 'art' and 'decoration' - the one makes for the unique success of the novel and the other distracts one's attention from the greatness of the novel. He gives due consideration to the use of language appropriate for narrating a story so as to bring out the story teller's secret art of suspense in narration. He also notes the manner of narration which is essentially Indian in nature.

K.R. Rao (1980: 78-86, 92) points out how the technique of juxtaposition and polarization is present throughout the novel. The narration continually shifts from the personal to the impersonal, from the phenomenal to the numinous. He also discusses the use of symbols in the novel and notes that they are not mere decorative flourishes but are functionally part of the narrative structure. He also refers to Raja Rao's use of poetry, quotations, and metaphysical discourse in the narration
of the story through which he expresses his thoughts and feelings.

S. Nagarajan (1972) elaborately discusses Raja Rao's "unn or Hindu mytlin nntl ri. hunln in tho novel nn6 romnrko bha t tho novel in-Indian in the sense that it makes the use of certain important Hindu myths and rituals. It plays a significant part in the thematic design of the novel. It is, therefore, an essential part of its structure.

Narasingh Srivastava (1980: 109-111) considers the narrative in the novel predominantly ideational. It is employed to carry the burden of immense erudition and remarkable insight. The narrative in the novel produces the impression that we move not in space but in time and often from time to timeless meanings. The aphoristic statements in the novel form an inseparable and unavoidable part of the narrative.

David McCutchion (1969: 77) strongly reacts to the narrative devices used in the novel and comments that the narrative does not perform its normal function of pointing to philosophical truth through concrete details and events, but serves only as the most generalized setting for the author's commentary on life.
3.4 **Language**

One notices the deep influence of the Sanskrit language on Raja Rao's language in *The Serpent and the Rope*. It is found in the simplicity, directness and epigrammatic nature of the language used in the novel. The use of aphoristic sentences, rhetorical expressions and paradoxes are on the pattern of the Vedic scriptures. The use of long, flowing sentences in the discussion of serious metaphysical themes is intended to create expected rhetorical effects in the novel. At the same time, we notice that in descriptive passages short sentences come one after another in succession creating a rhythm and reach to a climax at the end of a paragraph. The high seriousness of the style of the novel befits the serious theme of the Vedantism handled by Raja Rao.

S.K. Desai (1974: 15-17) notices Raja Rao's maturity as an artist in his use of language and style in *The Serpent and the Rope*. He also notices French and Sanskrit influences on his language and remarks that with the maturity of his genius and the growth of his experience as a man and an artist, his language had grown into a subtle and flexible medium capable of expressing his rich and varied mind and sensibility. He compares Raja Rao's experimentation with the English language in
the first two novels and comments that if in *Kanthipura* it had to be carried out with reference to the narrator's mother tongue, in *The Serpent and the Rope* it had to have a wider reference to the languages like Sanskrit, Kannada, French and Hindi.

K.R. Srinivasa Iyengar (1984: 405-406) considers the novel as a bold, adroit and sustained attempt to set the English language to a prolonged articulation of Indian modes of speech and thought.

Meenakshi Mukherjee (1971: 171-172, 182-183, 201) also refers to Raja Rao's attempts in the direction of giving an Indian flavour to the English language in this novel. She notes his use of the verb 'be' instead of 'are' making his sentences archaic or even Biblical. She discusses his use of the Indian imagery in the novel and points out how the images are a part of his natural mode of perception.

S. Nagarajan (1964: 516-518) also studies the linguistic experiment of Raja Rao in the novel. He refers to the novelist's employment of Sanskrit rhythms with examples and remarks that with this the novelist has tried to adopt his English style to the movement of a Sanskrit sentence. The reader gets a clear impression of the hero's inner personality. It has helped the novelist
to create a style that reflects the rhythms and sensibilities of the Indian mind.

C.D. Narasimhaiah (1972: 4) and M.K. Naik (1982: 105-108) have praised Raja Rao for his ability to give the English language a native colour and resonance or to draw sustenance from a rich literary tradition. Both the critics note Raja Rao's attempts at creating 'Indianness' in the novel by the use of Sanskrit extracts, Indian idioms, phraseology and proverbs translated into English. M.K. Naik considers the novel as a conscious attempt to forge an English prose style based on Sanskrit rhythms.

4 The Cat and Shakespeare

"There is the scent and the beauty (form) of a flower,
But who knows what a flower really is?"

-Sri Atmananda Guru.

4.1 Theme

Raja Rao's The Cat and Shakespeare is "a tale of Modern India". The novel is a great philosophical allegory and a sequel to the previous novel, The Serpent and the Rope. Thematically, it is closely related to the previous novel. The movement from self-sacrifice in Kanthapura to self-realization in The Serpent and the Rope reaches its final
stage of self-surrender to the impersonal absolute, the Ultimate Reality in the present novel. The three novels, thus, can be considered as a philosophical trilogy and also as the three stages in the spiritual development of Raja Rao as a novelist. Like Ramaswamy, Ramakrishna Pai in this novel glorifies the principle of Motherhood, a concept of Jagannatha and completely surrenders himself to it. The cat in the novel represents the impersonal absolute or the Ultimate Reality.

The action of the novel goes beyond time and place and deals with the existential disharmonies of human situation. All incidents and situations described in the novel not only represent the life of the people of Kerala but also heighten the thematic content of the story and acquire the power of generalization. The cat in the novel is used as a real one for developing the analogy of the cat-kitten relationship of love and surrender. This relationship is known as Marjara-Shishu Nyaya, which is based on the principle of total surrender, total devotion to God. The novelist expounds Sankara's philosophy of non-dualism in the novel. The real cat in the novel symbolizes the Mother Cat - the cosmic mother - the Almighty, whose children we are. The Mother cat represents the ideal world in the novel. The real world in the novel is the world of Shakespeare, which is full of corruption,
malpractices, etc. The novel, thus, presents two different worlds before us. The Mother cat constantly reminds Govindan Nair of the workings of Karma. We are all kittens, that is, Karma controls our life. If man becomes aware of the workings of karma and acts in his own spiritual interests, Karma will necessarily free him from the bondages of the unreal world and take him to the Real World, where all forces—good and evil—disappear and everything will stand at zero.

Ramakrishna Pai receives a built-in mechanism from Govindan Nair, who is an ardent exponent of the cat-kitten ideology, which helps him to understand ultimate reality. Now he is able to reconcile himself to the ways of the cat and the kitten. It is now that he appreciates Govindan Nair's and Shantha's love for him. Now he understands what Usha meant when she said that she could see the departed Shridhar. Thus, as in the previous novel, in the present novel also, the search for the ultimate reality forms a major theme of the novel. Ramakrishna Pai, like Govindan Nair, glorifies the Feminine Principle and completely surrenders himself to it when the novel ends.

About the story of the novel A.K.C.Panikkar (1967: 101) remarks:

Raja Rao has delved into the charm and bane of Kerala life, a life steeped in superstition,
traditions, casteism and corruption,
and yet full of colour, freshness, vitality
and Vedanta.

the theme and structure of the novel and comments that
it is a sequel to The Serpent and the Rope and is more like
one of the longer Upanishads, part narrative, part specu-
ation and part dialogue or discussion. He refers to
the shortness of the novel and remarks that like the short-
ess of the novel is its impact on the readers, which is
like a cloudy day rent by lightening.

calls the novel 'a tale of modern India' and commenting on
the length of the novel says that nowhere in English or
American fiction so much has been said in so short a
compass of less than one hundred twenty pages. He ela-
borately deals with the two worlds depicted in the novel
and comments that Raja Rao has successfully established
the relevant link between the events described in the
Shakespearean world in the novel and the modern situa-
tion. He considers the novel 'the most mature of Raja
Rao's novels' giving concrete equivalence of profound
vision of life having validity for our entire fragmentary
civilization.

Narsingh Srivastava (1990: 85-90) discusses all the
major themes of the novel and points out how the novel proves to be a novel of echoes - echoes of meanings that reverberate to consolidate into the philosophic ideal of kitten-like surrender to God.

V.A. Shahane (1975: 10-11) remarks that the novel is a subtle synthesis of romance and anatomy and alternates between synthesis and analysis and evolves a form of fiction which goes beyond the limitations of pure philosophy. He further points out that, as there are so many subtle nuances of human sensibility and social consciousness in the novel, to describe it as a metaphysical or a philosophical novel is to overlook its complex structure.

4.2 Characters

The two important characters of Ramakrishna Pai and Govindan Nair present the two contrasting views of life. The two belong to two different worlds - the material and the metaphysical. Raja Rao's art of characterization is manifest here also in the way he depicts these two opposite characters.

K.R. Rao (1980: 100-103) and Narsingh Srivastava (1980: 81-83) both discuss Raja Rao's art of characterization and show how he portrays the two different worlds - the world of our temporal existence and the world of
Mother cat - through the life of the two characters of Ramakrishna Pai and Govindan Nair. K.R. Rao compares Pai to the legendary Charvaka with an unsatisfied thirst for the amenities of life. He compares Govind Nair's affirmative acceptance of life to that of Browning's: 'God is in His heaven, all's well with the world.' Srivastava shows how Raja Rao has tried to describe Nair's character as the ardent exponent of the Vishisthaadvaita of Sri Ramanuja, according to which God is both personal and impersonal and the way of total surrender to God is the best way of winning his grace and protection.

Meenakshi Mukherjee (1971: 100-102) considers Govindan Nair's character as one of saintly figures and as a further development of Moorthy. The only difference she notes in these two characters is that while Moorthy being still young has to fight with himself to achieve calmness and steadfastness of mind, Govindan Nair has already come out of the phase of struggle. He has realized the state of a 'jivan mukta'.

C.D. Narasimhalah (1973: 132-143) shows how Raja Rao presents his characters standing opposite to one another in this novel also. He mentions the contrasts between Saroja and Shantha, between Velyudhan Nair and Govindan Nair and between Bhoothalinga Iyer and Govindan Nair. He
calls Govindan Nair 'the one acknowledgeable man', 'the most generous man' in the novel.

M.K. Naik (1982: 124-127) observes how within a brief span of some one hundred and seventeen pages of the novel Raja Rao has given vivid glimpses of some of the political, social, religious, and cultural aspects of life in Kerala through different characters in the novel. These characters are indicative of two different attitudes to life. He notes that the two characters of Pai and Nair illustrate the two opposite states of the uninitiated and the initiated respectively. He describes Govindan Nair's character as 'an extremely engaging and resourceful rascal fit to find a place in the great Rougue's gallery of all literature'.

4.3 Narrative Technique

Unlike the other Indian writers in English, Raja Rao has tried to evolve an individual narrative form of his own which is highly complex and is marked by conversational and natural style. The incorporation of myths and legends in the narration of the story indicates that the narration is based on the Indian tradition of story telling. Again the inclusion of many lyrical passages like the Indian Puranas and of the Upanishadic-pattern questions and answers in the novel has given a distinctly Upanishadic flavour to the narration of the story.
Uma Parameswaran (1969: 111-113) refers to Raja Rao's use of aphorisms and cryptograms scattered throughout the novel in a disordered manner, to the frequent and irrelevant digressions in the narrative and to the introduction of the real cat which splits the story midway, and comments that it is only because he is not concerned with the technicalities of novel writing in this novel, where he is a metaphysician using the novel form. This of course has resulted in the loss of cohesion in the novel.

Ayyappa Panikkar (1980: 63-64, 71-72) also considers the novel as an Upanishadic fable intended to reveal Raja Rao's speculations and beliefs concerned with the concepts of the Ultimate Reality, consciousness and happiness, etc. He also notices Raja Rao's use of symbols to illustrate these concepts and comments that the symbolic design of the novel and the way language is used in descriptions, dialogues and narrations, bring complexity in the narration of the story. The surface simplicity of the narrative structure is deceptive.

Janet Powers Gemmill (1970: 27-43) elaborately deals with the concept of rhythm and points out how it is highly useful as a way of describing and dealing with the nonlinear or wave like narrative of the novel. She further points out how repetitions of different kinds in the novel give unity to it and strengthen it by way of making ideas
and feelings more emphatic in their resonance. The rhythmic arrangement of symbols, incidents and themes is suggestive of deliberate order and consciously intended meaning.

J.P. Sharma (1980: 71, 87-94) notices the successful fusion of the Eastern and the Western techniques in the narration of the story and remarks that this undoubtedly establishes Raja Rao as an innovator in the field of fiction writing. He also notices his transformation of philosophical and metaphysical themes into a novel form. He also talks about the Upanishadic dialogues and catechism in the novel which fulfill an expository function in the narration of the story. He points out significant examples of repetition in the novel and comments how the novelist uses the technique of rhythm for explaining the themes of illusion and reality.

M.K. Naik (1982: 124-125, 135-137) also refers to the use of legends in the story and points out how from the points of view of tone and structure they are reminiscent of the Puranic technique. He also discusses some of the important dialogues in the novel and points out how these passages in the novel have a distinctly Upanishadic flavour. He talks about the element of comic fantasy as manifest in the enactment of Hamlet's role and in the court scene and remarks that the novel is a very
unusual narrative in which the element of comic fantasy is remarkably impressive. He considers the novel as a good combination of the comic and tragic elements.

4.4 Language

One remarkable aspect of the language and style of the novel is simplicity and directness. Simple and plain language, with limited vocabulary and structures, has been employed to convey a deep philosophical meaning in the novel. As compared to the experimentation with the English language in the previous novel, Raja Rao seems to have attempted a very different kind of experimentation of using simple, direct language for communicating a deep philosophical meaning in the novel.

Uma Parameswaran (1969: 107-108) finds that it is not easy to understand the pontifical sayings of Govindan Nair or the mystic arguments of Ramakrishna Pai. She criticizes the language for its being too philosophical and incomprehensible in nature. She also notes that some of the passages in the novel are stylistically overdone.

C.D. Narasimhaiah (1973: 167-168) is convinced of the philosophical and speculative nature of the language which befits the philosophical theme of the novel. He compares the novel with The Waste Land or Four Quartets for the appreciation of which the reader has to work hard
in sentence after sentence, and page after page.

S.K. Desai (1974: 25), on the other hand, observes that the language of the novel is very simple and plain like that of a fable and contains great wisdom and profound insights. He compares the novel with *The Serpent and the Rope* and points out Raja Rao's different type of experiment of using simple and uncomplex language for conveying deep philosophical meanings.


M.K. Naik (1982: 138-140) compares the style of the two novels and points out that unlike the style of *The Serpent and the Rope*, full of breathless garrulity and the rhetorical opulence, the style of the present novel is comparatively simple and direct and is in some ways like the style of *The Panchatantra*. His second point of
comparison is that while the earlier novel had enough range and scope to project different themes powerfully, the present one is very much restricted in its scope, in terms of character and in its projection of human experience.

5. Comrade Kirillov

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

Shatov: "I, - I will believe in God."
(Dostoevsky)

5.1 Theme

The novel is a story of the protagonist, Kirillov alias Padmanabha Iyer, an Indian expatriate, who settles down in England and whose only obsession is with Marxism. His intellectual beliefs compel him to contribute to Marxism. The novel is the story of an Intellectual who turns to Communism suggesting that the author also had been closely acquainted with the Socialist movement in Paris.

The novel is mainly an extended discussion of communism practised by an Indian and viewed through an Indian's perspective. It deals with Kirillov's views on man, sex, history, God, morality, politics from a Marxist's point of view. He is harshly critical of all that is Indian and sees communism as the only viable solution to
all social, political and economic problems of India. His book, "Mahatma Gandhi-A Marxist's Interpretation", contains his remarks on Marxism and Mahatma Gandhi and forms a major part of the novel. He harshly criticizes Mahatma Gandhi and calls him 'a kleptomaniac'. He looks at him as an 'Un-Darwinian enemy', 'a friend and fool of the poor'.

The description of Kirillov's divided personality forms another major theme of the novel. It is a very good example of Raja Rao's attempt at exploring the mind of Kirillov, an alienated Indian Communist, who has at the end nothing positive to offer either to India or to the world. Although he criticizes whatever is Indian, in his heart of hearts he has an irresistible love for India. He loves India "with a noble, delicate and unreasoned love" (p. 86) and "would speak of India as though he were talking of a venerable old lady in a fairy tale who had nothing but goodness in her heart and who was made of morning dew and mountain honey" (p. 58). His love for Mahatma Gandhi, for the Indian poetry and for the Sanskrit verse is indicative of the fact that the basic core of Indianness in an Indian like him triumphs over all his intellectual convictions. The deep-rooted Brahminic sensibilities, emotional ties with an age-old culture
and religion of India in a South Indian Brahmin like him are so powerful that they don't allow the intellectual convictions become more powerful so as to surpass the Brahminic spirit in him. Some important extracts from Irene's, Kirillov's wife's, diary also reveal this fact in his life.

Irene's Diary occupies a considerable part of the novel as it reveals the character and complex personality of Comrade Kirillov. It also adds a psychological focus and a revelatory force to the novel making it a powerful study of Kirillov's character.

Raja Rao's skilful use of irony for the depiction of Kirillov's divided personality is also an important part of the novel. He has used this weapon of irony very gently and playfully throughout the novel. The novel is a very good example of the novelist's attempt at exploring Kirillov's character in a profounder and more searching manner.

V.V. Badve (1979: 124-128) compares the novel to the other two novels of Raja Rao - The Serpent and the Rope and The Cat and Shakespeare-and points out how like these two novels, the present novel is also a significant exploration of Indianness in a modern context. He considers Comrade Kirillov as a very good example of Raja Rao's
attempt at exploring the mind of Kirillov, an alienated Indian Communist, who has at the end nothing positive to offer either to India or to the world. The critic appreciates the novelist's attempt at exposing the conflicting personality of Kirillov or his paradoxical nature using dramatic irony as a narrative device.

Like V.V. Badve, Vineypal-Kaur Kirpal (1977: 47-49) also draws a comparison between The Serpent and the Hoop and Comrade Kirillov and points out how the theme of the East and the West confrontation is handled successfully in both the novels. She refers to Ramaswamy and Kirillov and to their coming back to India and comments that an Indian who leaves India will find his true identity in India alone and shall always return to India to seek peace and stability of mind. She then compares Madeleine and Irene and notes that the distance between the East and the West is too great for the woman to respond to India in the manner in which an Indian is able to do.

K.R. Rao (1980: 47-49) compares Kirillov to Raja Rao's earlier protagonists, Moorthy, Ramaswamy and Govindan Nair and their quest for ultimate reality and notes that it is neither a political novel nor is it a tract on Marxism. In his opinion the four novels of Raja Rao form an interesting tetralogy in which the moral and the spiritual strains tend to become a single whole.
M.K. Naik (1982: 142-43, 147-48, 157) observes that the major theme of the novel is the quest for roots through different ways. It is obviously the nexus between cultural roots and political ideology. He considers the novel as a fascinating study in the ambivalence of Kirillov's character who is caught in the mighty ideological contradictions of the modern world. He compares the thematic and the stylistic aspects of this novel to those of *The Serpent and the Rope* and *The Cat and Shakespeare* and notes how the present novel is at best an interesting by-product of the days which constituted a time of harvest for his major fiction.

5.2 Characters

Comrade Kirillov's character occupies a major part of the novel. Raja Rao's use of dramatic irony and inclusion of Irene's Diary in the novel have helped him in portraying Kirillov's character graphically in the novel.

O.P. Mathur (1979: 27) points out that a deep strain in Kirillov's character is nothing more than a psychological dilemma caused by his intense self-awareness. He observes that the divided mind of Kirillov between a "convinced Communist" and an "existential creature" is nothing but a duality of the conscious and the sub-conscious motives.

M.K. Naik (1982: 148-153) describes Kirillov's character as 'a bundle of opposites wrapped up in the
shot silk of contrariety'. He refers to the description of Kirillov's neck tie and to Irene's Diary and notes how these two have been skilfully used as means for exposing Kirillov's divided and complex mind which always tries to reconcile dialectical materialism with Advaita Vedanta.

A.N. Gupta (1980: 131-132) considers Kirillov's character as the only chief character in the novel who has been extensively dealt with by the novelist. He points out how in the portrayal of Kirillov's character, the novelist traces the evolution of his mind from Theosophy to Communism. He further notes that it is not so much as a man of flesh and blood but as the embodiment of an idea that Kirillov comes before us.

K.R. Rao (1980: 47-48) also compares Comrade Kirillov to The Serpent and the Rope for their thematic and structural correspondences and filiations and shows how Raja Rao's characters transmigrate from body to body and novel to novel. He shows how Madeleine and Irene form a comparison for the intellectual exclusiveness and 'bourgeois virtue' minus cultural hybris and strong dislike for India.

V.V. Badve (1979: 121-127) notes how Raja Rao has tried to expose Kirillov's idiosyncratic and most bewildered and divided personality giving his views on man, sex, history, morality and his analysis of the world
situation on the one hand and showing how he loves everything that is Indian on the other hand. He also notes the significance of Irene's Diary in the depiction of Kirillov's personality. It serves the purpose of giving her point of view about her husband and also of exposing the contradictions in his personality and putting him in proper perspective.

5.3 Narrative Technique

Our study of the narratives in Raja Rao's other novels and the narrative in this novel shows that the narrative in this novel is neither plain, speedy and straightforward as in Kanthapura, nor is it full of aphoristic statements, quotations and figurative language as in The Serpent and the Rope. In order to depict Kirillov's divided personality and the conflict between his intellectual convictions and emotional pulls, a remarkable narrative device of irony has been used by the novelist in the novel. The narrative in the novel largely depends on an ironic structure. The extracts from Irene's Diary, the quotations and tales from the Upanishads and the Vedas and the discussions of philosophical and political systems in the novel have brought complexity in the narrative.

in *Comrade Kirillov*. They both refer to the liberal use of episodes, Sanskrit quotations, the inclusion of the diary and the 'I' narrator in these two novels and consider them as old techniques. However, V.V. Badve points out how the narrator in this novel is different from the narrators in the other novels. The narrator in this novel is more of a first person witness to the main story than any important character in the novel. He acts as an editor and a commentator in the narration of Kirillov's life story. He also refers to the significant use of Socratic irony in the novel and notes the narrative style in the novel as unique and original.

Narsingh Srivastava (1980: 115-116) also notices the significant use of irony to depict the conflicting personality of Kirillov in the novel and remarks that it saves the narrative from being a crude or bare account of the duality of a mind.

M.K. Naik (1982: 146-147, 155-157) notices many similarities between Dostoevsky's *The Possessed* and *Comrade Kirillov* and comments that in both the novels the 'I' narrator is not different from the author himself. He also notes that the possible source for Kirillov's character seems to be a brilliant, versatile and fluent speaker, the South Indian expatriate, V.K. Krishna Menon.
He refers to the frequent use of aphoristic statements and colourful Indianisms in the novel and notes how they help Raja Rao to reveal Kirillov's essentially Indian personality in the novel.

5.4 Language

We observe that the gentle and playful irony, the method of Socratic questions and answers, aphoristic sentences, quotations from Sanskrit have given distinctness to the language and style of the novel.

Critics like M.K. Naik (1982: 155-157), A.N. Gupta (1980: 135-137) and Narasing Srivastava (1980: 95-100) refer to all these points in their discussion of the language and style of Comrade Kirillov and note how they have given a distinct quality to the language and style of the novel. The use of pedantic language in the delineation of the protagonist's character in the novel is characteristic of the narrator's pedantry. The repeated use of meaningful and significant Indian images, many citations from Sanskrit, and literal translations of Indian words, has added to the Indianness of the language and style of the novel.

Our brief survey of the critical works on the novels of Raja Rao reveals a fact to us that the greatness of a writer does not necessarily depend on the number of
works he has to his credit, but on the multi-dimensions and levels at which they can be interpreted. It is in this respect that Raja Rao has every claim to the greatness he enjoys to-day.
CHAPTER THREE

TEXT AND STYLE

1 Introductory

We intend to investigate the phenomenon of style in general terms and so prepare the ground for the analysis of its various aspects and manifestations in Raja Rao's novels in the later chapters.

The word STYLE refers to the way in which language is used in a given context, by a given person, and for a given reason. It can be applied to both spoken and written, literary and non-literary varieties of language. In written texts, there are some characteristic uses of language which can be called as a style. A systematic study of style is quite possible in the study of a written text - which helps us to study a heterogeneous and specific use of language, paying more attention to a writer's choice of words, structures, and expressions in preference to others. The study of style, therefore, means the study of the linguistic characteristics of a particular text or texts. It is also meant to study the relation between language and its artistic function. It will be the job of a linguist to see why the author chooses to express himself in a particular way and that of a critic to see how a particular or intended aesthetic effect is attained through language. We, therefore,
can say that the critic's concern is with aesthetic appreciation and that of the linguist's is with linguistic description.

Our study of the language of different texts shows that every writer necessarily makes choices of expressions or puts things in different ways at different times. This manner of expression or choice of expression is called the style of a writer. Even in an individual writer, the style may vary from text to text as the matter or content and the context or situation change from time to time.

Here, in this regard, we take three different approaches to style into consideration. They are: (1) monist (2) dualist, (3) pluralist.

The monist's approach to style is that like body and soul, form and content are one and therefore there is inseparability of style and content. This approach rejects the form—meaning dichotomy. For the monist, there is no difference between sense and significance. Flaubert is of the monist view. David Lodge (1966: 18-34) also adopts the monist view and argues that there is no essential difference between prose and poetry saying that in both it is impossible to paraphrase literary writing,
to translate a literary work, and to divorce the general appreciation of a literary work from the appreciation of its style.

The dualist's approach to style, on the other hand, is that there can be different ways of conveying the same content and that one can paraphrase the sense of a text and that the two - sense and significance, can be separated. The dualist does not treat choices as devoid of significance. Unlike the monist, he accepts the form - meaning dichotomy. Richard Ohmann is a modern leader of dualism.

Halliday's approach to style is of a pluralist's approach, who thinks that language performs a number of different functions and that all linguistic choices are meaningful and stylistic. Any piece of language is the result of linguistic choices made on different functional levels. He also notes that choices of language are interrelated to one another within a network of functional choices. For Halliday, these functional choices are clearly dictated by subject matter and are part of style. His functional model of language takes three major functions of language into consideration. They are: (1) ideational (2) interpersonal, and (3) textual. We intend to deal with textual function of language in
a text in greater details in our stylistic study of Raja Rao's novels. Leech and Short (1981: 209) conceive of the term 'textual function' as a matter of rhetoric.

2 The Rhetoric of Text

The theoretical base for this work is provided by Leech and Short's (1981) Style in Fiction, particularly the chapter on the rhetoric of text. We also intend to follow Halliday's (1971) functional model of language which acknowledges the above mentioned functions of language. In our discussion of the rhetoric of text we also consider Dressler's (1981) seven standards of textuality. A sub-section in this chapter is devoted to the discussion of these seven standards of textuality.

In the chapter on the rhetoric of text, Leech and Short (1981) examine the principles which govern a writer's production of a linear and coherent text. In this examination they concentrate their attention on five general factors: segmentation, salience, sequence, iconicity and cohesion.

Our discussion of the rhetoric of the texts of Raja Rao's novels takes into account two general factors, leaving salience, which is phonological. For reasons of time and space we shall not be able to deal with sequence and iconicity in our discussion of these factors of the rhetoric of text. We deal with these two factors into three separate chapters for our convenience. There are in all three chapters on the discussion of the
rhetoric of text. The first two (chapters five and six) are devoted to the discussion of cohesion. Our discussion of cohesion is based on the two types of cohesion: (1) lexical, (2) grammatical. The third chapter (chapter seven) deals with the discussion of segmentation and parenthetical constructions. The theoretical discussion of these two factors in these three chapters will be supported by ample examples from Raja Rao's novels. Practical application of these principles of the rhetoric of text to these novels forms a major part of our stylistic study. Here we have the theoretical discussion of the two factors, namely, sequence and iconicity.

The fiction is entirely a writer's creation. In his creation he is free to make the contents of the fictional world as realistic or unrealistic as he wishes. He reconstructs a model in such a way that it is answerable to the real world in every respect. He keeps the fiction well furnished in such a way that makes the reader always feel 'this could be real'. He always aims at winning over the reader's good faith and making him feel the credibility of the fictional world created by him. For this, he always tries to create the sense of being in the presence of actual individual things, events, people, and places in the mind of the reader. It is this aspect of illusion of reality that is called verismilitude. For example, in a fictional speech he tries to create a special kind of
realism by using the kind of language and making experiments with it that a reader recognizes it as being characteristic of a particular situation. Of course he does not aim at a completely realistic representation of the features of ordinary conversation. His aim is just to create the illusion of reality. This brings us to an important consideration of the imitative aspect of literature. Literature follows the imitation principle. It is this quality of iconicity which particularly characterizes the rhetoric of text in literature.

There is a close relation between fictional point of view and the order in which information is presented. The order in which information is presented by a writer in a novel is called fictional sequencing. He has to make this major kind of choice in rendering the fiction. In its stylistic dimension this fictional sequencing belongs to the textual function of language. Considered from this point of view we, therefore, can say that every novel is not a single mock reality but a series of mock realities, each sentence, paragraph, chapter being in progression of what has gone before. The novel reaches the point of completion where nothing remains provisional and where the reader gets one complete picture of the fictional world the novelist has intended to create in it. Language is,
thus, an iconic mirror of reality. Textual rhetoric contributes to the illusion of reality. The creation of the fictional reality through the form of the text is possible because of the iconic force in language. A reader enters into the fictional world iconically through the experience of reading.

This leads us to the discussion of three principles of sequencing—presentational, chronological, and psychological sequencing. The presentational sequencing is important from the reader's point of view. The best order of presenting information is to go from the known elements to the unknown ones. It is through the interplay of the things known, guessed, anticipated or inferred that the reader's interest in the reading of the story is sustained till the time he reaches the climax in it. Sometimes, this order of presentation is not observed by the writer for some substantial reasons. Considered from this point of view the presentational sequencing is iconic. The second principle of sequencing is based on the sequence of events in the story. The sequencing of elements in a text is based on this principle which takes into consideration the thing that textual time imitates real time. The interpretation of events taking place
one after another in the story is based on the order in which they take place in the story. For example, cause precedes effect in a text since it is the way things happen in real time also. It is from this point of view that the chronological sequencing is an example of syntactic iconicity. The third principle of sequencing is based on the order in which the events occur in the mind of a character. The textual order of events reflects the order in which impressions occur in the mind. Psychological sequencing is nothing but the imitation of the thought processes of the narrator or reflector in the fiction.

Juxtaposition is another related aspect of iconicity. Like chronological sequencing, this is also a convincing example of syntactic iconicity. About the nature of juxtaposition and its significant role in the rhetoric of text Leech and Short (1981: 239-240) remark:

Juxtaposition may be iconic in the sense that words which are close in the text may evoke an impression of connectedness or connectedness in the fiction - not only closeness of time, but psychological or locative relatedness. The hierarchical structuring of syntax frequently ensures that this iconic principle is upheld.

The syntax is an icon of the author's method of dealing
with a piece of work. While there are many other forms of iconicity, we must know that the more powerful forms of iconicity often take the form of a highly specific adaptation of linguistic expression to literary function.

3 Textuality

A text is a spoken or written linguistic communication in which a message is coded through an auditory or a visual medium. It is a communication between an addresser - a speaker or a writer and an addressee - a hearer or a reader made through speech or writing. For both, the text is a dynamic phenomenon experienced in time. It may be only a single sentence or a group of sentences. It is constructed out of one sentence or sequences of sentences. M.A.K. Halliday and Rugaiya Hasan (1976: 1-2) point out:

A text is a unit of language in use.

It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size ... A text is best regarded as a semantic unit: a unit not of form but of meaning. It is related to a clause or
sentence not by size but by realization, the coding of one symbolic system in another. A text does not consist of sentences; it is REALIZED by, or encoded in, sentences.

Texts are like sentences in structure or are being constructed out of sentences. So our linguistic analysis of one sentence based on the categories of structure can well be extended to the analysis of larger sentences in texts. A sentence is regarded as a combination of a 'form' and a 'content'. It has surface structure and deep structure. The first is the expressive layer of the sentence which is closely related to syntax: word and phrase order. The second is the abstract content of the sentence which is the structure of meaning which is being expressed.

Roger Fowler (1977: 6-7) points out that surface structure has important properties, such as linearity, for the construction and reading of fiction. It also conveys logical relationship and has ways of signalling distinctions of importance among the parts of a complex system of meanings and for pointing out the difference between what is new information and what is already known or given. The manner of expression, as much as the content expressed, helps the reader to create an image of the author of a text. For a linguist what is expressed is less important than how it is expressed.
In linguistic communication one has to think of two different types of sentence structure - (i) surface structure, (ii) deep structure. The same thing can be said in different surface structures. It means that the deep structure of a sentence gets manifested in its different forms - different surface structures. For a linguist textual surface structure is a series of sentences linked up to form a continuous and cohesive sequence. This implies a definite pace and rhythm of reading, a particular ordering of information presented and a guiding line to the reader's attention and control of his memory. Syntax and information are closely related to each other. Their relationship forms a central topic of textual structure.

Our discussion of surface structure and deep structure leads us to a conclusion that a text has a texture which distinguishes it from something that is not a text. The idea of texture appropriately expresses the property of its 'being a text'. It brings unity to the text with respect to its environment. A linguist always tries to find out what linguistic features are present in a passage under study which can contribute to its total unity and give it texture. This ultimately leads us to a discussion of different standards of textuality.

4 Seven Standards of Textuality
Communication of a message is possible only when different
standards of textuality are observed satisfactorily. Non-observation of any of these standards of textuality will make the text non communicative. Non communicative texts will be considered as non-texts. Dressler (1983) has discussed seven standards of textuality. They are: (1) Cohesion, (2) Coherence, (3) Intentionality, (4) Acceptability, (5) Informativity, (6) Situationality, and (7) Intertextuality.

4.1 Cohesion

The term 'syntax' means the way in which words are put together into a sentence or sentences. It contributes to the way sentences themselves are united into larger arrangements. Cohesion is the standard for measuring the extent to which such separate sentences manage to get united. Syntax has structure as well as direction. It is an order of grammar found in a certain order and not just a system or arrangement. Structure starts and goes forward and concludes. It is a unifying relation, by the virtue of which the parts of a sentence or a clause are cohesive with each other. This grammar-based internal unity of different elements of any structure guarantees that all these elements themselves are expressive as parts of a text. All grammatical elements such as words, groups, clauses and sentences are internally cohesive as they are structured. Thus, texture and structure are two
meaningful terms in our discussion of cohesion. Structure is one way of expressing texture.

Commenting on the role of cohesion in a text Leech and Short (1981: 243-245) note that it is an important part of what makes a text, both in literary and non-literary writing. Cohesion and segmentation are two opposite terms. As the rhetoric of text controls the way in which the message is segmented into smaller units, so the term segmentation implies its opposite - cohesion. The term cohesion means that the units must not be just a random collection of sentences. They must be implicitly or explicitly bound together.

Halliday and Hasan (1976: 4-6) note that the concept of cohesion refers to relations of meaning which exist within the text and define it as a text. Cohesion is part of the system of a language which is expressed through the organization of language at semantic, lexico-grammatical and phonological and orthographic levels. It is expressed partially through grammar and partially through vocabulary. It establishes a relation between the presupposing and the presupposed elements of a text. Cohesion helps effective decoding of a message.

The most important cohesive devices in English can be divided into two categories: (a) Cross-reference and (b) Linkage. The first category includes (i) definite
reference, (ii) substitution, (iii) ellipsis, (iv) formal repetition and (v) elegant variation. The second category includes (i) coordinating conjunctions and (ii) linking adverbials. The most detailed treatment of cohesion is that of Halliday and Hasan (1976).

4.2 Coherence

The notion of coherence is suggestive of a continuity of senses among all sentences in a discourse. Coherence is a semantic property of discourse based on the interpretation of each individual sentence relative to the interpretation of other sentences. A text acquires its meaningfulness because of the continuity of senses. Absence of coherence in a text makes it senseless or nonsensical.

In this connection Dressler (1981: 4-5, 84-85) notes that coherence of textuality is concerned with the ways in which the components of the textual world, i.e., configuration of concepts and relations underlying the surface text, are mutually accessible and relevant. The expressions in the surface text alone are unable to bring meaningfulness to a text. Cognitive processes contribute a certain amount of commonsense knowledge which is drawn from the experience and expectations of the participants relating the organization of events and situations. It is for this
reason that instead of cutting language off from everything else, we should try to build models in which the use of language in real texts can be explained in terms comparable to processes of cognition and apperception.

4.3 Intentionality

Our discussion of the two concepts of cohesion and coherence shows that both these concepts are mainly concerned with the text material and their organization. The idea of intentionality, on the other hand, is mainly related to the activity of communication of text. As a writer creates a text for a reader, his intention and the effect of the text on his reader therefore cannot be ignored. For a writer, whatever is appropriate is important for him. For him, attainment of cohesion and coherence is also equally important for the achievement of other goals of discourse.

4.4 Acceptability

While the notion of intentionality is user-centred, the notion of acceptability is receiver-centred. The set of occurrences should be arranged in such a way that they form a cohesive and coherent text enabling the receiver to acquire knowledge and extend cooperation so as to establish the relationship between the producer and the receiver. It is for this reason that a text producer has always to be
aware of the receivers' attitude of acceptability and produce such texts which would be accepted or tolerated by his receivers — readers.

4.5 **Informativity**

The notion of informativity is content-centred notion. Occurrences in any language system are always to be somewhat informative. The response of a text-receiver to the text presented by a text-producer mainly depends on the degree of information. A text-receiver is careful to see the extent to which the occurrences of the text presented are more or less informative, expected or unexpected, and known or unknown to him. This nature of informativity of a text exercises important controls on the selection and organization of information in texts.

4.6 **Situationality**

As acceptance or rejection of a text depends on the nature of informativity, in the same way it also depends on how far it is relevant to a situation of occurrence. A text accepted at one time may not be accepted at another time if the situation of occurrence is unfavourable for its presentation. In this connection Dressler (1981: 179) notes:

> Whether a text is acceptable may depend not on the "correctness" of its "reference"
to the "real world", but rather on its believability and relevance to the participants' outlook regarding the situation.

4.7 Intertextuality

The notion of intertextuality is related to the content of a text. We observe that better or effective communication of the message to the readers is attained by giving references of other texts or extracts from them. Of course appropriateness and relevance of these references from other texts are also responsible for favourable or unfavourable response of a text-receiver. A text producer has also to see that the principle of coherence is also observed by him and that the references cited are in harmony with the main text and do not disturb the communication between the two. This dependence on intertextuality, may be more or less, depends on the nature of a text. It is necessary to judge the appropriateness of a text type to its setting of occurrence. Undisturbed or undamaged communication between a text producer and a text-receiver depends on this.

All these seven standards of textuality function as constitutive principles of textual communication. They define and create the form of behaviour identifiable as textual communication. The three regulative principles— the efficiency of a text, the effectiveness of a text and the appropriateness of a text — control textual communication.